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JULY 5, 1919

Motion Picture News

Reg. U. S. Patent Office

West Coast Edition

Dominates the Field

Ready Now!

THE first two of next year's Paramount-Artcraft Pictures—beginning the new era of motion picture production.

First of a list of the finest productions ever made.

Released August 31st.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

L. XX No. 2.

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PRISCILLA DEAN

APPEARING ONLY IN UNIVERSAL SPECIAL ATTRACTIONS

"OH, *have* you *seen* Pris-cil-la *Dean* in *U*-ni-versal Picture." This is the slogan that millions will soon be talking, whistling and singing. We're going to plaster this slogan from coast to coast. Every dollar we spend will mean dollars for you on Priscilla Dean. Go see her past releases—"THE WILD CAT OF PARIS"—"THE WICKED DARLING"—"THE EXQUISITE THIEF"—"A SILK LINED BURGLAR" and her latest release—"PRETTY SMOOTH." See the electric personality that Miss Dean brings to your screen. Realize the drawing power of her beauty. Already she has millions of admirers and they are growing in numbers hourly. Communicate with your nearest Universal Exchange.

A. GABLIK

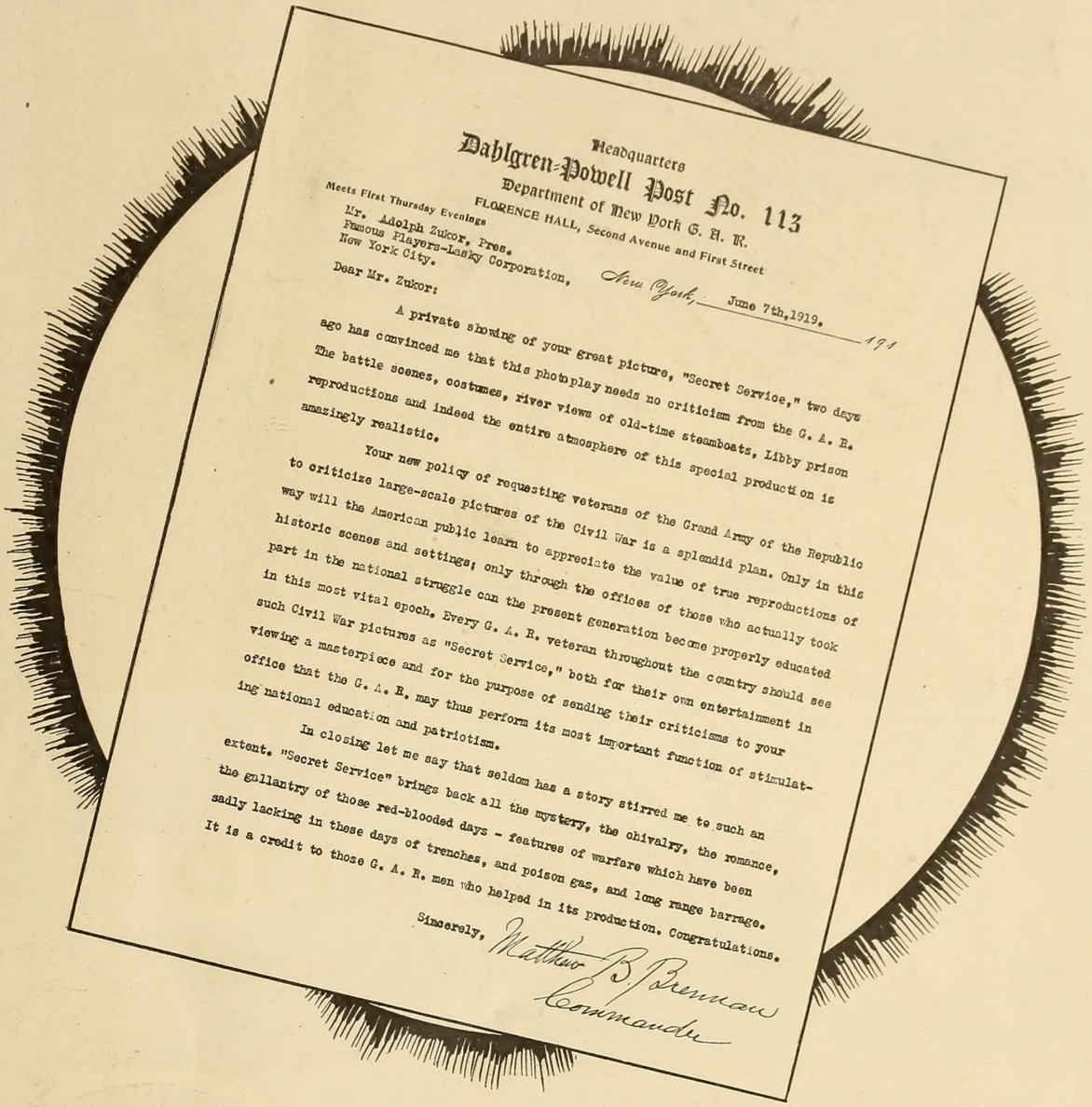
UNIVERSAL FILM MN'FG. CO.
Largest Film Mn'fg. Co. in the Universe
CARL LAEMMLE, President
1600 BROADWAY, NEW YORK

m

From th

Cruze

Here's what the G. A. R. thinks of "Secret Service"



Headquarters
Dahlgren-Powell Post No. 113
Department of New York G. A. R.
Meets First Thursday Evenings
FLORENCE HALL, Second Avenue and First Street

Mr. Adolph Zukor, Pres.
Famous Players-Lasky Corporation,
New York City.

New York, June 7th, 1919.

Dear Mr. Zukor:

A private showing of your great picture, "Secret Service," two days ago has convinced me that this photoplay needs no criticism from the G. A. R. The battle scenes, costumes, river views of old-time steamboats, Libby prison reproductions and indeed the entire atmosphere of this special production is amazingly realistic.

Your new policy of requesting veterans of the Grand Army of the Republic to criticize large-scale pictures of the Civil War is a splendid plan. Only in this way will the American public learn to appreciate the value of true reproductions of historic scenes and settings; only through the offices of those who actually took part in the national struggle can the present generation become properly educated in this most vital epoch. Every G. A. R. veteran throughout the country should see such Civil War pictures as "Secret Service," both for their own entertainment in viewing a masterpiece and for the purpose of sending their criticisms to your office that the G. A. R. may thus perform its most important function of stimulating national education and patriotism.

In closing let me say that seldom has a story stirred me to such an extent. "Secret Service" brings back all the mystery, the chivalry, the romance, the gallantry of those red-blooded days - features of warfare which have been sadly lacking in these days of trenches, and poison gas, and long range barrage. It is a credit to those G. A. R. men who helped in its production. Congratulations.

Sincerely,
Matthew B. Brennan
Commander

The G. A. R. is ready to help you put over

"SECRET SERVICE"

starring

ROBERT WARWICK

The most successful play of the American stage. Directed by Hugh Ford.

By William Gillette
Scenario by Beulah Marie Dix

A Paramount-Artcraft Special

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

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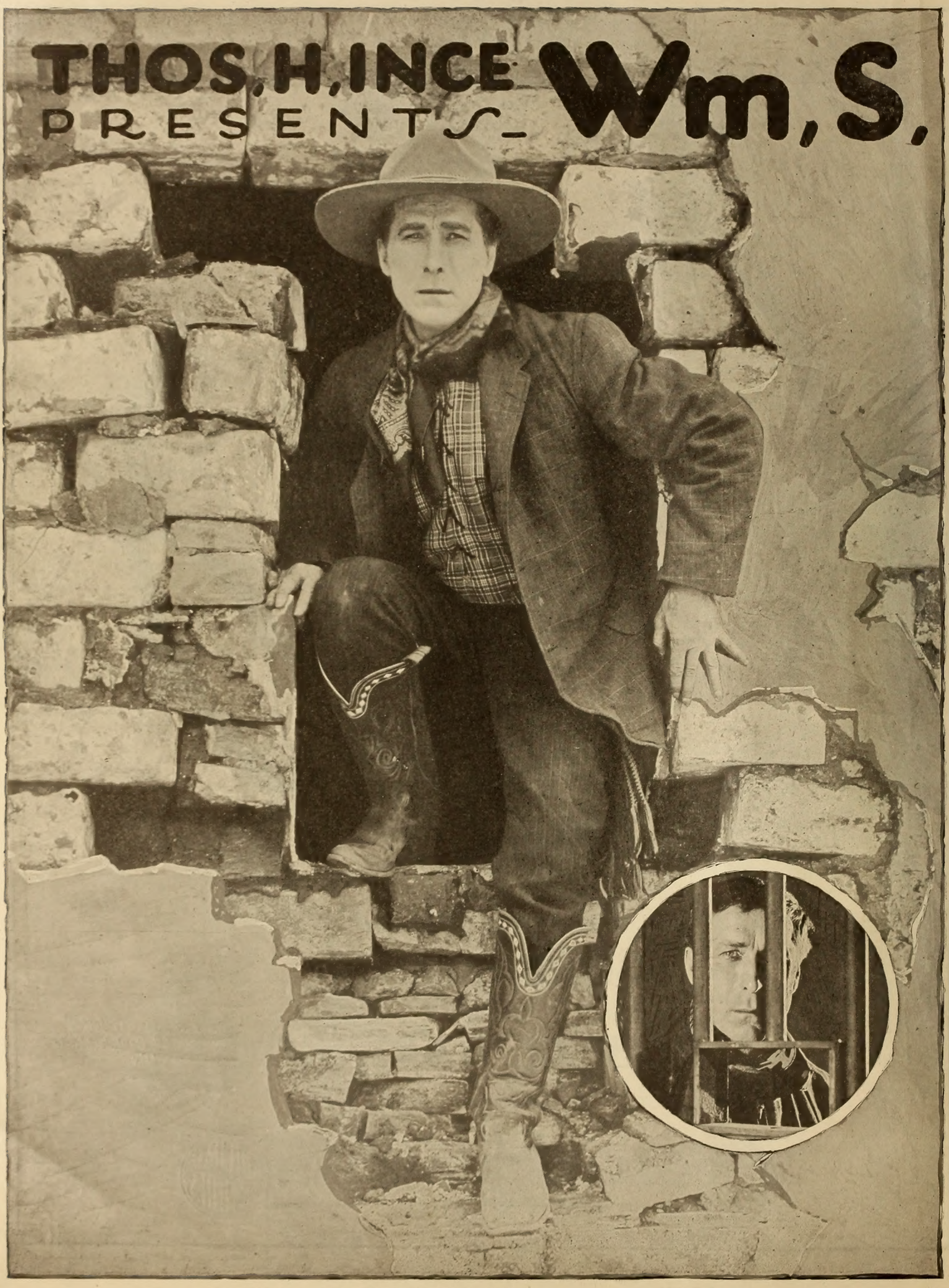

THOS. H. INCE
PRESENTS
Wm. S.

HART IN "SQUARE DEAL SANDERSON"

- An ARTCRAFT Picture -

A Girl in His Arms—

AND a gun in his hand—it was then that "Square Deal Sanderson" lived up to his name.

He was on the level—not a bad man, except for villains. There with the quick draw, he fought only for the right.

And the way he puts them over for a helpless girl will stir you to the very heart.

A game American, a true lover, a real man—Square Deal Sanderson.

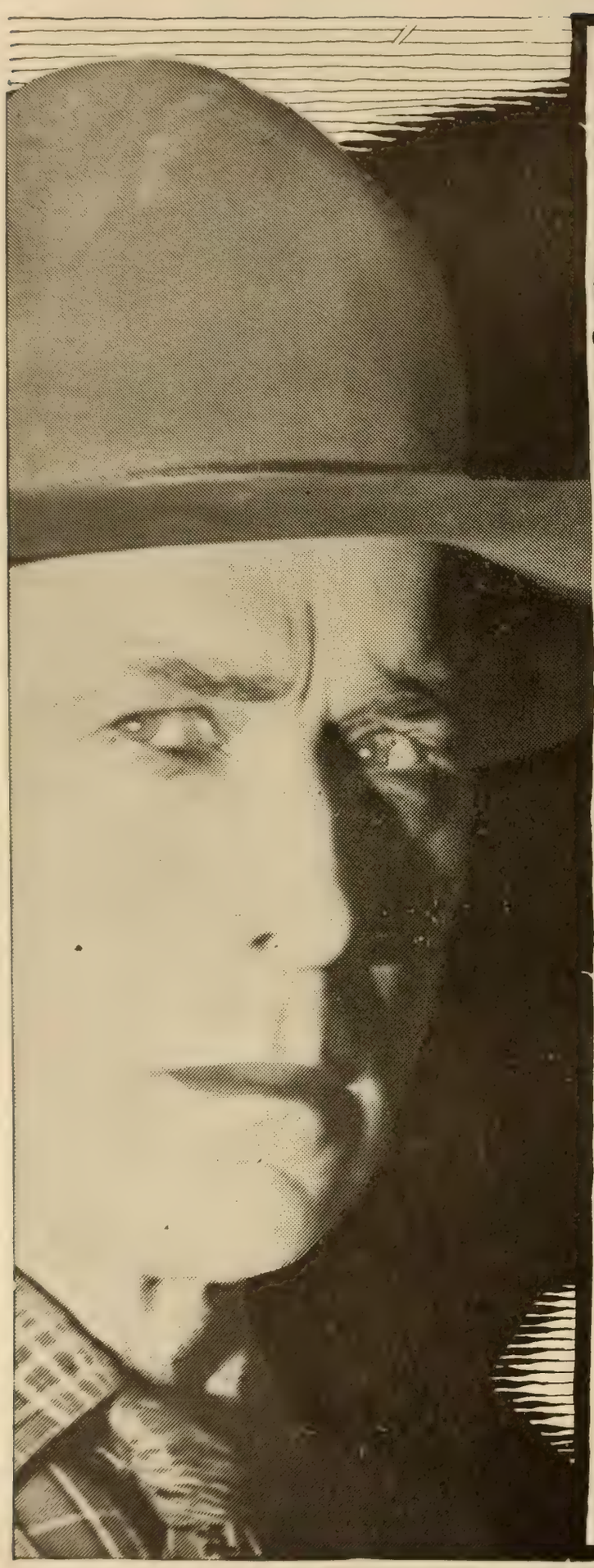
By Charles Alder Seltzer in Argosy. Scenario by Lambert Hillyer. Directed by Lambert Hillyer. Photographed by Joe August. Supervised by Thos. H. Ince.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

TRADE MARK
ARTCRAFT PICTURES



"Square Deal Sanderson" in

An ARTCRAFT Picture

Concerning Sanderson

THE N. Y. American said: "Just the screen diet for Hart. Full to every bit of its melodramatic length with action and Hart-interest. Imbued with romance and virility." The N. Y. Globe said: "The picture is worth seeing for its background alone, from which Thomas H. Ince has drawn all the poetry of life on a range. With Hart, no picture can miss fire." The N. Y. Sun said: "Literally makes good the threadbare phrase 'a thrill every moment.'" The N. Y. Post said: "Replete in exciting moments and full of action." The N. Y. Telegraph said: "Vivid and striking. Hart is at the head of his class." The N. Y. Telegram said: "Rapid action, heroic rescues, all the thrills of the southwest." The Motion Picture News says: 'As good a picture as Artcraft ever released, featuring William S. Hart. Suspense is tense and on an even level from start to finish. Should satisfy everyone of those picturegoers who enjoy the Western, manly sort of photoplays."

The others say the same.

Special service section on "Square Deal Sanderson" ran in the News, page 182, 183, issue of June 28th.

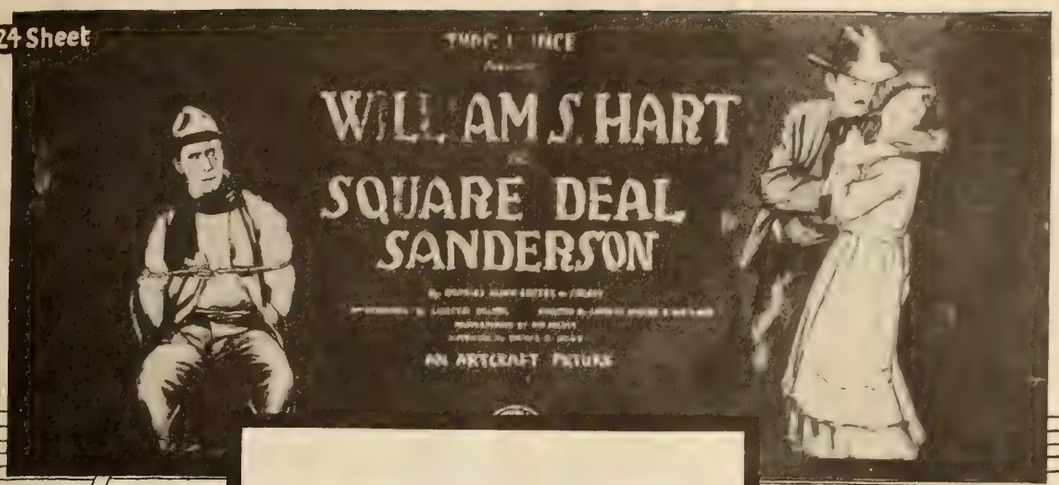
By Charles Alden Seltzer in Argosy. Scenario by Lambert Hillyer. Directed by Lambert Hillyer and William S. Hart. Photographed by Joe August. Supervised by Thomas H. Ince.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Gen. Pres. CECIL B. DE MILLE Director General
NEW YORK.

TRADE MARK ARTCRAFT PICTURES

THOMAS H. INCE PRESENTS, WILLIAM S. HART

24 Sheet



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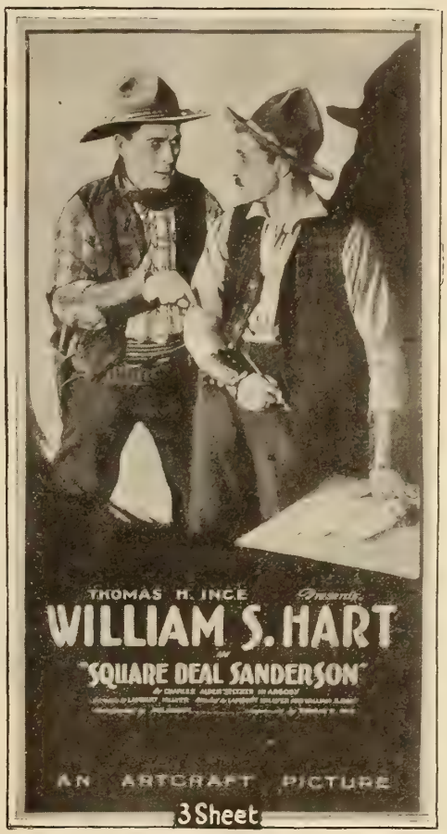


6 Sheet

2 Col.

Square Deal Ads.

The advertising accessories for "Square Deal Sanderson" are among the best ever produced. They are money-winners, every one of them. You get some idea of them here.

Use them—you'll find it will pay big returns. Posters, line drawings, half-tones, photographs—they are striking, compelling, attention-drawing.

You can't afford to pass any of them up. The picture is worth all the advertising you can give it.

You can make a big impression with the posters and ads of "Square Deal Sanderson"

TRADE MARK ARTCRAFT PICTURES

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice Pres. CECIL B. DE MILLE, Director General
NEW YORK

ARTCRAFT PICTURES

Heart Interest

ONE of the things that make the pictures in which Charles Ray appears so universally popular. It's here in " Hay Foot, Straw Foot "—just enough of it to start a tear in smiling eyes.

It's one of Ray's best and you can afford to play it up for all its worth.

The story is by Julien Josephson. Directed by Jerome Storm. Photographed by Chester Lyons. Supervised by Thomas H. Ince.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

in

"HAY FOOT, STRAW FOOT"

A PARAMOUNT Picture

Hearty Laughs

THE other thing that brings the crowds to see a Ray picture. This one is full of them.

He got everything all mixed up when he tried to bring the chickens out of the magician's egg, but when he went out after real love he won the sweetest girl in the world.

You'll die laughing about his troubles, but then you'll come to life and be tickled to death when he finds all happiness.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

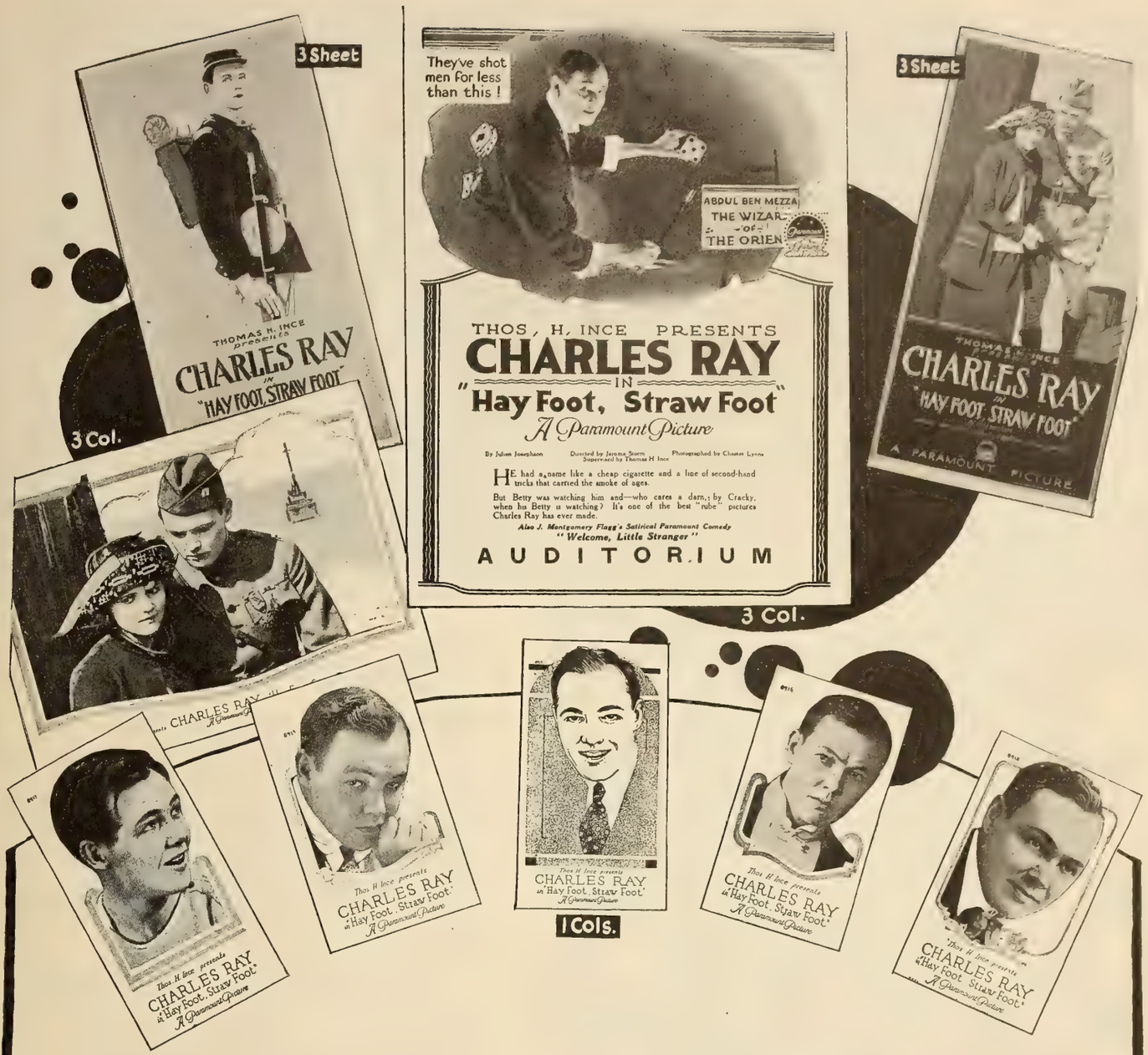
THOS. H. INCE
Presents

CHARLES RAY

in

"HAY FOOT, STRAW FOOT"

A Paramount Picture

This Is the 2 Column Ad Cut Ready at Your Exchange

3 Sheet
THOMAS H. INCE PRESENTS
CHARLES RAY
IN
"HAY FOOT, STRAW FOOT"
3 Col.
They've shot men for less than this!
ABDUL BEN MEZZA THE WIZARD OF THE ORIENT
THOS. H. INCE PRESENTS
CHARLES RAY
IN
"Hay Foot, Straw Foot"
A Paramount Picture
By Julian Josephson Directed by Jerome Storm Supervised by Thomas H. Ince Photographed by Chester Lyons
HE had a name like a cheap cigarette and a line of second-hand tricks that carried the smoke of ages.
But Betty was watching him and—who cares a dam,; by Cracky, when he Betty is watching? It's one of the best "rube" pictures Charles Ray has ever made.
Also J. Montgomery Flagg's Satirical Paramount Comedy
"Welcome, Little Stranger"
AUDITORIUM
3 Col.
3 Sheet
THOMAS H. INCE PRESENTS
CHARLES RAY
IN
"HAY FOOT, STRAW FOOT"
A PARAMOUNT PICTURE
Thos. H. Ince presents CHARLES RAY in "Hay Foot, Straw Foot" A Paramount Picture
1 Cols.

Use the reviews in your advertisements

"IRRESISTIBLY entertaining. The person who does not like it is hard to please."—N. Y. Times. "One of the most gratifying evolutions in the screen firmament has been the growth of Ray's popularity. He possesses genuine histrionic bigness when given a chance. 'Hay Foot, Straw Foot' gives him almost constant chance."—N. Y. American. "The picture does not fail to live up to the Ray brand of humor."—N. Y. Sun. "He's splendid. As of old he strikes the rock of the mountain. There's many a smile and much interest, not to speak of a tear or two in 'Hay Foot, Straw Foot.' Of such is cinema success wrought."—Chicago Journal. "Ray triumphs through every scene."—N. Y. Tribune. "Pleasing to the nth degree. Everybody likes Ray. 'Hay Foot, Straw Foot' ranks among his assured successes."—N. Y. Telegraph.

Special service section on "Hay Foot, Straw Foot" appeared in MOTION PICTURE NEWS of June 28th, pages 184, 185.

TRADE MARK Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK
TRADE MARK ARTCRAFT PICTURES

Adolph Zukor
Presents
ELSIE
in "The
An
The luxury of beauty
THE Elsie Ferguson who portrays the dark, Spanish beauty, Mme. Delano, in "The Avalanche," is equalled in splendor only by the Elsie Ferguson who plays the part of the fair, lovely Helene in the same gripping picture drama.
In magnificent gowns and furs, in gorgeous jewels, surrounded by glorious luxury of setting, such beauty becomes compelling in its appeal.
It is, for the exhibitor, a box office money asset of unquestioned value.
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK
TRADE MARK
ARTCRAFT PICTURES

FERGUSON

Avalanche"

ARTCRAFT Picture

The power of portrayal

NEVER has Elsie Ferguson exceeded the power of her dramatic portrayal as mother and as daughter in "The Avalanche." In this drama, disclosing the sway of the gambling passion that comes to two lives, she has an opportunity of emotional acting that is sensational in its power.

Adapted from Gertrude Atherton's present-day novel. A drama of color and gripping intensity. Directed by George Fitzmaurice. Scenario by Ouida Bergere.

Paramount Pictures — FAMOUS PLAYERS-LASKY CORPORATION — ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice Pres. CECIL B. DE MILLE, Director General — NEW YORK — ARTCRAFT PICTURES

TRADE MARK ARTCRAFT PICTURES

THOS. H. INCE presents
Dorothy-

DALTON

IN

"OTHER MEN'S WIVES"

A PARAMOUNT PICTURE

THOMAS H. INCE

THE name of Thomas H. Ince as producer of a motion picture is a standard of excellence. That is why the words "Thomas H. Ince presents" become of great importance to you as an exhibitor. It is the karat mark of distinction in production.

"Other Men's Wives" is an example of that distinction, with its beautiful star, its superlative production, its costly settings, its magnificence of investiture, its gripping plot appeal to all classes of picture lovers.

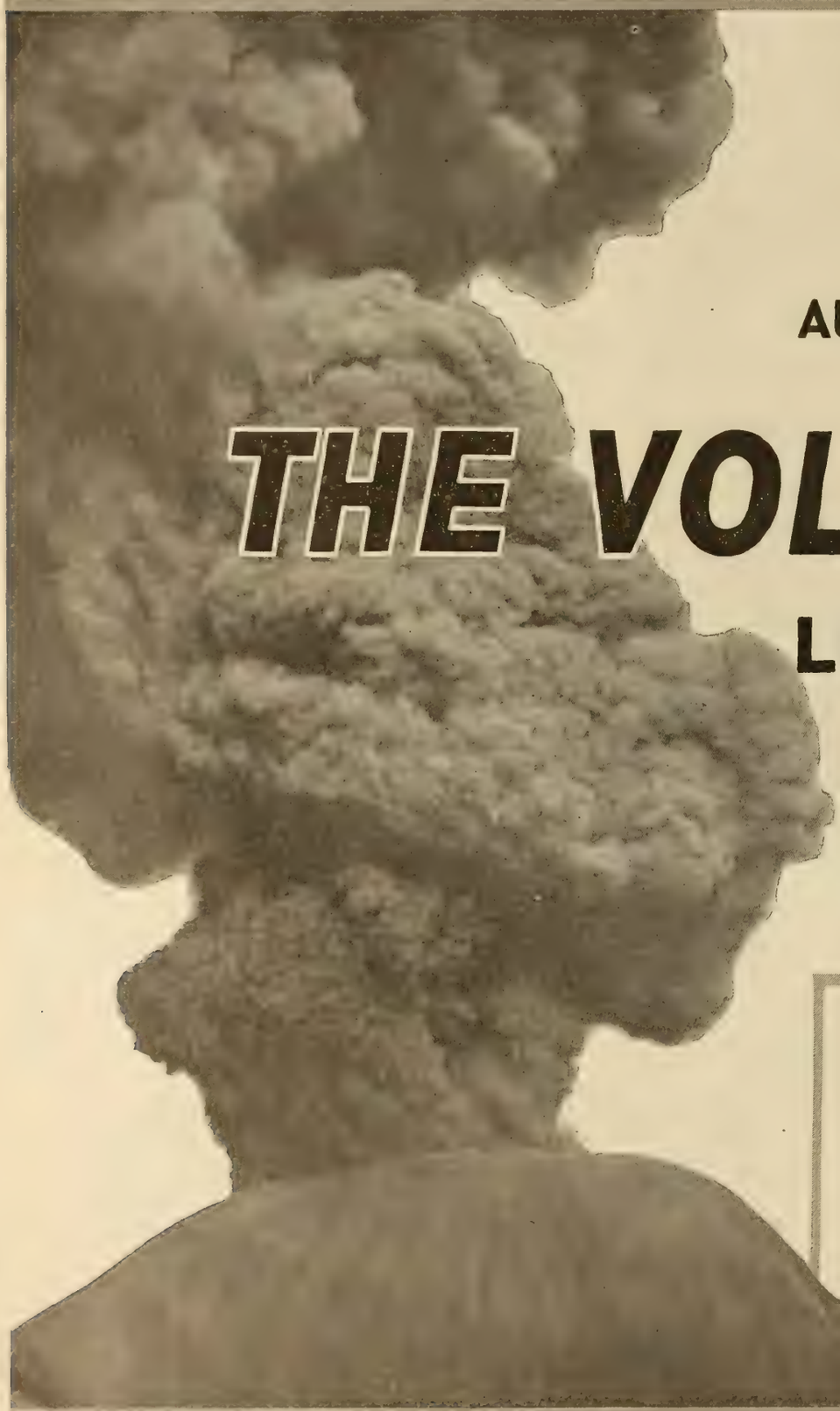
By C. Gardner Sullivan
Directed by Victor L. Schertzinger
Photographed by John Stumar
Supervised by Thomas H. Ince

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice Pres. CECIL B. DE MILLE, Director General
NEW YORK.

ARTCRAFT PICTURES

TRADE MARK
Paramount Pictures

The Biggest Special Picture of the Hour in America



We announce the immediate release of the big, timely production that shows how to crush the radicals and bomb-senders who are trying to wreck this great nation.

Harry Raver's
presentation of
AUGUSTUS THOMAS'
stirring screen challenge

THE VOLCANO

Starring
LEAH BAIRD

in a vivid emotional role with a supporting cast of 2,000 players including

Gov. Alfred E. Smith of New York

Directed by
GEORGE IRVING

An invited audience that saw this drama in New York stood up and cheered. What "*The Beast of Berlin*" did for you as the greatest money-making special of its hour, "The Volcano" will do for you *now*.

ARTCO PRODUCTIONS, INC. FOUR STAR PICTURES 1600 BROADWAY, N.Y.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

The Only Author Who Was Ever Satisfied With the Filming of His Book

STEWART EDWARD WHITE

Dear Hampton;

When I went to Los Angeles two months ago-to see what had been done about filming my book THE WESTERNERS it was with the idea of saying a few polite words and going on. You see, I have been there before. My experience has been that the author's name and that of the book are generally all that is left after everybody has finished up with it. The final state of mind of the author is measured by how far the amount of the check compensates for shattered ideas. But after I had talked with you, and gained an insight of your ideas, I sat up and took notice. Then and there I decided really to have something to do with the film; and for that reason I gave so much time and attention to the matters in which I could help. After seeing the run of the film I am even more enthusiastic; and cannot forbear writing to tell you that in my opinion you have got it over. The film is the book. I mean that not merely as following plot and action; but as embodying the underlying idea and spirit I tried to get into the printed page. So far as getting my notion of the movement that must lie behind any work of art, and the spirit that must inform it, I dont give a hang whether people read the book or see the picture. That, in my opinion is quite a notable achievment on your part and the part of Mr Sloman.

And your idea of getting the best of actors and permitting nobody to be the Star(capital S) has worked out well. As soon as you begin to feed to one man you must distort the unities by giving undue emphasis. If you preserve the unities the paradoxical result is that every actor receives more real attention and appreciation than he would had he been the Great and Only. It works, and you really have half a dozen star parts instead of one.

With best regards,

Stewart Edward White

April 26 1919

Hold your playing dates open for the first of the

Benjamin B. Hampton Productions

of

Great Authors Pictures Inc.

The WESTERNERS

The photoplay of the novel by

STEWART EDWARD WHITE

Directed by Edward Sloman

with an all-star cast:

ROY STEWART, MILDRED MANNING, ROBERT McKIM, WILFRED LUCAS, MARY JANE IRVING, GRAHAM PETTIE and FRANKIE LEE

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHE *Exchange, Incorporated*

Foreign Distributor, J. Frank Brockliss, Inc. 729-7th Ave.

The man who thinks he knows it all is suffering from Galloping boobitis.
He has a bruised brain.

Selective booking - open market individual booking - all mean the same thing - namely

"When a good one comes along - maybe you'll get it"

"When Bearcat Went Dry"

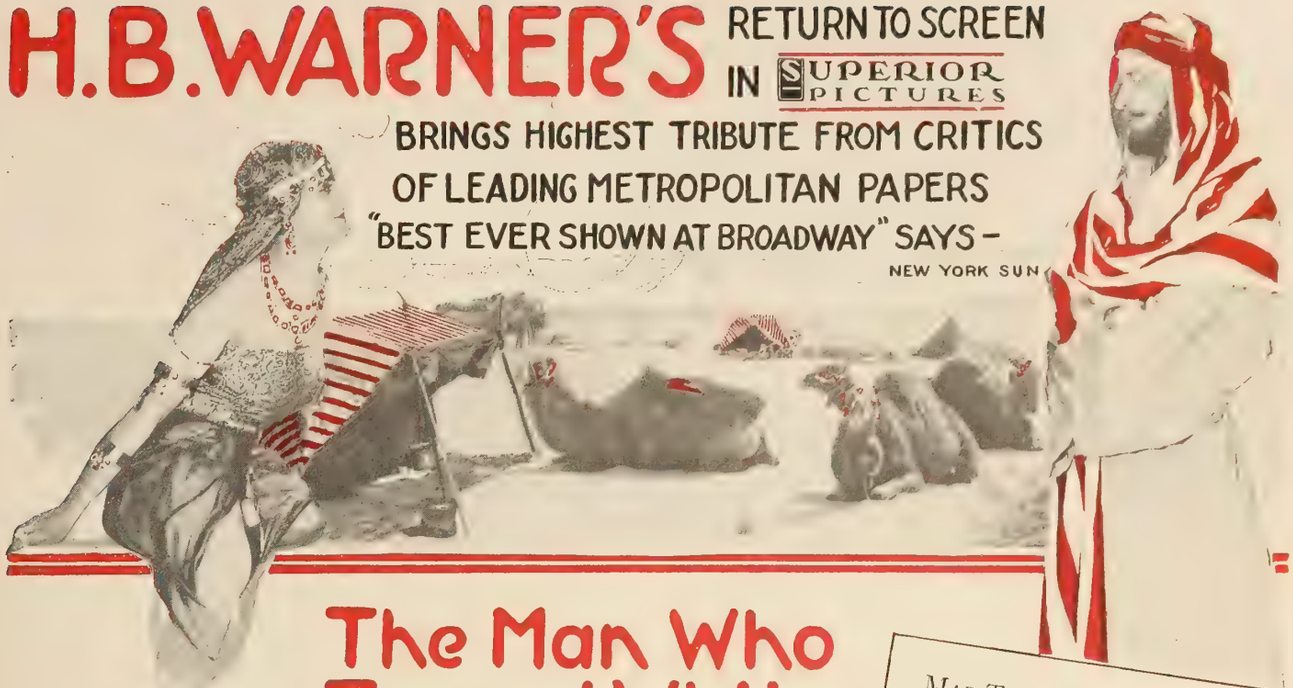
is complete - you can get it without being forced to take a lot of junk - Hold dates -

Macauley Pic

H.B. WARNER'S RETURN TO SCREEN IN SUPERIOR PICTURES

BRINGS HIGHEST TRIBUTE FROM CRITICS OF LEADING METROPOLITAN PAPERS

"BEST EVER SHOWN AT BROADWAY" SAYS – NEW YORK SUN



The Man Who Turned White

Presented by
JESSE D. HAMPTON

THE TRIBUNE *says:*

"We have always considered that Mr. Warner had more dignity and more repression than any other male star on the screen so it was with keen anticipation that we stood in line in front of the Broadway, for it seemed that everyone else had shared our eagerness to see 'The Man Who Turned White.'"

THE TIMES *says:*

"In his double role he has the grace and dramatic presence for which he is known. Barbara Castleton meets the requirements of her part as leading woman."

MAE TINEE *in* CHICAGO TRIBUNE *says:*

"One never can answer for the man, but be sure that Mr. Warner in 'The Man Who Turned White' is 'What Every Woman Wants.'"

THE MORNING SUN *says:*

"It has stir and color, some striking night scenes, and altogether is an agreeable improvement over the aggravating war drama that opened B. S. Moss's management of the Broadway."

THE TELEGRAM *says:*

"H. B. Warner is duplicating the success he won on the legitimate stage. As the hero in 'The Man Who Turned White' Mr. Warner has an ideal motion picture role. Go to the Broadway and see how he wins the girl. It's worth while."

THE MAIL *says:*

"'The Man Who Turned White' is conclusive endorsement of the program policy announced by B. S. Moss several weeks ago. He said that he was going to make the Broadway the home of unusual photoplays. Let fans wend their way to the Broadway —and bless Mr. Moss for the bait that has brought them."

ROB REEL *in* CHICAGO AMERICAN *says:*

"H. B. Warner, the longest, lankiest, leanest of those for whom the sub-debs are wafted softly screenward, has come back. He really has. 'The Man Who Turned White' is his come back picture."

THE GLOBE *says:*

"H. B. Warner is fatally handsome in his Bedouin disguise and still more handsome as a smooth-shaven Englishman. The picture is well directed and acted."

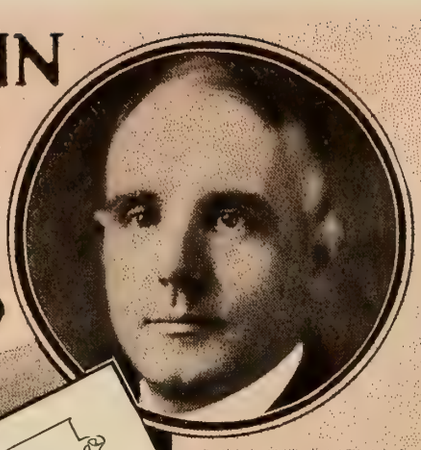
Distributed by
Exhibitors Mutual

Robertson-Cole Company
Controlling World's Rights

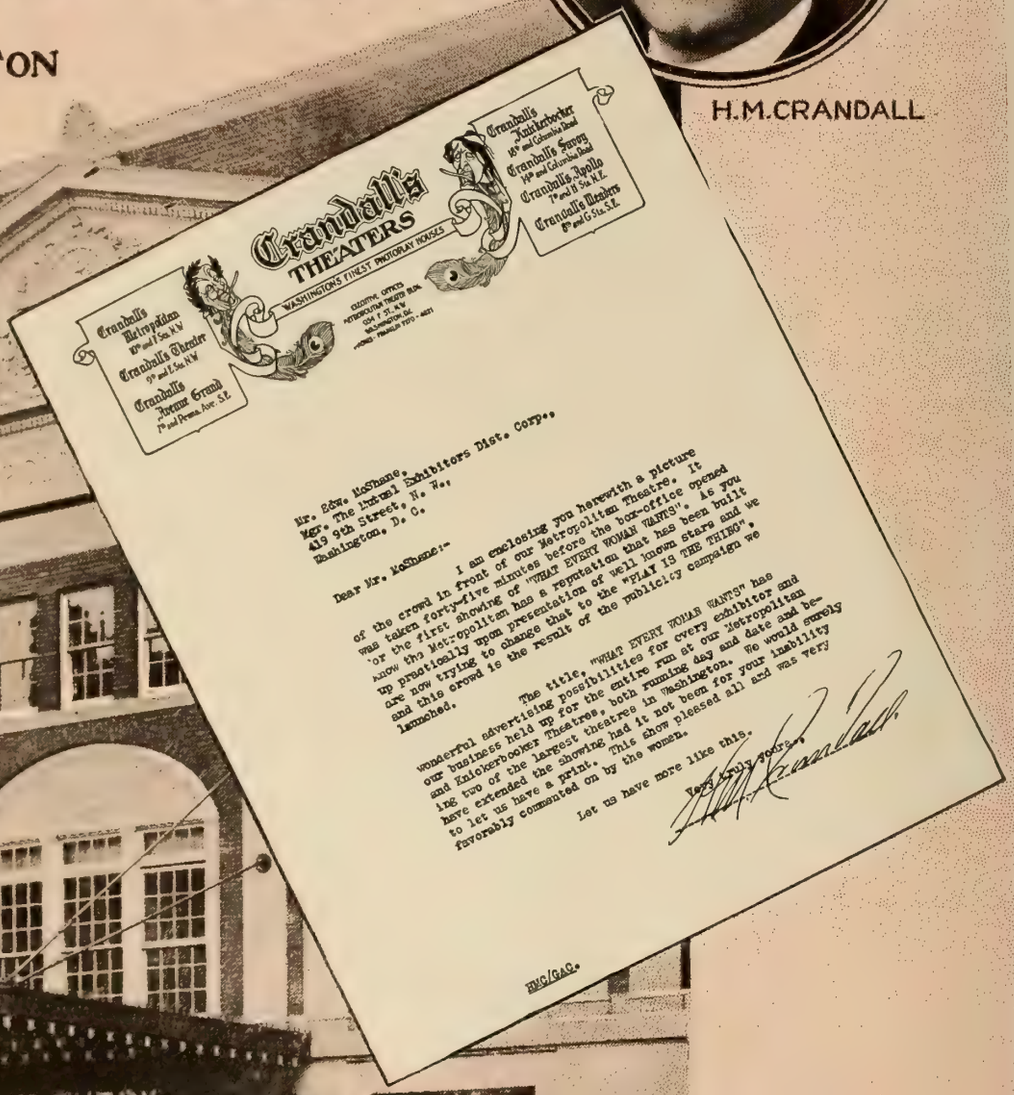
CRANDALL CROWDS 'EM IN WITH

WHAT EVERY WOMAN WANTS

A JESSE D. HAMPTON PRODUCTION



H.M. CRANDALL



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WASHINGTON'S FINEST MOTION PICTURE HOUSES

Crandall's Metropolitan 12th and F Sts. N.W.
Crandall's Cheater 9th and F Sts. N.W.
Crandall's Arcade Grand 7th and Pa. Ave. S.E.
Crandall's Knickerbocker 18th and Columbia Road
Crandall's Savoy 14th and Columbia Road
Crandall's Apollo 7th and H Sts. N.E.
Crandall's Leaders 8th and G Sts. S.E.

Executive Offices: Metropolitan Theatre Bldg. 1306 F St. N.W. Telephone Main 7070

Mr. Edw. McShane,
Mgr. The Imperial Exhibitors Dist. Corp.,
419 9th Street, N. W.
Washington, D. C.

Dear Mr. McShane:-

I am enclosing you herewith a picture of the crowd in front of our Metropolitan Theatre. It was taken forty-five minutes before the box-office opened for the first showing of "WHAT EVERY WOMAN WANTS". As you know the Metropolitan has a reputation of well known stars and we practically upon presentation of well known stars and we up are now trying to change that to the "PLAY IS THE THING", are now trying to change that to the result of the publicity campaign we and this crowd is the result of the publicity campaign we launched.

The title, "WHAT EVERY WOMAN WANTS" has wonderful advertising possibilities for every exhibitor and our business held up for the entire run at our Metropolitan and Knickerbocker Theatres, both running day and date and being two of the largest theatres in Washington. We would surely have extended the showing had it not been for your inability to let us have a print. This show pleased all and was very favorably commented on by the women.

Let us have more like this.

Very truly yours,

HMC/GAG.

Distributed by
Exhibitors Mutual

Robertson-Cole Company
Controlling World's Rights

LITTLE THEATRES

as well as big ones

ARE CASHING IN ON

"AUCTION OF SOULS"

The Sensational Story of Aurora Mardiganian

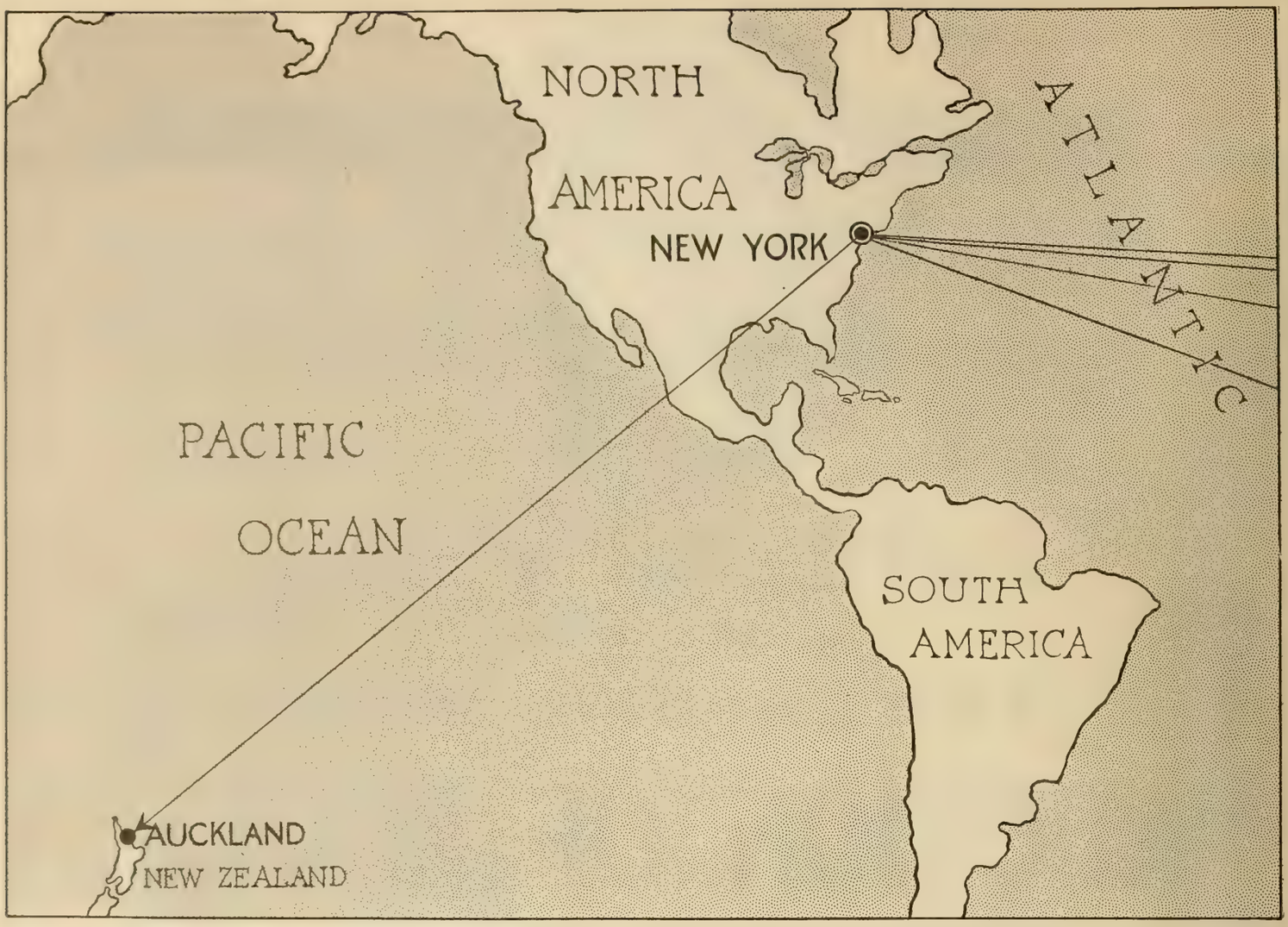
From H. L. GATES' BOOK "RAVISHED ARMENIA"

Although it is probably the most sensational film ever produced

the best people, including churches, in every community are giving it their unqualified support because of its overwhelming truths

FIRST NATIONAL EXHIBITORS CIRCUIT

A First National Attraction



To Buyers and Exhibitors of the Orient!

Australasian Films, Ltd., of Australia

and will distribute exclusively latest

in

Australia, New Zealand, British India, Burma, Ceylon, Straits Settlement, Federated Malay States, Siam, Dutch East Indies, China and Japan

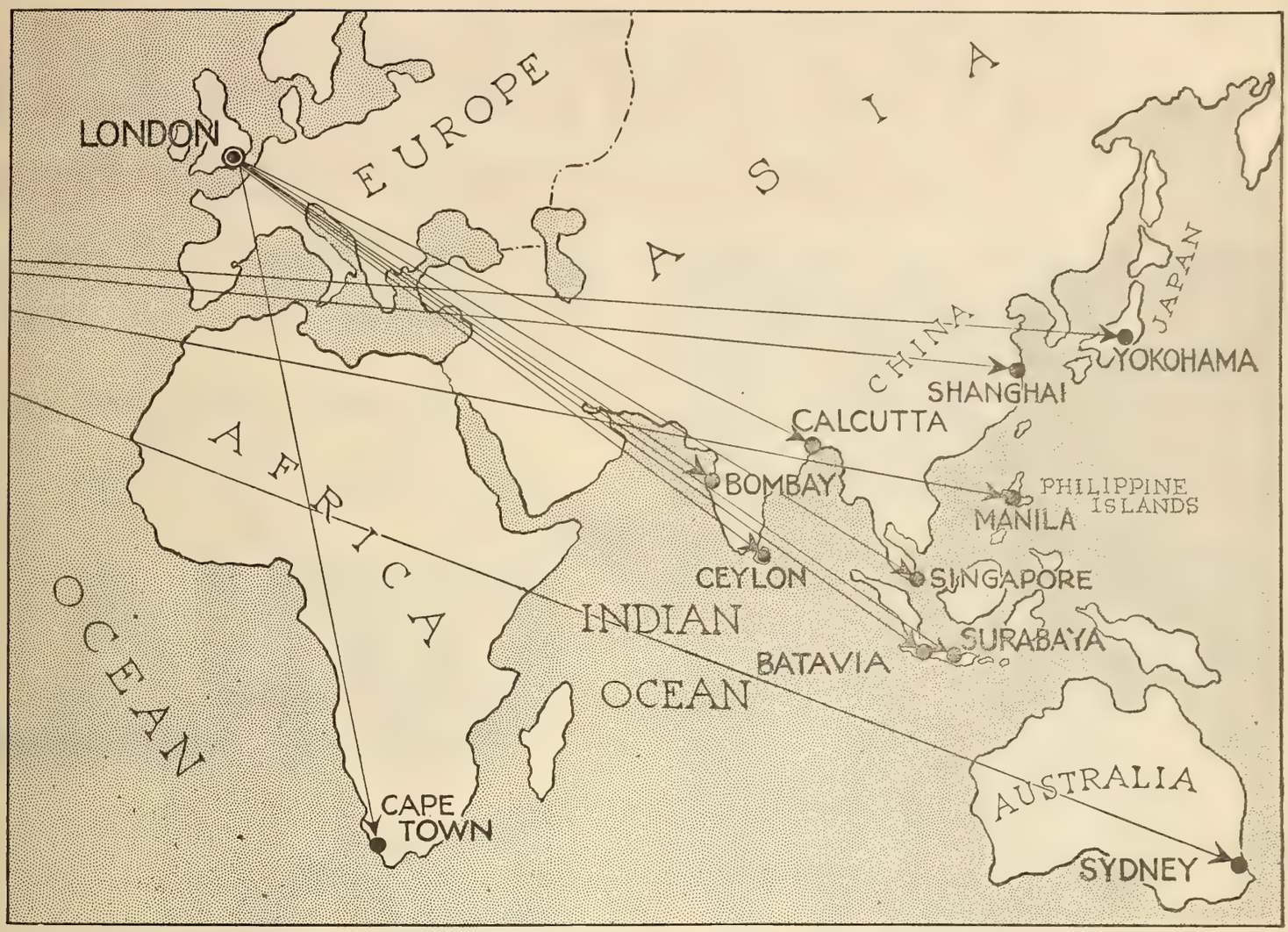
Offering for Immediate Release the First
Two Vitagraph Serials in Fifteen Episodes

THE MAN OF MIGHT
Featuring William Duncan

THE PERILS OF THUNDER MOUNTAIN
Featuring Antonio Moreno

Eastern Representative
E. R. GOURDEAU, New York

Australasian Films, Ltd.
Cable, Austrafilm



Commencing July First

are extending to the Orient

Productions of the Vitagraph Co. of America

also in these territories excepting Japan

The Productions of the Triangle and World Film Corporations

For distribution in Dutch East Indies, Straits Settlements and Federated Malay States.

HOUDINI—The Master Mystery Serial in Fifteen Episodes.

Maurice Tourneur's Melodramatic Successes

SPORTING LIFE, THE WHITE HEATHER, WOMAN

also

WHOM THE GODS WOULD DESTROY, ZONGAR
THE GREAT WHITE TRAIL

729 7th Avenue, New York
Film House, Sydney, Australia

General Manager
HARRY G. MUSGROVE, Sydney, Aust.

BREAKS ALL

Booked in over 100 theatres

"Radiating Strength in Physique and Personality"

FRED L. WIL

JESS WILL

in

"THE CHALL OF

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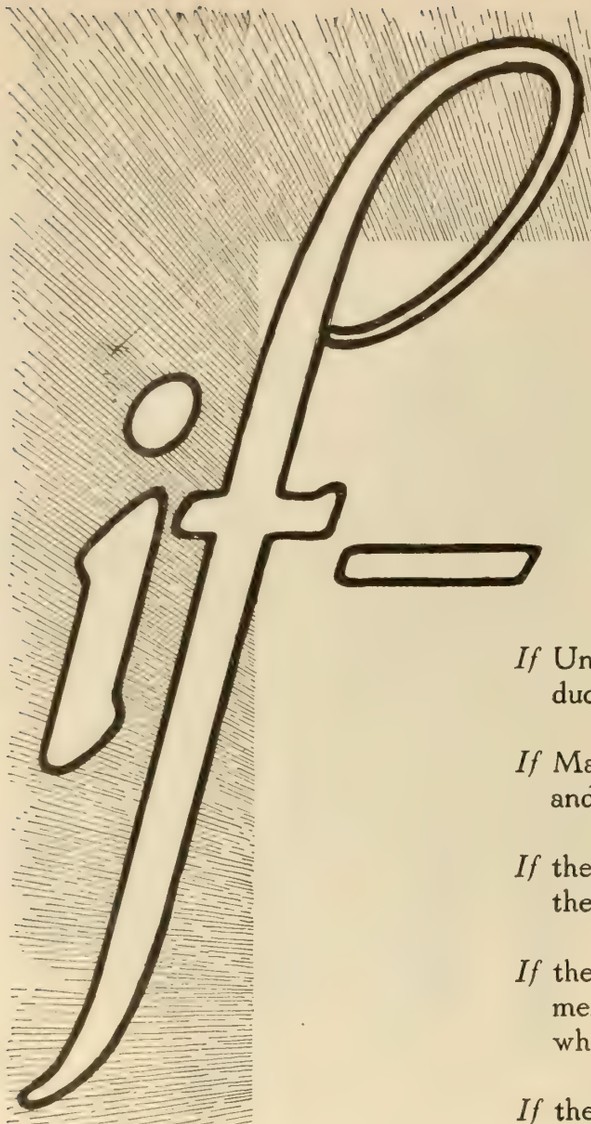

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DOUGLAS FAIRBANKS
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If United Artists Corporation were offering a product of unknown value,

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If they had not selected as their representatives the men of integrity, experience and high standing who head their sales organization,

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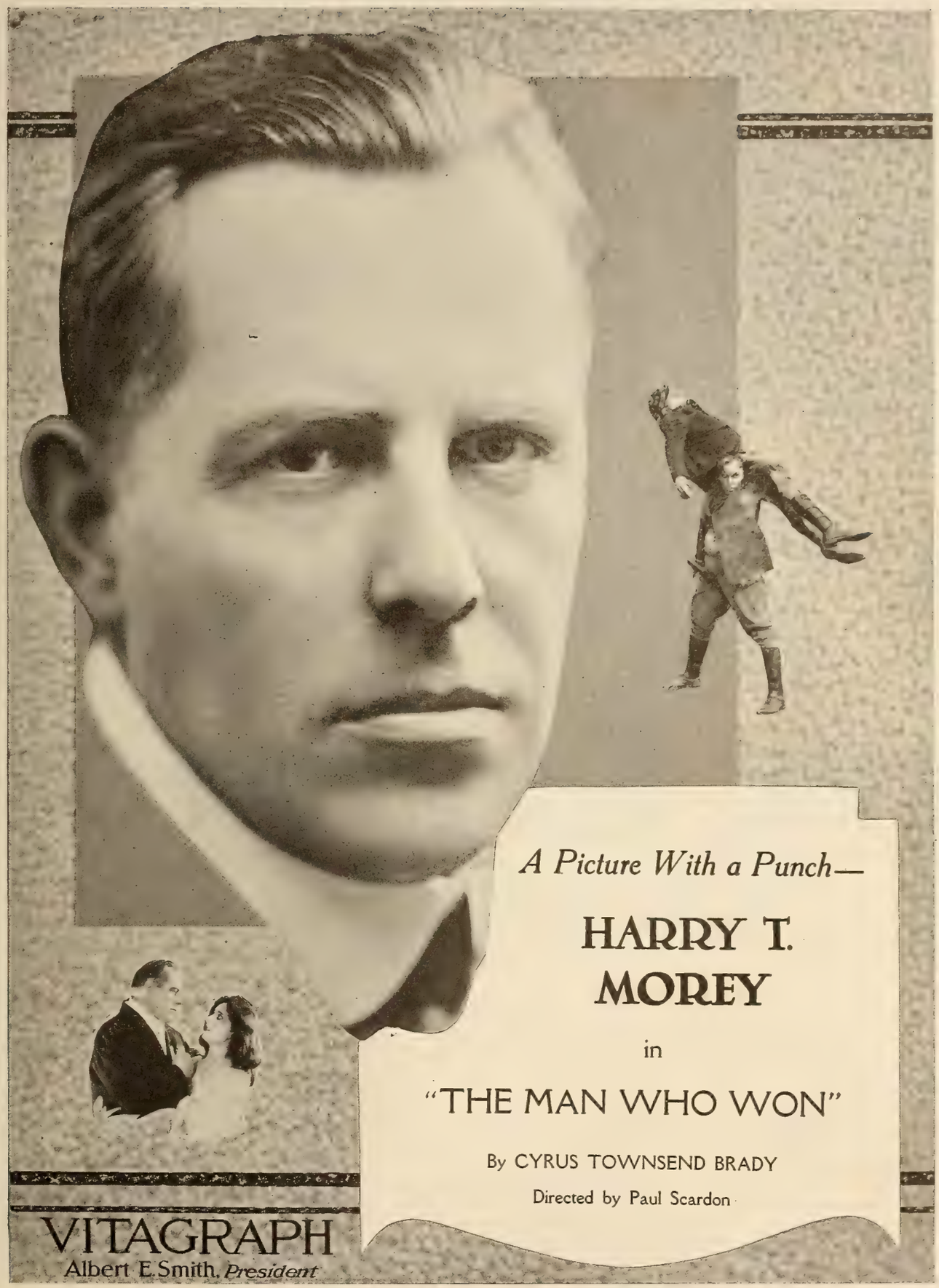

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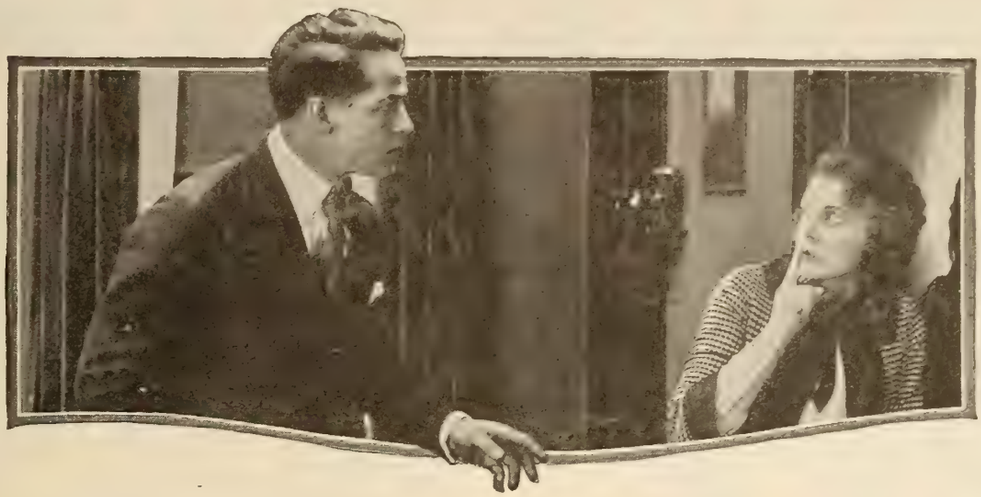

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(*Design for the front cover, and of the Editoral page, are the work of Lambert Gunther*)

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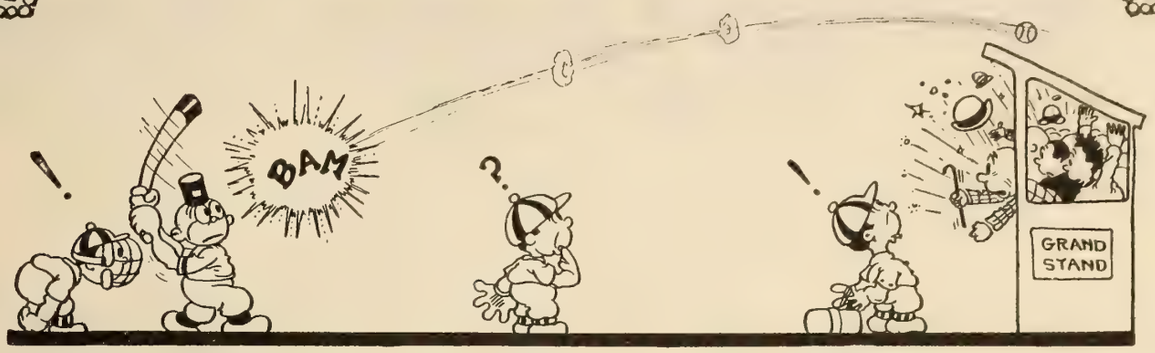

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JUN 30 1919

Motion Picture News

VOLUME XX
NUMBER 2

JULY 5
1 9 1 9

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What is its real and large value to the exhibitor, to the industry?

We have had some discussion of the subject. It is the big subject of the year; we all know that. But just what is its bigness?

The bull's-eye of open booking is *advertising.*

There you have it, in one word; there lies its true, its central significance.

First of all, open booking means competition.

That sounds mild and ordinary.

But competition is a big word in the business world; it means a lot.

Consider, first, that we have never had unfettered competition in this business.

You cannot, of course, have unfettered competition—beginning with the making of pictures—until you have pictures *sold* on a basis of unfettered competition, a basis where merit is the one and only sales argument and consideration.

And not having unfettered competition we have not had unfettered advertising; that is to say, advertising has never been permitted to reach its full development, for advertising never follows and never flourishes, in any business, unless it has to do with goods sold openly and purchased selectively—*on merit only.*

And now—to go further—since we are all agreed that advertising is the well-spring of this business, that it counts half along with the pictures, we can readily see that the big development in this business, now facing us, will come through *advertising*—the new and better advertising which in turn has been made possible by open booking.

Open booking calls for better pictures—because only better pictures can be sold openly.

Open booking makes possible the fullest possible sale of these better pictures because open booking makes advertising possible.

Advertising from beginning to end, from producer—to exhibitor—to public is the dominant force here; it is the force in the circle making for better pictures; a bigger public, bigger proceeds, and around again to bigger, constantly bigger advertising. It grows of its own force.

We have always contended, and we are supremely confident, that some day pictures will be the most widely advertised commodity in the history of the world.

That day is fast coming. It has already been ushered in by open booking.

It will mark a totally new era in this business.

First we had the era wherein the motion picture was rated only as a patented novelty.

Then followed the era when the picture was thought to be purely theatrical.

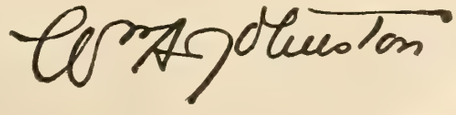
Now we have the merchandising era, in which this business will take rank with the biggest of modern industries.

Advertising was never a factor in the first two eras; now it is to be the ruling factor.

Advertising won't be fully free to develop until the routine of production has been so changed that pictures can be seen before the producer's advertising has been prepared; and newspapers everywhere must awaken to the full possibilities of picture advertising.

Advertising, at its best, must be co-operative—co-operative between producer and exhibitor; and that means that both will have to sense more fully its importance and be prepared to give the appropriation and ability and all that modern day advertising demands.

This is particularly true of the exhibitor. More than ever, in the future, his success will be measured by his advertising resources.



Speaking Editorially

Prohibition and Pictures

"THIS is THE year."

In some form or another that comment is heard from all branches of the industry. There are many apparent reasons why such optimism should radiate from all sides. Other, and less mentioned reasons will, however, have quite a bearing.

In either the immediate or not far distant future, Prohibition will become a reality. Without arguing pro or con on the subject, it is well to pause a moment here.

A precedent in the way of substitutes will be created. We have not the exact figures on the number of million dollars spent over the bar or cafe tables on an average year, but the total is quite a neat sum as sums were considered prior to the war.

What will Mr. Average Man and his family do with the money which weekly went to the coffers of the cafe owner in the past?

Undoubtedly a goodly portion will be saved. Living conditions may rise to a better plane and—

"Well, I'll save some, and go to more theatres," was a remark heard casually the other day.

There is the answer. Amusements will be more sought after when they can be better afforded. The operas, the theatres, the motion picture houses, the recreation parks will all find a goodly increase of trade coming their way. The time passed in a cabaret by the well-to-do man who desired a drink AND a show, will now be spent by him at a show, either legitimate or high class picture. The money left at the corner by the working man will now at times be left at another corner—for a motion picture performance.

Which might be the answer to "This is THE year."

Victory in the Excess Tax Fight

EXHIBITORS in the smaller communities particularly will appreciate the success attending MOTION PICTURE NEWS efforts to secure reasonable interpretations of the points raised by the revenue law section levying a fifty per cent tax on the excess when admission prices are increased.

Many small town exhibitors had decided that they would not be able to show special attractions this year, since the tax would take away so large a share of the increase over their regular prices.

But it seems clear from the interpretation given MOTION PICTURE NEWS by the Revenue Department at Washington and published on page 299 that exhibitors may find a way to meet the spirit and letter of the law without paying the exorbitant tax.

The most important point to be observed by the exhibitor is for him to make it clear on all his advertising matter that it is his "regular and established" practise to charge a certain *definite* increased price when showing "special" attractions.

This is the year of the "special"—the year of bigger and better things for patrons as well as exhibitors and producers. So the interpretation is all-important.

If your local Internal Revenue Collector has ruled at variance with the interpretations given in this issue show him the clipping from MOTION PICTURE NEWS and the authority—Deputy Commissioner of Internal Revenue J. E. Walker.

Consolation for Some

THE greater bulk of our population has greeted the abolition of day light saving with a far from cheerful attitude. To the factory and office worker the loss of the day light hours in Summer will be a severe blow.

But we know of one class that will greet the news with accord. Not the farmers, who went on record in opposition; nor the electric light and gas companies, but the small town exhibitor.

If our letters from Mr. Small Town are any indication daylight saving has helped to make this a far from prosperous summer for him. "The folks" didn't give much thought to the picture theatre when it was possible to get the flivver out and enjoy two and three hours of sunlight and fresh air before 9 P. M. rolled around.

James Strong Judd

JAMES STRONG JUDD, one of the executives of MOTION PICTURE NEWS, died on Tuesday, June twenty-fourth.

The ordinary phrases fail at this moment. Sadness there is, deep sadness; and sadness will remain even in the hearts of his widest circles of acquaintances.

But, also, those who knew him well, know that a very rare and remarkable man has left this life.

There is much that might be said of the character of James S. Judd; and these things could be truly said of very few men in the wide world today. His integrity was simple, soundless, true: you felt, you grew to know, that it was one of the few dependable things in life. He was sunny, kindly, gentle, utterly faithful to his own, to his work and friends, to the best in life.

Is such a rare character possible? He made it so.

I never knew a finer man.

WILLIAM A. JOHNSTON.

Boy!—Page Canon Censorship Chase!

CIGARETTE advertising is nothing if not subtle. "Ask Dad, He Knows," has served its purpose to boost to beginners the cigarette a youngster is most likely to be able to afford.

Now there are those who see in the use of pictures of ladies of the harem a sly attempt on the part of the manufacturers to interest the one-time gentler sex in their wares. And warnings have not been lacking that the cigarette men are seeking the fate that stupidity and short-sightedness brought upon the brewers and distillers.

But there are still greater heights to which the "psychologic" copy writer may aspire. A flash of inspiration—and in the motion picture he has found his most subtle weapon. So, beneath a group of photographs of a prominent actress, we read:

"My director always recommends Hocus-Pocus cigarettes for my smoking scenes because they are so mild."

Shades of Major Funkhouser!

To paraphrase another cigarette ad:

"Censorship—Everywhere!—Why?"

The Age of Miracles

WONDER of wonders—a crazed youth took the suicide route by hanging the other day in New York and the newspapers did not say "the deed was prompted by seeing motion pictures."

In fact the newspapers put all the blame on the boy's reading of sensational dime-novel literature!

How did it all happen?

Well, it was all so clear that even a human-interest hungry reporter couldn't go wrong. Beside the unfortunate boy's body was found a copy of the lurid novel, opened at a page describing a hanging. The clues were broad enough for Sherlock's pal, "Doc" Watson.

So we have the Fates to thank that another demented deed was not ascribed to motion pictures; that another wave of censorship agitation was not started.

Though, come to think of it, the newspaper which boasts a "Bureau of Accuracy and Fair Play" did slip so far as to use the phrase "sensational novels and movies" in its story. This writer had to pull the screen in—even by the scruff of the neck.

The West Coast

Salt Lake Distributors Complain of High Rates to Montana

DECLARING that express rates on films from this territory prohibit the distribution of films from here in Montana and that if fair charges existed from $150,000 to $200,000 would be added to payrolls in Salt Lake City, the film distributors have launched a fight with the object of causing a reduction in the tariffs.

At present Seattle distributors are serving Montana despite the fact that the distance from here to Montana is must less than from the northwest port.

The local film distributors as a result have conferred with H. W. Prickett, manager of the Traffic Service Bureau of Utah with a view to obtaining justice, and Mr. Prickett is now preparing a complaint to file with the American Railway Express company in New York.

Local film distributors to get into the Montant field are obliged to pay heavier express rates than Seattle distributors, with the result that they are robbed of business which they assert rightfully belongs to this trading section.

Salt Lake Universal Has Booklet

GUS HAGER, manager of the local Universal exchange, has issued a booklet entitled Suggestions to Exhibitors. Besides many timely hints it contains an account of the Universal offer of a cash prize of $1,750.00 to the office that will show the biggest increase in business during the next thirty days over the previous thirty days and it urges exhibitors aid in putting Salt Lake over the top. In addition to this offer Mr. Laemmle of the Universal is to give his check for $1,000 for the lucky or rather hard working one that will show the required increase. Mr. Hager has taken the occasion to make a personal appeal for business and with each booklet sent to exhibitors he encloses a post card that they may fill out and mail to the office with their orders.

Convention and Ball for Seattle

PRESIDENT LUKAN of The Northwest Film Board of Trade is working hard to make a big Film Men's convention and Screen Ball a success. It will only be a few days when the big event will take place. Some of the committees are working harder than ever to be sure that every one will enjoy themselves when they come. Money will not be spared to make everything a success. There are some who say it will cost $1,500 or over to decorate the hall in which the screen stars will dance with "all comers." Of course $1,500 is a lot of money for a stunt of this kind, but it only goes to show that Seattle doesn't care what it does just so it makes things pleasant for the visitors. Besides this money will be spent for chartering ships, for excursions, for banquets, etc.

Holmes Going Big in Northwest

"BOB" NAVE, Northwest manager for Triangle in the Northwest, announces that the Thomas-Taylor Holmes series are going so strong in his territory that he does not believe it will be long before each section or picture house that has played them will be asking for second runs. Some managers have already asked for them. Ed. Dolan, manager of the "Weir" and "Dream," Aberdeen, Wash., has asked for them twice and said that these pictures are among the best he has ever exhibited. "The Coliseum," one of the Northwest's greatest show houses is playing them with great success.

Salt Lake Has Convention Week

THE Rotary Club International Convention started in Salt Lake June 16. Local moving picture theatres offered their best pictures during the week of the convention. It was estimated that over 6,000 people were visitors in Salt Lake. The delegates numbered 3,100 and many were accompanied by their families and friends who took the occasion to visit Salt Lake, Yellowstone Park and other points of interest in the intermountain country.

Woody of Seattle Manager of New Realart Pictures

NORTHWEST friends of Jack Woody are glad to hear that he has been made general sales manager of the new "Realart Pictures Corporation. Jack Woody is a Seattle man and was a member of Seattle's Film Row for a good many years. He started on it in 1912 with the General Film Company. In 1914 he switched to Mutual, when he was made general Northwest manager. As his sales ability became known to a still wider circle, he was induced to go East and join the Triangle Distributing offices in New York. His great sales record induced Mr. Kane, then general salesmanager for Select, to make Woody field manager for Select pictures, his territory being the United States. Shortly afterwards he was elevated to general sales manager.

Mr. Kane, president of the Realart corporation, also worked on Seattle's Film row, years ago when he handled this territory for the old General Film Corporation and later for Artcraft Pictures.

Gathered around the festive board at the Famous Players-Lasky plant recently were Donald Crisp, Frank Woods, Wanda Hawley, Wm. C. DeMille, Ann Little, Herman Wobber, John C. Flinn, C. B. DeMille, Gloria Swanson, Louis Marcus, Lila Lee, Hugh Ford, Harry Houdini, James Cruze and Milton Hoffman

West Coast Edition

With Los Angeles Exchanges

THOMAS HANCOCK has booked the Houdini serial, "The Master Mystery," at Clune's Broadway beginning the week of June 22. Houdini, who is at present in Los Angeles working at the Lasky studios, will appear in person on the opening night. The serial has also been booked by the Pickwick theatre in San Diego for the summer months.

ARTHUR LAMB, branch manager and Harry Lustig, district manager, for Metro, are on their way to New York to attend the annual convention of that corporation's exchange managers. Dwight L. Hill, who has been handling California territory out of Los Angeles, has been called in to act as manager in Lamb's absence. Hill, who has just returned from a trip north along the coast reports conditions encouraging in that section. He booked Nazimova's "The Red Lantern," in all coast towns.

W. W. DUNLAP, salesman for the Pathe exchange, has returned from a north coast trip. He reports business quiet, but sold "Common Clay" in Santa Barbara, San Luis Obispo and Santa Maria, Cal.

ELMER R. PEARSON has been appointed to the post of feature sales manager for Pathe in Thomas North's place, with offices in New York. He has been associated with the General Film Company, V. L. S. E. and the World Film Corporation covering a period of ten years. More recently he has been with the First National Exhibitors.

J. HESS, of the Triangle sales force, who has been in Arizona for the past three weeks, reports business better than usual for this season of the year. He expects to remain on the road for an additional fortnight.

C. H. MARLEY, manager of the Triangle exchange, reports the Olive Thomas and Taylor Holmes series of five reel productions booking one hundred per cent up into September. The Holmes productions are going particularly strong in the Northwest and the Thomas pictures running in the lead throughout the Southland. Claude Hausel, manager of the American theatre here, has booked the second run on the latter to follow their initial exhibition at been received at the exchange and previewed by the trade. It is regarded locally as the best of the Holmes productions thus far offered through the Triangle offices.

THE Pathe Company has taken over the distribution of "The Thirteenth Chair." This will be released as a Special but the date for letting it go has not yet been officially announced.

FANNY WARD in "Common Clay" opened this week at Quinn's Rialto, Los Angeles.

W. J. MULLANEY, who covers the Arizona territory for Pathe, is planning an extensive trip through that state featuring the Ruth Roland serial, "The Tiger's Trail." This offering is going well throughout Southern California.

FRANK DUFFY, assistant to the general manager of the Pathe, is expected to visit San Francisco the latter part of the week, coming up here from Los Angeles.

San Francisco Light Is Declared Best for Film Producing

THE mutual benefits to San Francisco, the bay section and the motion picture industry which will result from the location here of a number of producing companies now operating in Southern California were recounted by Joseph A. Eliason of the Herman Film Corporation at the Home Industry League luncheon in San Francisco this week.

"I came here six weeks ago with the intention of staying a few days in the interest of my own company," said Eliason, "and, as the result of personal investigations, I have come here for good. I am convinced that San Francisco should soon have an equal share with Los Angeles in the motion picture industry."

Exploding certain fallacies regarding San Francisco climate, Eliason said that according to Government reports San Francisco had only eight more days of fog and ten days more of rain in a year than Los Angeles.. Furthermore he said that the diffusion of light here is more uniform than in the Southern part of the State and on account of the absence of glare, is better suited for the purposes of his business

Eliason announced that the organization of a motion picture welfare commission, comprising representatives of twenty organizations, was virtually completed, and only awaits the return of Mayor Rolph, who is in the East, for its launching. Through its support and cooperation he believes that a large share of the motion picture producing companies will establish headquarters in this city within a year.

Supervisor Joseph Mulvihill announces that the Herman Film Co., of Los Angeles, has leased the Hotaling block, Stanyan, Haight, Page and Shrader streets, and will move its studio to this city.. Mulvihill said that other Los Angeles studios will come here if proper inducements are made. The San Francisco Board of Supervisors has adopted a resolution for the appointment of a committee for the purpose of inducnig motion picture companies to come to this city. A fund of $100,000 to give publicity to San Francisco's advantages from the motion picture standpoint was proposed.

News of Nevada

GLEN HURST, who has two houses in Reno, Nev., is chairman of the committee which is preparing a three-day Fourth of July celebration in Reno, consisting of a Rodeo and carnival.

J. W. FLOOD of Fallon, Nev., has just received plans from the architect for a $50,000 theatre in his town. The theatre will be up-to-date in all respects and will have a seating capacity of about 1,000.

GEORGE EWAN of Orpheum, Lovelocks, Nev., has closed his theatre for the months of June and July for repairs and because of the hot weather.

H. C. OASTLER, American theatre, Winnemucca, Nev., has opened an open air dancing pavilion for the summer months.

JULES E. SMITH, of Tonapah has opened up the Liberty theatre which has been closed for some time, and is running it on Saturday and Sunday nights to take care of the overflow from his regular theatre, the Butler.

Salt Lake and Vicinity

"BILLY" WALL, of the Vitagraph exchange has been made specialty salesman for Vitagraph and is covering the key towns of the intermountain country. He is now in Montana and working his way back to Salt Lake.

The Larry Seaman comedies are being booked in the leading theaters of the state according to the Vitagraph management, and are going big.

W. H. HINTON was in Salt Lake last week and secured bookings of several of the big Universal pictures. He is the manager of the new theater now being completed in Buhl, Idaho. It will cost $15,000 and will seat 500 people. It will be opened on July 15. Mr. Hinton plans on offering vaudeville, lectures and some of the best pictures. He also purchased considerable equipment for the new showhouse while in Salt Lake City.

G. ARCHIBALD, secretary of the C. & A. Amusement company of Pocatello, Idaho, was in Salt Lake last week accompanied by his wife. He stated that business was good in that city and that a prosperous summer was expected. Among the pictures booked by Mr. Archibald was "Destiny."

THE OLYMPIC THEATRE of Pocatello will close for thirty days in order that the theatre may be remodeled. It will open August 1. A big organ will be installed at once.

"DESTINY" has been booked by the C. & A. Amusement company at Pocatello and at the Ogden theatre in Ogden, Utah and negotiations are being made with the Orpheum theatre of Salt Lake for a week's run here.

BURT BICKERT of the Boise Amusement company in Idaho, which has theatres in Boise, Caldwell and Napa, was a Salt Lake visitor last week. Burt managed to call on every exchange and moving picture house in the city.

G. A. METZGER, division manager of the Universal exchange offices in cities west of Denver will be in Salt Lake soon to spend several weeks in perfecting plans for the new Rialto theatre which will open in November.

"ELMO THE MIGHTY" has been booked at the Pantages theatre and will start early in July.

SANTAQUIN, UTAH, will soon have a new $25,000 theatre. Elmer Tiedgen, who is the owner, was in Salt Lake last week and signed a contract for Universal pictures. The new house is to be modern in every respect. Simplex machines will be installed. Photoplay music will be used. The new theatre will seat 400 people and will be open about July 1.

GEORGE CARPENTER, manager of the Paramount-Empress theatre, handled the publicity for the Boy Scout fund drive last week. The committee raised the desired amount two days before the day set for the ending of the campaign.

San Francisco Exchanges and Supply Houses

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With the West Coast Exhibitors

M. R. WALSH, well known in theatrical and exchange circles here and in the Middle West, has resigned from the position of manager of the Pickwick theatre, San Diego, Cal., to take effect July 26. He has been in charge of that house since January of this year, during which time he has done much to increase its popularity in the Southern city. His successor has not yet been named nor has Walsh announced his plans.

IRVIN KAISER, former manager of Ei Monterey theatre at San Luis Obispo, Cal., has returned from the trenches in France and resumed the management of that house.

A CORPORATION backed by Mexican capital which controls the field in Mexicali, Baja California, has purchased a site in Calexico, Cal. and begun the construction of a new $50,000 theatre there.

EDRINGTON AND POWELL have bought into the Gayety theatre, San Luis Obispo, and will assume active interest in the management after July 1.

G. A. BUSH, manager of the Superba theatre, San Diego, Cal., passed through Los Angeles this week with a party of friends en route to Yosemite valley by auto.

O. W. LEWIS, of Alhambra, Cal., is re-modeling, preparatory to opening the Alhambra theatre in that place. The new house will seat 600. It is scheduled to open July1 with Dorothy Phillips' latest production, "Destiny." Arrangements have been made for Miss Phillips to appear at the opening in person.

"THE DELICIOUS LITTLE DEVIL," Mae Murray's latest opens at Quinn's Rialto June 29 for a second Broadway showing. Mr. Gates has been put in temporary charge of the theatre during the absence of Quinn who is in New York.

"DESTINY," the most recent Dorothy Phillips picture opened at the Superba theatre here Sunday, June 15 for a two weeks' run.

THE PICKWICK THEATRE, San Diego, Cal., has signed up for four Priscilla Dean and four Mae Murray productions through the local Universal exchange.

"ELMO, THE MIGHTY," Henry McRae's latest Universal serial production, opened Sunday, June 15, at the Garden theatre here. The film was made from the story by Joe Brandt and Will E. Wing and features Elmo Lincoln with Grace Cunard supporting.

Joe Ryan, the bad man of Vitagraph serials, and William Duncan, star and director, talking over a new thriller

In and Around Denver

MILTON COHN, local manager for Paramount, H. I. Krause and O. Wog, Paramount salesmen, are attending the conference of western managers and salesmen at Los Angeles.

H. D. CASSIDY, manager of Exhibitors-Mutual local exchange, is visiting Utah exhibitors. While in Salt Lake he expects to give trade showings of "The Man Who Turned White," and "Just Squaw." He will also give private screenings of the same pictures in Ogden.

R. H. McCLUSKEY has just returned from a very successful trip covering southern Colorado points for Exhibitors-Mutual.

W. C. LEMASTER, manager of the Opera House, Victor, Colo., and his partner, S. N. Ward of the Star theatre at Cripple Creek, Colo., were recently in Denver arranging service.

TOM BUCY of the Lyric at Sterling, Colo., was also a recent Denver visitor.

A. S. KIRKPATRICK, former assistant general manager of Exhibitors Mutual, spent several days here last week. He has just finished a visit with all exchanges and studios on the coast and is now returning to New York.

GUY A PARFET, special feature salesman for Pathe, reports several successful bookings of the Albert Capellani big production, "Oh, Boy!" He has just closed for a first run at the Rivoli on Curtis street, July 2 to 9 inclusive, also booking the same picture for the Lyric, Sterling, Colo., the Liberty Bell at Leadville, and the Ogden theatre, Denver.

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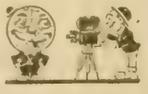

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GUS HAGER, *Manager*
Distributors of Universal, Jewel and Lois Weber Productions, Blue Bird Photoplays, Century and LYONS & MORAN COMEDIES
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Leaders of Seattle

H. A. JOHNSON COMPANY
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HOME *of* POWERS MACHINES, MINUSA SCREENS *and* WISCONSIN CHAIRS
NEW SLIDE LABORATORY, 24 HOUR SERVICE

What They Say in Seattle

PACIFIC COAST representative Loots, for Select has been at the Seattle office since Al Eden resigned as Northwest manager, until the new manager will arrive.

BOTH stage and screen of the Moore theatre, Seattle, where the Orpheum circuit plays each week, was practically a Mack Sennett week, as his stars were on the stage in their bathing costumes and they were in the film in "Yankee Doodle in Berlin." The Northwest rights to "Yankee Doodle in Berlin" were purchased by the De Luxe Film Company of Seattle. The screen is a remarkable one. It is five reels in length and full of fun, sarcasm and beauty.

DURING the absence of Geo. Endert, manager and Guy Navarre, assist. manager of the Northwest exchange of The Famous Players Lasky Corporation, who have been attending the Western convention of The Famous Plapers corporation in Los Angeles, Ca., Frank Heffron and John D. Howard had the office in charge.

HOWARD J. SHEEHAN succeeds Paul C. Mooney as Pacific Coast representative for Fox.

H. B. DOBBS has resigned from the Select office in Seattle to accept the position as special representative for The First National, working out of the office of the Exhibitor's Film Exchange.

CARL STEARN, Northwest Manager for Metro, has returned from his trip to New York, where he attended the Metro's managers' convention.

THE "BUSY BEE," Hot Springs, Montana, was recently partially destroyed by fire.

San Francisco News

EUGENE ROTH of the California theatre, after reviewing the first Joe Martin comedy entitled, "Roaring Lions and Monkey Shines," at the Strand theatre, New York, immediately on his return to San Francisco got in touch with the Universal Exchange and booked the picture for the week of July 13. The exchange feels that this is a big boost in the introduction of Martin to the San Francisco fans.

THE Universal Exchange has just closed a contract with George Mann of the Rialto for "Elmo the Mighty," the wonderful two reel serial feature, beginning July 6. Ralph Ruffner the new manager of the Rialto is reported to have some great stuff up his sleeve in the way of advertising the serial and the Universal feels particularly elated over the fact that this is the first serial at any of the first run houses on Market street for some years.

EDWARD WALDO, Auditor of the Fox Film Corporation, is in San Francisco on business for a few days. He goes north from here.

H. W. SCHMIDT, formerly local manager of the General in this city and afterwards in Los Angeles, this week assumed the management of the Film Clearing House, succeeding Murray Hawkins. He is making extensive alterations in the exchange headquarters. He says the Rothapfel program is being booked rapidly. It will have its first run in this city at the Rialto.

E. O. CHILD, manager of the Pathe Exchange, is taking a trip over the north coast of the State and will be away about ten days.

GEORGE C. PARSONS, manager of the Goldwyn exchanges is on a week's trip through the valley in his new Peerless 8.

G. A. METCALFE announces that he has been appointed distributor for the National Carbons. A full carload of assorted sizes is already en route from the factory.

MANAGER CLOVER, formerly of the Stockton T. & D. theatre has an interest and will be manager of a new house which is being erected in the Oriental district of Stockton. The new house has the backing of the Japanese association of Stockton and it will be the equal in appearance of any house in the city. Already the two other houses in the Oriental district are feeling the prospective competition and in order to influence their clients each has dropped its price from 10 to 5 cents.

MAX DUPONT, camera man, is just back from Lake Tahoe where he has been making pictures for "The Wolf" for the Vitagraph.

HENRY WALTHAL, with the National, was in San Francisco this week, and shot some scenes for a picture the National is making.

BARNEY GOODMAN of the Kinema theatre, Fresno, motored in from Fresno this week and spent a couple of days in San Francisco.

W. H. WEEKS, San Francisco architect, is planning a $100,000 theatre to be built on East Main street, Turlock. Turner & Dahnken have taken a lease on the theatre.

JERRY PONCHIE has started the erection of a new theatre at Sparks, Nev. He will visit San Francisco in July to arrange for the fittings.

Dealing in Personalities

EARL HAMMONS is back from Europe, with a broad smile on his face. He modestly admits that a big deal was put over while he was on the other side and that it will pay to keep an eye on "Educational" activities in the future.

Also, if you press him, he'll tell you what he thinks is the biggest event in screen history in months. "Just think," he says, "the Robert Bruce subject, 'Sundown' is the first single reel attraction to follow in the footsteps of 'The Red Lantern' and 'The Knickerbocker Buckaroo' and play a first run at the Rialto followed by a week at the Rivoli."

After that he won't say much. Just looks mysterious and tells you to wait.

Alright, Harry, we'll take your tip. The one you sent in this morning's mail, we mean. The one that reads: "Don't go away over the week-end. 'When Bearcat Went Dry' arrives next Saturday." We won't go any further than Elmhurst, Harry, and there isn't a projection room in the town.

LAST week we received a wire from your old friend, Mabel Condon, reading: "William Russell will appreciate your denying story published in various papers that he will appear in all-star productions of Louis Gasnier and Sidney L. Cohen. Mr. Russell leaving for New York Monday to sign contract with producing firm which has studios in both East and on Coast. Announcements will be made by firm upon Mr. Russell's arrival."

Mr. Russell hasn't arrived as yet so the announcements are still in abeyance. And since we don't deal in rumors we are not able to tell you in this week's issue that William Fox has signed William Russell. We'll have to wait till next week to tell you about it. Shucks, it's a tough life when you have to wait for "announcements."

If Harry Crandall keeps on appearing in New York with such frequency we will get real mean and start a rumor that he is taking over a New York theatre. Of course, he has nothing of the kind in mind, but it's easy to start rumors and you'd be surprised at the way they spread. In fact a rumor on Broadway can spread almost as fast as the "Harry Crandall chain of Washington theatres" and that's going some.

WE'VE got lots of zippy reading matter for you in this issue—just to show that every issue in the new size is going to be a feature issue. Turn to Page 299 and read "This Boy is Sore." It's a letter from an exhibitor with a grouch and if it doesn't give you a smile—and then a few real serious thoughts—we'll miss our guess. Right on the same page you'll find other interesting odds and ends. Then, if you want concentrated pepper, go on to Page 308. "Letters From Readers" would be a mild term to use on this page so we have headed it "One Page of Dynamite." And the headline speaks the truth. If there is one thing an exhibitor does love to do it is to pan.

There's a real idea suggested on this page,

Earl W. Hammons

too—in the letter from a New England exhibitor who wants to know if the boosted rentals and boosted admissions are not bringing many exhibitors in middle sized communities dangerously near to thoughts of vaudeville. "My people are asking for vaudeville," he says, "and if I could be *sure of the quality* I would give it to them."

This is just a private word to John Zanft to tip him off to the fact that in Harry MacDonald, of the Fox theatre forces, he has a Class A, high-calibred "Best Man." We know—for we saw Harry officiate in the cut-away on Wednesday of this week. And just to make our story complete we may as well tell you that the groom was Donald O'Brien, of the Springfield, Mass., Union; the bride, Miss Florence Duffy; the brides-maid, Miss Irene Duffy. Here's a couple of pages of good wishes!

METRO'S exchange managers convention brought forth the full announcement of its Fall plans. Arthur Kane announces another star this week in the person of Constance Binney. Famous Players-Lasky has finished "announcing" and is now off at full speed on the real work. The next week or so should bring the Goldwyn announcement—and we can slip you the tip now that we understand it will be a hummer. About four or five weeks from now should see the First National organization announcing some bang-up plans. Oh, there won't be any reason for monotony. Meanwhile, we'd hate to be in the position of an exhibitor trying to decide on his booking policy for the coming Fall and Winter seasons. Everything said by every company sounds so good and looks so good that it sure would have us guessing.

Gosh, boys, you don't know how good we felt on Friday, Saturday and Monday when you were phoning congratulations and good wishes on the new enlarged NEWS. *Each time we hung up the receiver we said to ourselves, "Say, that fellow made us feel good. Wonder what we can do to help him even more than we ever have?" We just wanted to break our blamed necks giving SERVICE. And we feel that way now.*

Convention Headlights

WITH three hundred delegates present the annual convention of the Motion Picture Exhibitors of America opened at the Statler Hotel, St. Louis, on June 24.

Addresses were delivered by Mayor Kiel of St. Louis, President Johnson of the local Chamber of Commerce, John Ring, Advertising Club President.

A further session was held during a trip down the Mississippi River. Many entertainments were provided for those in attendance during the three days.

Mentioned for the next President during the opening session were the names of Marcus Loew and Frank Rembusch.

Loew made an early announcement of his intention to build two theatres, each to cost a million dollars and to seat forty-four hundred people. These will be erected in St. Louis.

Among those listed in filmdom's "Who's Who" in attendance are: Fred C. Aiken of Chicago; S. J. Baker, St. Louis; Dan Barton, Chicago; Samuel I. Berman, New York; Alfred S. Black, Rockland, Maine; George Blaisdell, New York; Louis F. Blumenthal, New York; D. E. Boswell, St. Louis; Samuel Bowman, St. Louis; L. W. Brophy, Muskogee, Okla.; Herman J. Brown, Boise, Idaho; Sam Bullock, Cleveland; Harry Buxbaum, Pittsburg; Maurice A. Choyinski, Chicago; Dale J. Crittenberger, Indianapolis; R. H. Debruler, Atlanta; Abe Frankel, Des Moines; W. H. Gueringer, New Orleans; T. R. Gillian, Chicago.

Charles W. Harden, Kansas City; Ernest H. Horstmann, Boston; Fred J. Herrington, Pittsburg; Frank G. Heller, Anderson, Ind.; Miss E. Johnson, Houston, Texas; Mr. and Mrs. R. G. Liggett, Kansas City; Robert R. Levy, Chicago; Al Lichtman, New York; Joseph Mogler, St. Louis; Sam E. Morris, New York; Frank L. Newman, Kansas City; C. C. Pettijohn, New York; Ralph O. Proctor, New York; D. G. Rodgers, Kansas City; Charles R. Rodgers, New York; Sydney Reynolds, New York; Hunt Stromberg, New York; J. H. Saenger, New Orleans; Peter J. Schaeffer, Chicago; H. J. Terry, Chicago; William Wright, New York; Marcus Loew, Jack Woody and Milton Goldsmith.

Here Comes the Doctor!

Arthur Nelson, of the Dominion Film Corporation Presents an Ambitious Plan to Cure the Industry's Ills

PRACTICALLY all the objectionable renditions complained of in this industry are traceable to three principal causes, *i.e.*, wasteful distributing system, unbusinesslike exhibiting policies and inefficient direction of production activity. The urgent need of the industry, therefore, is for a more scientific adjustment of its economic machinery. Present methods are archaic—so much so that they would not be tolerated in any other business. While it is true that efforts have been made to effect an adjustment it is equally true that such efforts have usually deteriorated into personal admiration platitudes or resolved themselves into mere compromises. Of all the remedies offered *not one* has contained the fundamental elements of a *cure*. This obtains because we persist in treating *effect*, instead of bending our energies to eliminate the *cause*.

If any industry, other than amusements, was suffering from offensive and unjustifiable conditions, as concededly bad as they are in this industry, its exponents, thru the compelling application of economic presure if not thru sheer pride, would bring about the needed adjustment—nor would they talk about it for twenty years as we have done, and are still doing. Modern business engineers thoroughly conversant not only with the intricacies of the industry in question but with the principles of scientific business economics in particular, would bring their trained intelligence to bear and a solution of the problem, irrespective as to its complexity, would be speedily—even noiselessly—provided.

If this is true of other industries, and business history will amply substantiate such a premise, are we then to assume that our own industry is suffering largely on account of the fact that we have not got the necessary *trained intelligence* with which to bring about an organized and equitable readjustment which would be reasonably satisfactory and permanent? Other writers, more daring than myself, have repeated and contended that we have no big calibre men. Whether such assertions are true or not *it is true* that none have as yet come forward to deny by a constructive act, so scarifying an indictment. It is on this account that I am constrained to step into the breach and offer, for the earnest consideration of exhibitors, distributors and producers alike, a number of corrective measures which I feel will, if put into practice, eliminate the conditions complained of, and to substitute in their stead exhibiting, distributing and manufacturing policies which will make for a more equitable readjustment and distribution of individual obligations, a better understanding between opposing factions and a fuller and deeper faith in economy, usefulness and progressiveness, which are the life blood of any industry that is to endure.

The builder who would build a mightier and more enduring structure upon the bare foundation of an old and obsolete structure, which has outlived its usefulness, must not only tear down the interfering parts of the old building—he must broaden and strengthen the foundation upon which the new is to rest. Any re-building that promises less than this would be a compromise—*and the time for compromise is past.*

As the present distributing system is the real under-lying cause of a large part of the evil from which the industry is suffering THE FIRST THING TO BE DONE IS TO WIPE OUT THE PRESENT SYSTEMS OF BOOKING AND DISTRIBUTING AND ERECT IN THEIR PLACE A STRICTLY OPEN MARKET BOOKING AND CENTRAL CLEARING-HOUSE DISTRIBUTING SYSTEM, FOR EACH DISTRICT, WHERE ALL PRODUCTIONS, IRRESPECTIVE AS TO WHO PRODUCED THEM, MAY BE SCREENED WITHOUT PREJUDICE, AND BOOKED BY EXHIBITORS UPON A BASIS OF "SELECTION BY MERIT ONLY."

This would centralize distribution in each Exchange district, eliminate hundreds of exchanges with their enormous overhead, conserve valuable time now wasted in useless effort, bring exhibitors and distributors in closer touch with each other, and do away with the present necessity for certain types of distributors. It would, in fact, put each branch of the industry where it belongs—producing in the hands of the producer, distributing in the hands of the distributor and exhibiting in the hands of the exhibitor.

The abuses of the present system, working through the natural laws of evolution, would in themselves sooner or later effect a radical change in present methods and bring about the solution I propose. (*The First National, United and other co-operative distribution systems are simply a step in this direction.*) Evolution, however, moves slowly, and when it moves too slow *necessity* is prone to call in *revolution* to assist her in putting her house in order. This is particularly a case wherein the industry hasn't the time to wait on evolution to do the work for it—*the remedy calls for action.*

There are a great many reasons why the plan proposed will solve existing problems, some of which are as follows:

(1) Pictures under this system would be marketed *strictly on merit*, which would do more to speed up quality of productions than any other one factor in this business.

(2) It would give good pictures an opportunity to be booked but which now, as in the case of big independent productions, are shut out of whole territories by the present insane policy of buying "pigs in a poke"—irrespective as to what they may turn out to be—good, bad, or indifferent.

(3) It would place stars according to the value of their (each) offering, eliminate the "pets" of directors (corporate as well as dramatic) and give budding genius a chance to be seen if not heard.

(4) It would encourage independent productions and throw the door wide open to *merit plus.*

(5) It would effectually close the door against mediocrity, as well as questionable promotion schemes and film-alley speculators, and write *finis* to a number of names and methods which are a detriment to the industry.

(6) It would eliminate favoritism and special privilege, and put the production and marketing of pictures upon a *business basis.*

(7) It would give talent an opportunity and incentive to express itself, and compel production efficiency *according to the tested and accepted laws of business economics.*

(8) It would remove the necessity for, and the expense of, the distributor-to-exhibitor publicity bunk which at present fills the waste baskets of the exhibitor, and for all of which he pays—one way or another.

(9) It would do away with useless misrepresentative trade-paper advertising, and encourage something more constructive to take it's place.

(10) It would insure Service that would be a *reality and not a promise.*

(11) It would serve to eliminate some of the "supervising" abominations whose sole reason for existence is their money interest in an art of which they know little, and appreciate less.

(12) It would permit the manufacturer to concentrate the major portion of time to *making good pictures* instead of forcing him to spend ninety per cent of his time, as he now does, to *selling bad ones.*

(13) It would insure a *standard-market* for the best available authors, and give encouragement to the creation and perpetuation of a literature adaptable and peculiar to the *special needs* of the Silent Art—an encouragement which, with our present hysteria for *big names* and *little stories,* is now sadly lacking.

(*Continued on page* 347)

EDITOR'S NOTE

¶ J. Arthur Nelson, of the Dominion Film Corporation, Seattle, Washington, has complained that the various discussions on the industry's problems during the past year have failed to offer anything constructive.

¶ So he has come to the front with an ambitious programme that is aimed to cure the ills of production, distribution and exhibition.

¶ Many will call his ideas Utopian.

¶ But they are interesting, at least.

¶ Three articles will appear in the series, touching on the three main divisions mentioned above.

¶ The first contribution, on the problem of Distribution, is presented herewith.

ODDS AND ENDS OF INTEREST

The Fifty Per Cent Tax

Motion Picture News Secures Ruling on Various Angles of Puzzle in Revenue Law

MOTION PICTURE NEWS has finally succeeded in securing an interpretation from the Internal Revenue Department at Washington of Paragraph 4, Section 800, Title VIII of the Revenue Act of 1919, which requires: "A tax equivalent to fifty per centum of the amount for which the proprietors, managers or employees of any opera house, theatre, or other place of amusement sell or dispose of tickets or cards of admission in excess of the regular or established price or charge therefor."

Following is a questionnaire submitted to the Revenue Department on this section, with the replies, as given by J. E. Walker, Deputy Commissioner of Internal Revenue, following each question in italics:

1. Does an exhibitor come within the provision of the 50 per cent. tax if it is his "regular and established" practice to charge 15 cents admission for ordinary programs and 25 cents for such programs as are clearly and definitely known in the trade as "special" attractions.——*No 50 per cent. tax on such attractions.*

2. If it is ruled that he comes within the provision of the 50 per cent. tax on such occasions, would his position be improved if on all advertising matter and announcements throughout the year he made it clear and plain that the "regular and established price of admission" for such special attractions was greater than for ordinary programs.——*Answered in No. 1.*

3. Is an exhibitor obliged to pay a 50 per cent. tax on the increased price of admission, if for example, it is his "regular and established practice" to ask 15 cents on Mondays, Tuesdays, Wednesdays, Thursdays and Fridays and to increase to 25 cents on Saturday and Sunday performances.——*No.*

4. If, in this last mentioned case, he is absolved from paying the 50 per cent. tax, would it not be possible for him to make it clear on his program and other printed matter that it was his "regular and established" practice to charge a certain price on certain days and an increased price of a certain amount on other days.——*This would be permitted.*

5. In this case it can be seen that the exhibitor would establish certain specified days of the week on which he would show the "special" attractions, costing him considerably more for rental and other expenses and making necessary an increased admission price.——*This is permitted and the exhibitor exempt from the 50 per cent. tax.*

BRANDT QUITS "U"

LOS ANGELES (Special to Motion Picture News).—Joe Brandt tendered his resignation to Carl Laemmle on June 27th to become effective July 15th. No cause given by either party. Brandt to try new field.

J. C. JESSEN.

A THOUGHT FOR TO-DAY

¶ Bosworth, Inc., released its second production five years ago this week.

¶ The picture was—"John Barleycorn."

¶ The release date was:

¶ July 1st.

Five Years Ago—

A Few Things That Happened and Some That Were Merely Promised This Week Five Years Ago

CURRENT serials are "Lucille Love," featuring Grace Cunard and Francis Ford, released by Universal in fifteen installments, and "The Perils of Pauline," starring Pearl White, released by Eclectic Feature Film Exchanges.

Warner Brothers' exchanges are offering a good list of six-reel features.

Beatriz Michelena, the beautiful and celebrated prima donna, will appear in a number of dramatic motion pictures with House Peters for California Motion Pitcure Corporation.

Essanay offers "One Wonderful Night" in four reels, starring Francis X. Bushman.

Harry Carey stars in "The Master Cracksman," a state right picture, handled by Progressive Motion Picture Corp.

Thirty Famous Players Film Company features are offered each year. Daniel Frohman offers Mary Pickford in "The Eagle's Mate."

Forty-eight branch exchanges are announced by General Film Company, covering the entire United States.

The Duke of Manchester, associated with Rev. William Carter, Rev. Chas. H. Parkhurst, S. S. McClure and Henry Clews, have organized a $500,000 film company to produce educational films to supply churches, colleges and schools.

H. E. Aitken and C. J. Hite are again selected to head the Mutual Film Corporation.

William A. Pinkerton in an address before the International Association of Police Chiefs urged that they request the motion picture producers to eliminate crime scenes in their offerings, arguing that the ideas bred crimes.

Eleanor Gates, the authoress, has formed her own motion picture producing company.

Mary Fuller, the Edison star, has just signed with Universal.

Special scenery had to be built by Popular Plays and Players to successfully produce "The Ragged Earl."

Charles Stombaugh, manager of the General Film Company exchange at Omaha, is said to know almost personally every one of the 275 exhibitors in the states of Iowa, Nebraska and South Dakota.

This Boy is Sore!

Got a Grouch—Blamed If We Don't Think He Is Justified—Against the Whole Darned Business

UNFORTUNATELY—for the sake of our story—the exhibitor who wrote the following letter squeezed the phrase "not for publication" in the first line of his screed. But we have read his letter over so many times and with such whole-hearted enjoyment that we can't withhold it. Even if the only clue we can give to the writer's identity is to say that he is running a first class theatre in a first class town.

The letter follows:

"I am in receipt of your letter asking for a photograph and in reply, not for publication, will say that I don't care for it. I want as few of my old time friends as possible to know that I am in this business.

"I would be tickled to death to be able to get out, even at actual cost. But I am getting deeper than ever in self protection.

"Don't think by this that I am not what one would call a success. For during my eight years here I have trimmed up eight competitors, some of them good ones, and have had the field to myself for nearly half that time. I am now building a seventy-five thousand dollar nine hundred seat house.

"Affairs with the public and my neighbors are all that one could ask. But these shyster exchanges—and that includes about all of them—disgust one with the whole business. Things have come to a fine pass when I can't get a one sheet poster without a C. O. D.—when I have never owed anyone a single dollar over Saturday night. What's more they all know it. But it's all because there are a few crooked ones in my end of the game who wouldn't pay if they could.

"Until this recent FILM Club combination I never stood for a C. O. D. from anyone, but now they are all allowed to come that way. I hope they like it—it gets their money a week or ten days later than under the old system. Although it costs me some I don't mind if it costs twice as much. If all exhibitors would do this it would put some common business sense in them. It is merely a scheme to get more cash to operate on.

"I worked twenty years in a National Bank and I believe I am competent to know right from wrong. Most exchanges are crooked.

"So far as giving credit where credit is due—one of them would not credit me with an item of eleven dollars accrued shortage on paper orders when they even admitted the shortage. It was the old steam roller—they had some fifty dollars of my money from advance deposits which I had neglected to deduct when the star contracts expired so they just refused to remit the overpayment.

"Another of the old established exchanges gave me a contract for one every other week, accepted a twenty-five dollar advance deposit, and then told me that I must play one every week. I was unable to do that and they refused to return the cash or give me service for it. It was fully six months before I got it through a new contract."

Get Acquainted!

Second Appearance of the Department that Gives You a Chance to Meet the "Real Boys"

FRED DAHNKEN doesn't need any more said about him than the facts you can glean from the Turner and Dahnken letter-head. Mr. Dahnken is president and general manager of that organization, which, the letterhead informs you, is "Member of the First National Exhibitors Circuit.—Controlling T. & D. Circuit of Theatres.—Tivoli Opera House, San Francisco, New T. & D. in Oakland, and T. & D. theatres in Berkeley, Sacramento, Stockton, Watsonville, San Jose and Richmond."

That letter-head says a lot—we'll say so!

MERLE DAVIS watched the film game from the side lines for six years including two years as cartoonist and publicity man for S & C Vaudeville in Butte, Mont., and then broke into the game in November, 1918, as general manager of the Ansonia Amusement Co. This organization operates the Ansonia, Orpheum and Broadway Theatre, in Butte, Marlow, Helena; in addition to playing Pantages vaudeville in a string of houses.

General conditions in Montana are reported pretty good, though Butte is a little off on account of local labor trouble.

All Members of the News Family

AS a youth, John H. Kunsky, of Detroit, used to repair leaks in kitchen pipes. They couldn't come big enough to interest him particularly, and when he heard that theatre box offices had infinitely larger leaks much more difficult to repair, Kunsky cast off the plumber's uniform and went after new game.

Just how successful he has been in soldering box office leaks is indicated by the list of Detroit theatres now under his control. They number ten, with more in prospect.

Kunsky is a unique composite of showman, organizer, and business man. To his mind entertainment is a commodity that must be sold to the public. This reasoning made him consider keenly the ways and means by which he could do it most successfully. A convert to organization, he has welded his staff of managers, assistant managers, advertising and publicity men, and other theatre employees into a very effective sales force. Managers hold daily meetings. They discuss methods and systems for pleasing the public. "Service" is not a word to the Kunsky forces. It is a religion to be practised twenty-four hours a day.

He believes in co-operation and the strength of numbers. When J. D. Williams first presented to Kunsky the plan for First National Exhibitors' Circuit it required just thirty minutes of questioning by the premier Detroit exhibitor to satisfy him. Then he wrote his check.

"It's organization," he said. "That's what this business needs."

A new Kunsky theatre is even now in the formative stages. It will be a typical Kunsky enterprise—two jumps ahead of anything his patrons anticipate or expect for the future.

WELL, well—here's our old friend Frank Rembusch, of Indiana. Yes, an old friend—and still we'll wager that all these years you have been reading about Frank Rembusch in the trade papers you haven't read much about the man himself.

You've read of things he was *doing* for exhibitor organization; you've read of things he was *saying* about exhibitor organization; but how much have you read about Frank himself and his theatres?

We'll tell it all now. Frank has been an exhibitor since 1904. At the present date his Indiana theatres include the Alhambra, the American in Columbus, Grace in Martinsville, Maxine in Martinsville, Gem and Manhattan in Indianapolis—and, of course, there's a new one building in Indianapolis now. Seems to us every exhibitor in the country is building a new theatre these days.

Frank has no partners, and still he finds time to run a screen factory along with his theatres. But he confesses "My managers are the best." His theatres run everything in pictures—features, serials, short subjects, etc. The "show on schedule" is one of his hobbies, however, as is his belief in big but truthful advertising. Pictures for the Rembusch houses are carefully selected with "the happy side of life" uppermost in mind.

P. S.—The photo above was taken ten years ago. But Frank won't get another taken because he declares "I can never look as young again." But we'll wager he felt as young in St. Louis this week. There's nothing like a convention to liven up the Sage of Shelbyville.

PERCY W. WELLS is president of Howard-Wells Amusement Company, Inc., of Wilmington, N. C., controlling the amusement situation in Wilmington.

And if you don't believe that Wells holds the whip here's the list—the Grand, Bijou, Royal, Victoria and Academy of Music are the theatres, and just to "catch 'em" when the hot weather comes, Lakeside Park is also on the Wells list.

The Bijou Theatre was the first motion picture theatre in Wilmington—only in those days they called them "nickleodeons." Not only was it the first in Wilmington, but it is declared that the records show it to be the third in the South. If you don't believe that Percy Wells is the original "old-time showman," ask Lieut. Jim Anderson to start on a story-telling bee.

D. M. Bain is the live wire who does the booking and publicity work for the Wells houses. Although within the original draft age, this boy Bain boasts of nine years newspaper experience and four years with wells.

J. H. SPENCER is managing the Winding Gulf Exhibitors Circuit, of Winding Gulf, West Virginia. Fifteen Raleigh County houses are in the organization. Describing the workings of the organization, Mr. Spencer said to our representative recently:

"The greater number of our houses are small, but we are making an effort to use the best service and are doing so. Although every effort is made to run our theatres in an up-to-date way, the real object of our work is to entertain and educate our people who are working in the coal fields. Open market contracts are used exclusively and the programs carefully selected for each day. Our greatest difficulty is found in getting first run service because of our distance from the exchanges, so that too much time is lost in transit for the sum our houses can afford to pay."

The Fellows Who Fight in the Front Line

WHEN L. A. Burnstine, of the Star and Lyric theatres, Lincoln, Ill., returned from service in khaki to the town of Lincoln the local newspaper ran the photo above and captioned it "Who's Back?" Some stunt, we'll say.

Then when we asked Mr. Burnstine about conditions in his territory he wrote us, "Conditions here have not been of the best. Just what the trouble is I cannot say as I have just returned from the service and haven't really had time to turn around—as you can see from the photo."

Yes, we see it.

"The entire time I was in the service," continued Mr. Burnstine, "I was a constant reader of MOTION PICTURE NEWS and when I received my discharge I found myself quite familiar with the game despite a year's absence."

"LUBLINER and Trinz" means a lot in Chicago, and it means a lot in New York too if you have heard—as we have—the tone the magnates use when telling you that Lubliner and Trinz are playing their picture over the circuit.

Harry M. Lubliner, shown in the photo above, and Joseph Trinz make up the firm of which so much has been heard.

It's dangerous to give you a list of the Lubliner and Trinz houses because every now and then a new one is added to the roster. But the latest record available shows their name over the door at these Chicago theatres: Biograph, Covent Garden, Knickerbocker, Michigan, Pantheon, Oak Park, Paramount, Vitagraph, West End and Pershing. Headquarters for the circuit are in the Kimball Building.

CHARLES B. PAINE is running the Morgan theatre, with a capacity of one thousand, and the Yale, seating five hundred, both at Henryette, Oklahoma. And if the oil boom should send his town up he is prepared to open the Royal theatre, which just now is housing a grocery store.

Just now an Oklahoma man has to give "tab" shows—mostly girls—to get the business so the "tab" and feature pictures combine at the Royal. Paramount-Artcraft, World and Select features get good words from Mr. Paine, while Pathe, Universal and Vitagraph serials find favor, for his folks "like Western serials with lots of action and shoot 'em up stuff."

Bre'er Paine confesses that he is playing the oil game himself, "but so far no luck. I always have an interest in dry holes."

QUITE a number of film salesmen and others who travel over the country have told us of the livewire Weil organization up in Port Huron, Michigan. And taking a look at Herbert L. Weil we can see that they haven't exaggerated.

Mr. Weil entered the picture field as an exhibitor in 1917 which doesn't seem so long ago but his list already includes five theatres in Port Huron. They are the Majestic, Family, American, Maxine and Bijou.

Only the highest class attractions are run at the Weil houses, with a leaning towards the open market feature that can stand on its individual merits. Mr. Weil finds the outlook for next season very encouraging.

"I really don't know what I would do without MOTION PICTURE NEWS," wrote Mr. Weil to us once. "It comes like a letter from home each week."

Shake Hands With the Regular Fellows

F. L. O'LEARY is one exhibitor who ought to know how to handle those pestiferous fillum salesmen and the majestic exchange managers. For Mr. O'Leary at one time travelled through South Texas for the Consolidated Film and Supply Company, and also had his turn at managing with the Super-Feature Film Co., of Dallas and Waco.

Just now Mr. O'Leary is running the Queen theatre, at Eagle Lake, Texas. The house is an up-to-date small-town theatre, boasting of proper projection and good music. "It looks to me," said Mr. O'Leary to our representative, "As though 1919-20 will be the big season in the show games. We now get twenty-five cents admission where last year we could not get ten cents and keep our heads above water. I believe that if given good pictures, music, and good projection they are always willing to pay for it."

N. H. CASEY, who runs the New Royal and Alhambra Theatres in Evansville, Indiana, took over the former when it was a run down place showing to a few hundred people a week; now it shows to over five thousand a week with four hundred seats. That's what it is to run a first class theatre with five large factories feeding you. Mr. Casey is also connected with the municipal government as Chief Sanitary Officer, in addition to being proprietor of the Crescent City Disinfectant Co.

Wonder if he uses any of it on his pictures?

B. DATTOLA came into this picture business back in 1911 and is now manager of the Strand Theatre, Pittsburgh, Pa. The state right productions find a home in the Strand, as well as Universal, Pathe and American features. Universal serials are among his popular bets. Mr. Dattola's reports show conditions as being satisfactory and in a recent letter to us declared, "*Motion Picture News* is the key to the whole business for any exhibitor. It is the best of all the trade publications and the exhibitor who reads it need not worry about being in touch with the business."

BACK in 1910 Jack F. Truitt entered the picture business. He is now president of the organization running the Sedalia theatre, at Sedalia, Mo., and the Grand theatre at a nearby town.

Mr. Truitt finds that conditions in his section have been fairly good since the first of the year, and doesn't complain about war conditions which, he says: "Held up as well as could be epected. The attractions we get are of the highest class, as our houses cater to the better grade of patronage. We give the presentation end considerable of our personal attention, using special stage settings, an eight-piece orchestra, etc. It is in connection with the presentation that I find MOTION PICTURE NEWS the most helpful, for I can truthfully say that the suggestions in any one issue will more than pay for a year's subscription."

Realart Signs A Young Broadway Star

Constance Binney, Much Sought After Young Ingenue of Stage Success "39 East" is Added to Growing List of Realart Celebrities

A CONTRACT assuring the company of her services for a period of several years has been signed by Constance Binney, star of "39 East," the Broadway success, with Realart Picture Corporation. Miss Binney's acquisition follows closely on the signing of Mary Miles Minter by this new concern.

Miss Binney is to continue her stage work in "39 East," which despite the hot weather is one of the few New York shows still playing to capacity houses, and later will go on tour with the play, making pictures for Realart at the same time. It is probable her first release will be made when the play goes on tour.

It is understood there were several concerns bidding for Miss Binney's signature. She has heretofore appeared in but three screen productions, and scored a success from the outstart.

Favored Dancer

This young actress flashed across the horizon of the great metropolis as a dancer in the premier production of the bright and tuneful "Oh Lady, Lady!" Although in this part she was seen and not heard, the metropolitan critics registered deep and fervent approval of her dancing and predicted great things.

The big chance did not come in her next part—the ingenue role of "Lucy" in the Winthrop Ames Production, "From Saturday to Monday,"—but it did come when she was assigned to play the stellar role in the Rachel Crothers comedy, "39 East." This play has created a veritable furore of public favor and in all the excellent character delineations the work of Constance Binney stands out most conspicuously. The young star has been before the public for only two seasons, and is not yet old enough to cast her first vote. She was born in New York, but lately has called Philadelphia her home.

She made her first screen appearance in Maurice Tourneur's production of "Sporting Life," adapted from the Drury Lane melodrama. Because of her aptitude for photo dramatic impersonation, Miss Binney was cast for leads with John Barrymore in two famous Players-Lasky pictures. "Here Comes the Bride!" a farce comedy, adapted from the stage play of the same name, and "The Test of Honor," a psychological drama. Her performance in each, calling for such a variety of acting, certainly stamp her as one of the most versatile of our younger actresses.

Miss Binney's first vehicle with Realart is "Erstwhile Susan," the Broadway success of a season or two ago, with Mrs. Fiske as the star.

In Realart pictures it is promised nothing will be left undone to bring to the screen all the winsomeness and charm of her beauty and youth.

Constance Binney, stage star, signed to screen for Realart

Convention Delegates of Pathe Exchange

Pathe Exchange, Inc., will be well represented at the national convention of the Motion Picture Exhibitors of America, Inc., to be held in St. Louis, Mo., on June 25, 26, 27 and 28.

The Pathe representatives will be headed by Fred C. Quimby, Director of Exchanges. The Pathe feature stars will be represented by Frank Keenan, who releases his productions through Pathe. The serial stars will be represented by Charles Hutchison, the "stunt" man, whose latest serial, "The Great Gamble," will be releasd on August 3rd.

Mr. Quimby, Mr. Keenan and Mr. Hutchison will remain in St. Louis during the entire convention.

Correction

A slip of the pen last week made Motion Picture News caption a photograph of Nat Friend with the line General Manager, Paramount-Bray Pictograms." Mr. Friend, who was formerly connected with the Bray Studios, though not as general manager, will now conduct a Paramount pictorial magazine. This latter release is in no way connected with the Bray organization.

James S. Judd Answers Last Call

With poignant regret we announce the death on June 24 of James S. Judd, for three years Circulation and Office Manager of MOTION PICTURE NEWS.

The funeral was held on June 26 from his late residence, 925 Park Ave., New York City. Interment was made at Flushing, L. I., in which city Mr. Judd was born in 1863.

Descended from a family which for several generations had been connected with the publishing business, James S. Judd early made his mark in the industry. Prior to his connection with MOTION PICTURE NEWS he had reached success as Circulation Manager for *Vogue* and for *Vanity Fair*. His name was widely known in motion picture and publishing circles.

Fineman Heads Corporation

Attractions Distributing Corp. Formed in Albany; to Handle Big Films

A NEW film releasing organization, the Attractions Distributing Corporation, was incorporated last week in Albany with B. P. Fineman as president, J. G. Bachmann treasurer and Henry Herzbrun secretary. The papers were filed by Mr. Herzbrun, who is a well known attorney at 60 Wall Street. The corporation has no authorized capitalization, and the stock which has no par value, is held among a limited number of shareholders.

The Attractions Distributing Corporation will release a number of motion picture attractions during the coming year. It has already acquired the distributing rights to the Katherine MacDonald productions, through Mr. Fineman, and is expected to announce shortly the names of several other stars and star producers whose pictures it will release.

In connection with the formation of the Attractions Distributing Corporation, Mr. Fineman issued the following statement:

"The Attractions Distributing Corporation was organized to afford a releasing outlet for the independent motion picture producer. It will release only productions that are worthy to be called attractions.

"The Katherine MacDonald productions are a series that are illustrative of the type of picture we will release. Miss MacDonald is a star by virtue of sheer ability and personality.

"We already have under way negotiations with several other stars and star directors, for the distribution of their productions, and in every case their previous work has been of such character as to guarantee that their future pictures will rank as 'attractions.'

"Of course, different types of productions will demand different methods of distribution. In every case the problem presented by a picture, or a series, will be carefully studied, and the most advantageous method of distribution, suitable to that type of production, will be adopted."

Al Lichtman Attending St. Louis Convention

Al Lichtman, General Manager of the Department of Distribution of the Famous Players-Lasky Corporation, has gone to St. Louis where, at the invitation of the Motion Picture Exhibitors of America, he will address the members of that organization assembled in convention.

Mr. Lichtman, in addition to speaking upon the subject chosen for him by those in charge of the program, will carry the message of the Famous Players-Lasky Corporation, regarding its plans for the coming season, direct to the exhibitors. He will also hold a trade showing of the first two Paramount-Artcraft productions for the year, Elsie Ferguson in "The Witness for the Defense" and Wallace Reid in "The Valley of the Giants," which will be released the first week in September.

Heads Richmond Office of First National

Carl F. Sennings, formerly Office Manager, late Special Representative of the Fox Office, Washington, D. C., recently resigned from Fox, has accepted the management of the Richmond office of the First National Exhibitors' Circuit. Mr. Sennings has been with Fox of Washington for some five years. He is known by every Southern exhibitor as being a clean exchange manager.

Mr. C. R. Beacham will remain in charge of the Atlanta office.

Metro Discloses Plans for New Season

Members of the Southeastern Theatre Managers' Association at a banquet given at the Hotel Ansley, Atlanta

Big Plays Acquired—Open Booking—Extensive Advertising and Fewer and Better Pictures Is on Company's New Program

ACQUISITION of thirty Broadway successes and big novels, and abolishment of the company's program pictures after September 1, are the predominating points answering the question "What is Metro going to do?"

W. E. Atkinson, General Manager of Metro, announced these facts of the company's program and plans for the new season, at the fourth annual convention of Exchange Managers held at the Hotel Astor, New York.

"Fewer and better pictures regardless of commercial consideration of time involved in production; open booking and especial attention to big theatres; improved exhibitor service and a newer and larger publicity policy"—those are the outstanding features of Metro's plans.

With its recent changes in personelle and its newly decided change in policy, Metro aims to pull far toward the front rank of producers this season.

To Contend with Best

The change from program to superfeatures means, Mr. Atkinson explained, that the company has entered the motion picture field as a contender for first honors.

The new system under which the company will operate has occupied the attention of Richard A. Rowland, president of Metro, and his executives for the past year, and the plans that have been perfected permit of immediate inauguration of the new policy, Mr. Atkinson pointed out. The erection of the company's million dollar studios on the coast had been made with this end in view, he said, and Mr. Rowland's trip abroad to enlarge the company's activities there and arrange for Metro producing pictures in Europe were a part of the new production plans.

The big stage plays acquired by the company for its stars, which will be made by Screen Classics, Inc., and distributed by Metro, include not only recent long run Broadway successes but plays that have been popular for years but which heretofore have been unobtainable for screen purposes.

Three of these will be placed in production at once by Maxwell Karger. Director General of Metro and Screen Classics, Inc., who will supervise the screening of all the forthcoming features.

The first, "Fair and Warmer," the Avery Hopwood comedy, produced by Selwyn & Co., which ran for two seasons on Broadway and which is enjoying a similar popularity in London now, has been selected for May Allison's first starring vehicle under the new policy.

"Lombardi Ltd," Frederic and Fanny Hatton's most popular comedy, which Oliver Morosco has been presenting with such success on Broadway, has been obtained for Bert Lytell.

"Please Get Married," another Morosco success now turning away Broadway audiences, has been selected for Viola Dana and will be screened as soon as Miss Dana finishes her present story, "The Microbe."

Other productions announced by

(*Continued on page* 348)

BLANCHE SWEET WITH HAMPTON

Blanche Sweet, whose recent success in "The Unpardonable Sin" has been the talk of exhibitors throughout the country, has, according to a dispatch received from Los Angeles, signed a two year contract with Jesse D. Hampton.

It is understood the terms of the agreement call for the production of at least six special features during the period, distributed by Pathe.

Prior to receipt of this news it had been understood that Miss Sweet was to remain under Harry Garson's banner for a term of years.

Unjust Censorship Whipped

Committee of National Association Successful in Efforts in 24 States

THE active work of the Censorship Committee of the National Association of the Motion Picture Industry covering the state legislative sessions, was terminated last Wednesday when Chairman Gabriel L. Hess received a wire from State Chairman Peter J. Schaefer in Chicago, advising that the Buck bill, which had been pending at Springfield for several weeks had finally been defeated.

This announcement was received in New York just prior to the banquet held at the Waldorf Astoria on Wednesday evening to commemorate the legalizing of motion picture exhibitions in New York State on Sunday and from the facial expressions of the officers of the National Association and the Chairmen and members of the committees concerned, who had labored so hard during the past winter, it was plainly evident that they were very happy at the outcome of their many months of endeavor.

The favorable and most decisive report filed by the Committee on General Welfare of the Board of Aldermen condemning the proposed ordinance for censoring motion pictures in Greater New York, it is believed, had much to do with the action of the Illinois Legislature in refusing to enact the Buck bill. The members of the Illinois Legislature have in reality, in the parlance of the street, "passed the Buck" to their successors.

Illinois is the twenty-fourth state which has decided not to exact any censorship legislation during the present sessions.

In many states the opposition to the motion picture interests was very strong, and hard fights were put up by the National Association's Committee and representatives especially in Missouri, Nebraska, Michigan, Minnesota, Arizona, Wisconsin, New Jersey, and New York, as well as in many other states.

In addition to Chairman Hess, the Censorship Committee of the National Association comprises the following:

D. W. Griffith, P. A. Powers, W. A. Brady, Lewis Innerarity, Paul H. Cromelin, Walter W. Irwin, and J. Robert Rubin.

Successful Metro Gathering

Convention of Branch Managers Best Held: New Distribution Method Soon

MANAGERS of the Metro Pictures Corporation exchange branches gathered at the home office in New York last week and aided in making the occasion the largest and most important annual convention in the history of the company.

Official headquarters were maintained at the Hotel Astor, most of the exchange men stopping there. W. E. Atkinson, General Manager of Metro, opened the convention with an outline of the plans with which the firm proposes to handle the distribution of its forthcoming "fewer, bigger and better" productions.

The opening date for the distribution of the new features as announced by Mr. Atkinson will be on or about September 1st of this year and the plans which he will impart to his exchange managers cover in detail the manner in which Metro will market its new specials. His address will be followed by one by Harry J. Cohen, Foreign Manager of the Company.

Among the entertainment features offered the visitors Mr. Atkinson has arranged to take the Convention in a body to a popular shore restaurant at the Island.

Another day the picture men "saw New York," and on the same evening were guests of Mr. Atkinson at a dinner at the Astor, followed by a theatre party.

Among the managers present were: O. E. Kessnich, E. A. Golden, H. Kahn, C. E. Smith, W. C. Bachmeyer, C. E. Almy, L. Bickel, C. Klein, W. N. Skirboll, S. L. Haldeman, A. B. Lamb, J. Grauman, A. H. Fischer, H. Jans, J. Klein, C. Briant, Sam Brink, S. MacIntyre, R. Lynch, J. E. Davis, J. Rosenberg, L. Reichert, C. Stearn, C. Werner, G. W. Fuller, J. J. Unger and P. O. Loghlin.

This convention of the Metro managers is one of most important recent events of the industry, in view of the fact that it deals with a serious change in the field of the motion picture which is of national interest today.

No Frohman Connection

The Charles Frohman, Inc. offices issue a statement to the effect that Edward V. Durling, who, they claim, is offering plays of that corporation for motion pictures, has no authority to act for the concern.

American Enterprise Invades Europe

Paramount Executive Sails to Push Productions of F. P.-Lasky British Producers Ltd.; All of Europe Will Later be Active Field

THE first step in the inauguration of the production program of Famous Players-Lasky British Producers, Ltd., is taken with the departure for London of Captain Albert A. Kaufman, formerly Eastern Production Manager for F. P.-Lasky. The British Producers is the recently formed $3,000,000 organization which will produce Paramount-Artcraft picture abroad.

Mr. Kaufman will be in active charge of the production work of General Production Manager. Work on the first picture will be begun in the London studios within the next few weeks, all arrangements having been made.

A technical staff accompanies Mr. Kaufman. Hugh Ford, director, Richard Murphy, scenic artist, and Eve Unsell, scenarioist will shortly follow.

A European Invasion

Other persons prominent in the American film industry including a number of the most famous American stars, are expected to sail for Europe shortly to take part in the extensive production program which has been prepared for the new producing unit. Important announcements regarding the American invasion of the European producing field are expected shortly, and will undoubtedly prove of wide interest because of the prominence of the names to be mentioned.

Much interest is attached to the fact that Captain Kaufman and Hugh Ford will supervise the launching of the European production program. Both are pioneer members of the Famous Players-Lasky production department, having served under the original Famous Players company. Their long association in the Famous Players-Lasky studios, which was broken for two years while Captain Kaufman served in the army abroad, guided officials of the Famous Players-Lasky Corporation in selecting the production staff for the Famous Players-Lasky British Producers, Ltd.

Announcements to be made by Captain Kaufman as quickly as he can work out his plans in London are expected to throw considerable light on the ambitious production progress to be launched not only in London, but in the other great Old World Capitals. As quickly as plans can be worked out, studios will be established in many of the great cities on the continent, which means that Paramount-Artcraft pictures will be produced on a scale never before attempted. With a world-wide producing organization at their command, the producers of Paramount-Artcraft pictures will be able to enhance greatly the standing of motion pictures as the universal language of the world's millions.

To Use Foreign Artists

With studios and producing units in Paris, Italy, Spain, Switzerland, Belgium and other European nations, the works of the foremost writers of Europe will be filmed on locations actually described in the stories. The foremost European and American artists will be recruited for the work of making these pictures, and the motion picture fans of the world will have the unique treat of seeing their favorite stars working side by side with those from all of the great nations.

For the present, however, the production activities of the Famous Players-Lasky Corporation will be confined to England. The beautiful lake regions of England, Scotland and Wales will be utilized as the settings for many of the stories to be filmed, the wonderful scenery of these historic regions providing unlimited opportunities for the artistic development of motion pictures of the highest grade. Announcements of stars who care to work under the auspices of the Famous Players-Lasky British Producers, to be made in the near future from London, will include the names of a number of celebrated film players of England and America. It is also expected that the purchase of the motion picture rights for some of the greatest English stories will be announced shortly after the arrival in England of Captain Kaufman.

The work of building the huge studios and production plants which will house the production activities of the British organization, will be given new impetus on the arrival of Captain Kaufman and his assistants.

VIOLET HEMING IN "EVERYWOMAN"

SHORTLY before going to press announcement was received from Famous Players-Lasky that Violet Heming, for the past season playing a leading role in "The Faces East," had been engaged to create the title role in the Paramount-Artcraft version of "Every-Woman."

It was also stated that George Melford has been assigned to direct the production, and that work will be started within two week. Twenty-odd young women, of the most beautiful types—as is requisite in such a production — have been engaged, and the production is expected to surpass anything of like nature yet undertaken.

Canadian Concern Makes Aero Pictures

A NEW Canadian moving picture institution has been established with the organization of the Canadian Aero Film Company with offices in Toronto, Ontario. This company is somewhat of a novelty in that its operation consist of a mixture of air and celluloid. The object of the concern is to make novelty pictures with the aid of aeroplanes and several well-known moving picture men are behind the proposition.

The sales manager is Sidney B. Taube, a former and widely known exchange manager of the Dominion. Another official of the company is Blaine Irish, formerly with the British-Canadian Pathe News, who has become the director of the Canadian Aero Film Company.

Film Trade Boards Organize

Propose a National Body to Standardize Distribution and to Aid All Business

WITH the avowed object of standardizing the distribution of film and advocating general policies for the raising of the standard of business dealings between film exchanges and exhibitors, representatives of many of the film boards of trade throughout the country, purpose to meet in New York City and form a national organization.

There are said to be about twenty-five of these film boards of trade or managers' associations in as many of the principal film distributing centers of the United States and Canada. Prior to a year ago, similar organizations in many of the territories are said to have had a more or less sporadic existence.

The ideas brought forth during the past twelve months have been exchanged by the various district organizations and the consummation of the plans for a National Film Board of Trade is expected to be realized in July.

Exhibitors individually and collectively in many of the districts are said to have objected most strenuously to some of the rules placed in force by the district board of the exchange men, but several of the sponsors for the proposed National organization declare that when all the rules of trade are taken generally and not one or two apparently obnoxious ones specifically, the majority of the exhibitors begin to see the proposition in a new and more favorable light.

W. E. Flynn of the Detroit Board of Trade, in conjunction with the Minneapolis Film Board of Trade, is said to have been among the first to exchange ideas.

Benjamin M. Goldman, a prominent attorney in Minneapolis, said to be thoroughly familiar with film conditions because of numbering so many film companies and theatre proprietors among his clients, is reported to have drawn up the Articles of Incorporation and By-Laws that have been copied by about half a dozen of the tains 1200 signatures.

territorial film boards recently organized.

Officials of the Minneapolis Board state that theirs is not a collection organization in any shape or manner and that in view of the trade rules adopted by the Minneapolis Board and many other district associations, there is no longer any need for collection organizations. They further state that the "collection" feature was the ruin of the organizations heretofore. Certain New York officials are reported to have already given the proposed National association their hearty endorsement.

Exchange Managers Are Extolling Northwest

Many of the big film distributing organizations in planning and announcing their new policies for the coming season, call in their sales forces for a conference in New York City.

Among the recent visitors were Max Weisfeldt, manager of the Fox exchange at Minneapolis, and S. MacIntyre, manager of the Metro exchange at Omaha. Both men have been long in the mid-northwest territory, and enthusiastically pronounce conditions in that section better than at any time in its history.

MacIntyre was made manager of the Omaha office of Metro on June 1, and was with the same company at Minneapolis for two years. Max Weisfeldt has been the Fox manager at Minneapolis for the last seven months, and before that he had been with both the Minneapolis Mutual and Chicago main office of the Mutual.

Candidate for Governor

Mark M. Dintenfass of Palisade, N. J., a member of the board of directors of United Picture Productions, Inc., is a candidate for the New Jersey governorship on the single tax ticket. Mr. Dintenfass' petition to be placed on the election ticket for November, filed with the Secretary of State, con-

Round-up of All Alleged Film Thieves

Cincinnati Exchange Body Satisfies

Though the new rules adopted by the Associated Film Exchanges of the Cincinnati Chamber of Commerce have been in effect only one week, their beneficial results are already apparent.

Practically all the exhibitors in the territory covered by the Cincinnati Film Exchanges have manifested a hearty desire to co-operate in enforcing the new rules.

Expressions of satisfaction both on the part of the exchange manager as well as the exhibitor are forthcoming and perfect harmony seems to be dawning.

Film Theft Committee of N. A. M. P. I. After Investigation Charges Several Exchange Men; Many More Arrests Said Forthcoming

FOLLOWING a months quiet and searching investigation, the Film Theft Committee of the National Association of the Motion Picture Industry, this week announced what it claims are the first few of many arrests which will put an end once and for all to film thievery.

Four arrests in as many cities, widely separated, are given out by the committee. In these cases the accused have pleaded "not guilty." The charges will be pressed, as, according to the investigators, the evidence gathered is most conclusive.

A chain of other arrests are promised, exceptions being made only when film exchange employees and others voluntarily come forward with admission of their guilt and promise of restitution.

Employees Led Astray

So great are its powers, and it is claimed, so conclusive is the evidence it has already collected, that the committee believes it will do more than stop the illicit traffic in motion picture reels. As a member of the committee stated, "A month's quiet work has encouraged us to believe that we will not only end film thefts but that we can stop the corruption of employees of responsible film concerns that has been systematically carried on by representatives of dishonest ones."

The National Association Committee specifically states that evidence acquired resulted in arrests in New York City, Syracus, Saugerties, N. Y., and Wilkes Barre, Penn. In Syracuse the name of John R. Van Arnam is given with the statement that he is accused of receiving stolen property in the form of two films. His attorney, it is said, entered a plea of not guilty.

As a result of a consultation between the association's agents with the widow of the Davis Film Exchange, Wilkes Barre, it is announced she promised to return all reels that were the legitimate property of manufacturers and exchanges affiliated with the National Association. An attorney, W. R. Casteline, is declared by the association to be awaiting action of the Grand Jury on charges.

The Film Theft Committee reports that there are still under indictment in New York County, William Burns for the larceny of a five-reel feature owned by the Universal Film Manufacturing Company, and Frank Dolan for the larceny of a similar feature belonging to the Famous Players-Lasky Corporation.

An indictment is also said to have been obtained against H. W. Fowzer, who is charged with receiving stolen property and having in his possession over 150 reels belonging to various companies.

While it is feared that the evidence from all parts of the country now in the hands of the committee would compel it to bring many deluded exchange and theatre employees into the meshes of the law, it is said this could not be helped, as the National Association had determined to put a definite end to film thefts before the year drew to a close.

"Teamed for Life" is Anita Loos and John Emerson's latest. Taken after their marriage at the Talmadge home. Norma and Constance in the foreground

Exchangemen in Hot Water

Men in Los Angeles Branches Face Arrest; Misunderstand Licence Ordinance

EVERY film exchange manager of Los Angeles is said to have faced arrest the past week on the charge of perjury as a result of affidavits made by them respecting the number of releases rented by them during the past three months and given to the license department that their license receipts could be made out for the quarter ending July 1.

Several months ago one of the smaller exchanges thought the rate of license too high and through an attorney petitioned for a reduction or a change in the ordinance which would graduate the scale of licenses according to the amount of business transacted by the exchange. This new license was submitted to a number of the exchange men and they found it satisfactory believing that it read "New releases" instead of "Reels rented."

When an investigation was made by the license department and all exchange managers were found to have made statements widely different from the belief of the license bureau, the matter was turned over to the City Prosecutor who detailed detectives to learn the number of reels rented by each exchange. Seeking the list of all exchanges the detective visited West Coast office of MOTION PICTURE NEWS and intimated the "crimes" committed by the exchange managers. Investigation followed and it showed all exchange managers did not know the correct wording of the City Ordinance which concerns film exchanges.

A special meeting of the Exchange Board of Trade was called and the City Prosecutor was taken into the confidence of the exchange men; they explained that the license fee as provided by the Ordinance would make it impossible for them to continue business if such license rates were to be charged. For example the fees for the Famous Players-Lasky per quarter would amount to approximately $1,600 as based upon the interpretation of the license collector, but based upon the interpretation of the Ordinance by the Prosecutor the quarterly license for this same exchange would amount to many times the sum given above, for the prosecutor interprets the Ordinance to mean a fee of $1.00 per reel license for every time a film is rented.

Bill Aimed at Child Attendance is Killed

After having passed, with a struggle, through the Senate of Pennsylvania, the bill that would have prohibited children between 8 and 14 years old from attending motion picture shows during school hours, unless with written permits of their teachers, took the K. O. in the House of Representatives on June 18. It was bowled over by a vote of 64 to 72.

The bill, which was introduced by Senator Leiby, of Perry county, was fought earnestly by the motion picture interests, the exhibitors realizing that, had it become law it would have tended to cut down materially the sizes of audiences in daytime when, even under ordinary conditions, the crowds in Pennsylvania theatres usually are smaller than at nights.

Proposed Picture Men's Club Obtains Rooms

At a recent meeting at the Hotel Knickerbocker, of the club now in process of formation by business men of the picture industry, tentatively known as the Motion Picture Business Men's Club, it was decided to engage a suite of rooms in the Knickerbocker Hotel, to be used as club rooms. Mr. Regan's private suite was obtained.

The following officers were elected: Percy L. Waters, president; B. S. Moss, first vice-president; Jules E. Brulatour, second vice-president, and C. F. Zittel, treasurer.

The board of directors consists of the foregoing members, with Paul Brunet, William Randolph Hearst and Adolph Zukor in addition.

Southeastern Theatre Men Hold Meeting

Six southern states were represented on June 17 at the meeting of the Southeastern Theatre Managers' Association, which was held at an Atlanta hotel.

At this meeting the association went on record as favoring paying in advance for films, but opposed to the deposit system, which is in force in this section.

The meeting was an enthusiastic one and various questions pertaining to the motion picture business were discussed at length. Talks were made by managers from several different states, and all expressed the belief that many benefits would accrue from the organization of the managers in the southeast.

Permanent officers were elected by the association as follows: Willard C. Patterson, manager Criterion theatre, Atlanta, president; Percy W. Wells, vice-president; Hugh L. Cardoza, treasurer, and B. Lee Smith, manager Tudor theatre, secretary.

At a banquet held in the evening the members of the Atlanta Film Managers' Association were guests of the theatre managers, and closer cooperation between the representatives of the two different branches of the motion picture industry was urged.

What New York

DEAR MR. JOHNSTON:

Undoubtedly this is the year of years in the motion picture industry and while the exhibitors and producers announce better and greater things, it is not only commendable, but of much interest that the MOTION PICTURE NEWS, one of the greatest of magazines, also announces a bigger and greater future.

Your new issue, that of June 28th, was a knock out in the trade paper ring.

The new sections will meet with great favor to all those who are interested, and if motion picture trade papers ever improve over your latest issue, I am sure you will be the one to improve them.

Accept my heartiest congratulations.

Sincerely yours,
R. H. COCHRANE, *Vice-President*,
Universal Film Mfg. Company.

MY DEAR MR. JOHNSTON:

The important place that the NEWS has always held in the industry is materially augmented by the new size which you inaugurated with the issue of June 28, 1919.

This move on your part is additional evidence of the spirit of progressiveness that has always prevaded your columns.

We feel certain that the industry at large is going to accept the new size as being advantageous to all concerned.

It presents unlimited possibilities over the old size and we feel certain that you are going to enjoy even greater success with the new MOTION PICTURE NEWS.

Very truly yours,
B. S. COLE,
Robertson-Cole Company.

MY DEAR MR. JOHNSTON:

I am delighted with the changed appearance of the NEWS in its new size, and think it shows a real progressive spirit in keeping abreast of the recent changes in the publishing field.

The advertisers should gain materially by the improved opportunity this gives them for layouts and copy, and editorially it indicates great improvement.

Sincerely yours,
EDWARD A. MACMANUS,
MacManus Corporation.

DEAR MR. JOHNSTON:

I asked each of three exhibitors who visited my office this week what they thought of the enlarged size of MOTION PICTURE NEWS.

"The NEWS looks more interesting. It has the feel of bigness and quality." This exhibitor used to be a diamond salesman.

The second one dotes on artistic presentations. He said:

"The new size is better in appearance. The typographical arrangement of the pages is more artistic and attractive."

The third exhibitor is keenly interested in showmanship ideas, advertising, promotions and stunts. He said: "Now I can *read* the ad reproductions in the Exhibitors' Service Bureau. It doesn't make any difference whether my youngsters lose my magnifying glass or not. I should say that the new size is like a larger theatre for an exhibitor. It gives greater opportunities to do things."

When exhibitors are pleased what more is there to be said?

E. J. HUDSON,
Publicity Dept., First National Exhibitors' Circuit.

DEAR MR. JOHNSTON:

Suffice it to say that the latest issue of your publication has no peer.

Even though I was more than pleased, I was not surprised, for those who do the big things are not caught napping.

Your new NEWS is in keeping with the growth of this wonderful art.

Allow me to add my best wishes and congratulations to the many others which you will doubtless receive because of this innovation.

The NEWS was, is, and always will be, in the front ranks.

Very sincerely yours,
TARKINGTON BAKER,
General Manager,
Universal Film Mfg. Company.

Next Week: "What the Exhibitors Have to Say." You ought to read some of the telegrams we are getting. They are corkers. From New York to Oshkosh—they all say "A Knockout!"

Has to Say!

DEAR MR. JOHNSTON:

The first issue of the MOTION PICTURE NEWS in the new size is a riot. When you took this step you had on your seven league boots.

Everybody in the Motion Picture Industry is talking about it, and I am very glad that the Famous Players-Lasky Corporation had an opportunity to use this number for making our announcement of our new plans for next year. It's an issue that everybody is going to read from cover to cover and save. With best wishes for your continued success, I am,

Yours very truly,
J. BEATTY, *Advertising Manager,*
Famous-Players-Lasky Corporation.

MY DEAR MR. JOHNSTON:

Just a few lines of congratulations on your revised edition of the MOTION PICTURE NEWS. I personally consider it a very big IMPROVEMENT.

Even the plain type "ad" which MR. MAYER wired from the coast to you announcing the fact that he had signed a long term contract for a series of special production with MILDRED HARRIS CHAPLIN stood out in your book so that I believe it was impossible for any exhibitor to go through the NEWS without reading our advertisement.

Wishing you continued success, and with best and kindest wishes, I am,

Cordially yours,
JOSEPH F. LEE,
General Sales Manager,
Anita Stewart Productions, Inc.

DEAR MR. JOHNSTON:

The Exploitation Department can revel in the "smashing" opportunities of the GREATER NEWS ad pages.

The Publicity branch, delighting in ample headlines, will chuckle at the Editor's loss of the plea of "lack of space."

The Exhibitor will doubtless speak for himself—and, as for the millennium of size uniformity—Well! which IS the odd size, anyway?

HORACE JUDGE,
Advertising and Publicity United Picture Theatres of America, Inc.

DEAR MR. JOHNSTON:

Congratulations on your new book. It marks an advance in motion picture trade paper journalism.

JOHN C. FLINN,
Director of Advertising and Publicity,
Famous Players-Lasky Corporation.

New MOTION PICTURE NEWS looks like the real goods. Increase in size should be welcomed by trade—and particularly the publicity man who wants to cooperate rather than put something over. Congratulations.

PETE SMITH,
Publicity Manager, Famous Players-Lasky Corporation.

DEAR MR. JOHNSTON:

The MOTION PICTURE NEWS is developing so many progressive features that the new size, while a surprise, does not make me marvel at your enterprise.

Best wishes to the NEWS in the new size.

Very truly yours,
PAUL H. CROMELIN,
President, Inter-Ocean Film Corporation.

Gentlemen:

I have been reading the MOTION PICTURE NEWS since 1910, and note with satisfaction its series of changes for the better culminating in the new size of its pages.

Sincerely,
BERT ADLER,
Advertising Manager Inter-Ocean Film Corporation.

The Following Week: "Over-flow Issue." Some of the telegrams we are getting from the West Coast and many of the New Yorkers letters squeezed out of this issue.

ONE PAGE OF DYNAMITE

Rental Increases Threaten Downfall of Pictures

Motion Picture News, Inc.,
New York City.

When a star goes to the box office, the exhibitor gets the rentals on us. When the United Artists start their pictures [illegible] we will be forced to pay fully twice as much for their pictures as we have been paying. First National is asking more than twice as much for Mary Pickford as Artcraft did. Every time a star jumps to another company the rental of his pictures jump the same way. When a salesman comes in here and gives us this story we tell him we can't afford it. Then he says, "But this picture is so much better than anything the star has ever done that it is worth the extra money." But on a two-day run how does our patron know that it is going to be such an extra good picture when, as a matter of fact, you couldn't tell it from any of the star's other pictures if it wasn't for the manufacturer's name on the start-[illegible]

When they start to raise the prices too high I am afraid they are not going to benefit very much by it. If they raise our rentals very much more we will cut out films entirely and put in vaudeville and it won't cost us any more either, and with vaudeville we can raise our admissions from 20c top to 50c top. The town has been asking for vaudeville a long time, but because you cannot depend on the quality of it we have kept away from it. We are in a position where we can book it in here in nice shape and the prices they will want next Fall depends on whether we will play vaudeville or pictures.

In my estimation it would be more satisfactory to exhibitors throughout the country if all films were of a standard length, say five or six reels. We have got past the "filler" age and select our single reels to run with a five-reel picture. For instance, on a Monday-Tuesday we play a Harold Lloyd comedy, Universal Screen Magazine and a Kinograms, and of course, the feature. The feature opens the show, then the singles follow and then we repeat the feature and call it a night. Quite a number of our patrons like the Kinograms and come on the Monday-Tuesday knowing they will see it. Others like the Lloyds or the Screen Magazine. And, if we happen to have a seven-reeler we cannot run one or two of the single reels and it causes disappointment to someone. If there was some standard to the length of film we would be able to book the balance of our show to better satisfaction.

We have played all of the Nazimova productions excepting "The Red Lantern." Metro is asking us exactly four times as much for this picture as any of her other pictures. And we don't make an awful lot on any of them after paying the film rental. I doubt if we could take in enough to pay what they ask for the picture.

It's a great old game, but we'll see what the Fall brings forth.

EARL B. RAIFSTANGER,
Managing Director Mahaiwe Theatre,
Great Barrington, Mass.

* * *

Believes as Does J. D. Williams: Double-Cross Too Prevalent

Motion Picture News,
New York City.

The motion picture trade papers are going in the right direction when they give publicity to articles such as the one recently appearing in your valuable magazine from the pen of J. D. Williams, manager of the First National Exhibitors' Circuit, Inc. Please give us some more such constructive [illegible]

[illegible] the article with great interest, and I have talked it over with others also with much interest. We built up bogeys and [illegible] over. We have not found permanent flaw with the idea. It will work; I am sure it will. I only wish every com[illegible] had this idea, and could put it over. The exhibitors then would have a fairer [illegible]e, and you and I know he needs it.

[illegible] talking [illegible] this: If [illegible] by advertising [illegible] competitor copy her next one, wouldn't you lose ten times [illegible] pictures and then your competitor copped her? What, if anything, will prevent the competitor grabbing the star after you have, [illegible] made her famous in your territory?

Some Live Letters from News Readers

That was a stumper for a bit, and I pride myself that I—no, it wasn't I, either, it was Mr. Williams—floored this bogey too.

If you remember, Mr. Williams said in his article, near the end: "If Kalamazoo must pay $100 a day for first run, the distributors can charge that amount. The fact that the exhibitor makes an unusual profit at that rental should not affect the rental."

Or in other words, you will charge a set price for a certain town. This will be the same price to all exhibitors except the man who has been showing the star under your contract, will hold an option on the contract and will have the first chance to pay the price.

What could be fairer?

You know and I know, Mr. Editor, of the film salesman who goes to one exhibitor and quotes a picture at a certain price. Then he goes to the exhibitor's competitor and asks him if he won't pay more, after the first exhibitor has booked the picture. If the competitor agrees to pay more, then the salesman goes back to the exchange and tells his boss. The boss fakes up some excuse, or deliberately writes the exhibitor that his salesman had no authority for booking such and such a picture at such a low price, and that he, the exchange manager, is not allowed by his New York office to book that price. If Mr. Exhibitor will pay so much, he may have the picture and the contract will stand, otherwise—and because exhibitors have some spirit, it is usually otherwise.

A lot of these exchanges make much noise over having certain prices for such and such a sized town, with other conditions being equal. But that is all they do make—noise. They do not make prices.

Mr. Williams, nor you, nor no one else knows better than I how it feels to have to book a whole program just to pick out one here and there, and lay a whole flock on the shelf. I know how that goes.

I also had a recent experience of exploiting a big star in a big way, and then having the price on that star's next picture raised on me until I couldn't take her. Someone else showed the star.

Both evils are as plain to me as a wart on my nose.

I have thought and thought, and I can think of no better answer than the brilliant and worth-while idea suggested by Mr. Williams, of the First National.

Hoping your excellent magazine will continue its policy of such valuable publicity, I am, sincerely yours.

H. M. THOMAS,
Manager Rialto Theatre,
Omaha, Neb.

* * *

More Arguments Against Single Picture Booking

There is one very important feature that is not being mentioned by some of the exhibitors who have written about the single picture booking. I agree with them against the single picture booking. They all had their say and it's all true. They have, however, overlooked the additional malicy of the single picture booking and that is the time it will take up to keep one's theatre open every day in the week. The exhibitors will be busy nearly all the time in booking up his pictures. I don't believe he would have time to exploit these pictures to make money enough out of them to pay these manufacturers; for his time will surely be taken up in booking single pictures.

I am speaking of the great majority of the exhibitors who do their own booking, advertising, managing, etc., and not for those few exhibitors who have a special man for each department, and I am quite positive that you will find fully 95 per cent. of the former, and think of the expense that each picture would be loaded down with.

Think of all the additional advertising it would have to be done on each single picture by both the manufacturers and exhibitors.

Think of all the salesmen's expense. think of the exhibitors' expense from the country if he will have to go to the city and book his pictures.

On top of the killing that the manufacturers would make and benefit by, there would also loom up an expense that no one would benefit and the box office would have to shoulder it all and if they think the box office has no limit they are badly mistaken.

It is easily seen that whenever any changes are contemplated by the manufacturers they have the large city theatres in mind, and forget all about the country theatres (which by the way must be fully 80 per cent.). It is very easy for these large theatres such as the Strand of New York, and Grauman's of California and a few others like them throughout the country to book up on the single picture plan.

First: That these people can afford to pay almost any price asked.

Second: That the manufacturers have enough respect and consider it a dignity to their pictures if run by them, hence there is no danger that they will ask them more than they take in, but the sucker of a country exhibitor would certainly pay the penalty, as there would be no reasoning under such a plan. Their plan would be to the highest bidder and that would settle it.

As to the high laurels given Mr. Williams, of the First National, want to say that he was not always so good as all that. Many exhibitors will remember that he was for the single picture slaughter proposition at first, but since he found it to be impractical he then changed his tactics, however, so good for the present, better late than never.

As for me I would book on the directors and stars series only (of course, with a cancellation clause), for two reasons:

First: That I cannot afford to pay the price that the manufacturers would have to get, and would want to get and possibly will get, if the pictures are booked singly.

Second: That I will not have time to book each picture singly, and still keep my place open.

Yours truly,
HENRY GOLDMAN,
Grand-Colonial Theatre,
Green Bay, Wis.

* * *

Has No Word in Favor of the "Single Picture" Policy

That treatise on the "single picture" policy prepared by J. D. Williams, manager of the First National Exhibitors' Circuit, is the best thing I've seen for a long time. It touches the spot that is tenderest just now. I agree with Mr. Williams heartily as the opinions he expresses are the same I have held for months.

The "single picture" policy gives no protection to an exhibitor for any efforts he puts forth to advertise a star. It not only gives other exhibitors the benefit of his work, but lessens his enthusiasm in pushing a star. For example, I have taken Mary Pickford and Douglas Fairbanks and have spent $500 exploiting them. I have done much to make them popular here, or rather, much to add to their usual popularity. I feel as if I am entitled to reap the benefits of my efforts and money in pushing them. But under the "single picture" plan someone who wants to bid $100 more for one of their pictures can get that picture and also get the benefits of my advertising. The "single picture" policy means we are simply working for the exchanges and not for ourselves. The exhibitor is jumping from the frying pan into the fire when he goes on record as favoring "single picture" policies in place of the program system.

I have lost two big pictures here recently because of the "single picture" method used in farming them out. In both instances I had boosted the stars of these pictures in the past and tried to keep them at my theatre. I couldn't equal the bids of some other exhibitors because I didn't see how I could pay that much and make money, so I lost them.

I have contended the "single picture" policy is wrong, right along and the prospects that exhibitors would soon be engaged in cutting each other's throats has worried me.

The star series contracts with the one or two picture cancellation clause are fair and of much greater protection. Under such contracts an exhibitor can put all the punch he wants into advertising a star because he knows he will reap benefits not only from this picture, but from future pictures featuring this star. When it comes to non-star features, like "Auction of Souls," which I showed recently, the "single picture" policy appears in a different light. I can advertise as much as I like without any danger that some competitor is going to pick the plums. For such pictures the single booking is the right thing.

J. A. WOOLSTENHOLM,
Majestic, Grand Island, Neb.

Alleged Dispatch from London Threatening Boycott of Famous Players-Lasky Films Not Credited by Zukor

Following closely on the announcement of the departure of Captain Kaufman of Famous Players-Lasky for England, and the plans concerning productions to be made there, a news dispatch attributed to the London Central News was given wide circulation.

This dispatch was to the effect that at a conference of representatives of the cinematograph trade, held at Glasgow on June 24, a resolution had been passed not to book or show Famous Players-Lasky pictures after a date later to be fixed. This ban, the dispatch stated, was to continue until F. P.-Lasky gave satisfactory guarantees that they have disassociated themselves from the large exhibiting company just formed.

Adolph Zukor, on having the dispatch shown him, issued the following statement:

"In view of the absence of any report of any kind from our London office we cannot take the report of this alleged boycott seriously. However, the fact of the matter is that soon after the organization of the Famous Players-Lasky British Producers, Ltd., by Major David Davies, M. P., well known coal land owner; Major Norman Holden, Alexander Nisbet, W. J. Burdon Evans, Albert Hirst, the woolen manufacturer; A. W. Kerley, Thomas Wrigley, banker; J. H. Kippax, J. G. Thompson, George Isaac and Abraham Collins, who are among the strongest and most progressive financiers and capitalists in the United Kingdom, the same gentlemen organized a corporation known as Picture Play House, Ltd., with a capitalization of £1,000,000, to build and operate large motion picture houses in Great Britain. Our participation in this new corporation is only to the extent of assuring to it a consistent supply of motion pictures, including both those produced by us in the United States and those produced by us in England with British artists, authors and directors."

Exhibitors Service Bureau

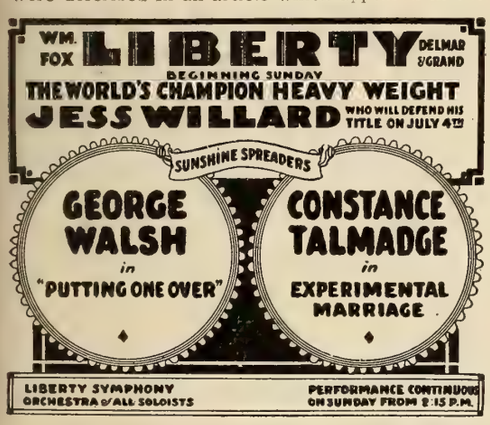
Hyman Uses Distinctive Ads to Get Away from the Mass Type Effects

By Edward L. Hyman

Manager Fox's Liberty Theatre, St. Louis

(Gradually we are getting the ideas of the best advertisers of the country. These ideas differ, but they are well worth while to every manager. These articles will appear regularly here.)

WHEN I came to St. Louis to take the management of William Fox's Liberty Theatre, I found advertising conditions very much as they were described in an article which appeared in the


WM. FOX LIBERTY DELMAR & GRAND
BEGINNING SUNDAY
THE WORLD'S CHAMPION HEAVY WEIGHT
JESS WILLARD WHO WILL DEFEND HIS TITLE ON JULY 4TH
SUNSHINE SPREADERS
GEORGE WALSH in "PUTTING ONE OVER"
CONSTANCE TALMADGE in EXPERIMENTAL MARRIAGE
LIBERTY SYMPHONY ORCHESTRA & ALL SOLOISTS
PERFORMANCE CONTINUOUS ON SUNDAY FROM 2:15 P.M.

One of the three and one-half inch doubles advertising three different pictures

MOTION PICTURE NEWS in the issue of December 14, 1918, although there has been considerable improvement since.

The style of advertising that was being used consisted largely of black type and there was little distinction between the displays of the various theatres. Because there are five newspapers here to be used if one would cover the whole field, the cost of advertising of the size that appears in some of the cities is prohibitive, and one must seek to get the best results out of the space that it is possible to use.

It occurred to me at once that the way to make my advertising stand out without increasing the amount of space was to have them distinctive. So I engaged an artist and gave him full leeway with the designs of the advertising after giving him my own ideas of what I wanted featured. I think all will agree with me that the result has been that the displays of William Fox's Liberty theatre attract attention.

Attractive drawing makes name of star and title stand out

There was an immediate response to this style of advertising. In the first place it is attractive to the eye and one feels that a house whose designs are distinctive and artistic is really offering something worth while in the way of a motion picture entertainment. That is the sort of reflex that I try to have in all my displays whether they are a mere announcement of the pictures being shown at the Liberty or whether they are of the more elaborate character.

In addition to these designs we use half tone effects in the displays, but only when there is something worth while to be reproduced, an attractive figure or something of the sort. For instance, in the Theda Bara advertisement which is reproduced here, we have an attractive picture of the star that is certain to get the eye. You will notice that there is very little matter used in any of the displays. I would like to have the selling arguments, but if I put these in these displays the result would be the crowded-up effect that we always want to avoid.

LIBERTY
WILLIAM FOX
GRAND & DELMAR
SUNDAY TO WEDNESDAY
OUR SUPREME PRESENTATION
THEDA BARA
IN
"A WOMAN THERE WAS"
WITH A PRAYER ON HER LIPS AND CONTENTMENT IN HER HEART, SHE BREATHES HER LAST IN THE ARMS OF THE MAN SHE LOVES — — —
GREATER THAN
"A FOOL THERE WAS"
PERFORMANCE CONTINUOUS AFTER 2:15 P.M.

Half-tone effects are used when good opportunity offers

Designs for these advertisements vary with their each appearance. We like to have them in the same general harmony of design that associated the display with the name of the theatre, but at the same time sufficiently varied to call attention to the fact that we are doing something different each day. We believe that the time has past when the theatre can go along with the same old thing week after week, and we try to give at least the impression that something different is being done and something worth while shown.

We do give attention, too, to the short subjects when we have something we think will attract unusual attention. For instance, with the interest strong in the Willard-Dempsey fight at Toledo, and everyone wondering whether the champion can get in condition to meet the younger man, we used

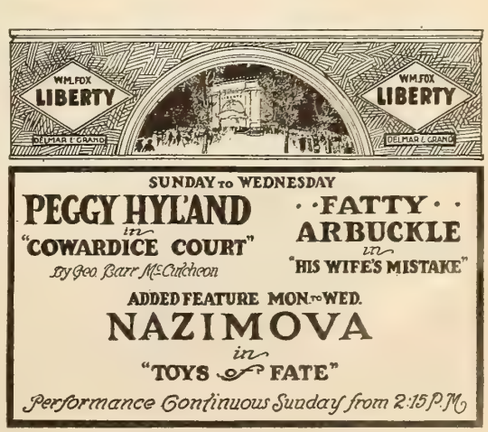
Edward L. Hyman

"The Heart Punch," a picture that shows the fighter getting in condition. We invited the sport writers to see the picture and the reward was stories on the sporting pages of all the papers.

At the invitation of the editor of the Exhibitors' Service Bureau, I have outlined here some of my ideas of advertising as we do it here. But I want to say that I am opposed to general rules in advertising, an opposition which has been always voiced by the editors of these pages. One must keep up to the minute and be able to take advantage of the opportunities that are presented.

Advertising possibilities, I believe, are limited only by the developments of the manager and the opportunities of the picture. I do not profess to be an advertising expert and I hesitate to make even an outline of my ideas public here.

Every employe of this house is made to realize that William Fox's Liberty Theatre is an institution, and that we are not working for the admissions that have been paid at the box office today, but for the possibilities of tomorrow and next week. Our advertising is based on the same plan.


WM. FOX LIBERTY DELMAR & GRAND
WM. FOX LIBERTY DELMAR & GRAND
SUNDAY TO WEDNESDAY
PEGGY HYLAND in "COWARDICE COURT"
by Geo. Barr McCutcheon
FATTY ARBUCKLE in "HIS WIFE'S MISTAKE"
ADDED FEATURE MON. TO WED.
NAZIMOVA in "TOYS OF FATE"
Performance Continuous Sunday from 2:15 P.M.

Attractive double bill announcement

Your Idea and Ours

WE ARE distinctly opposed to putting anything suggestive in an advertisement when there is nothing of the sort in a picture. We don't believe that the Strand theatre, Dayton, O., meant to do this, but it remains that the appeal is of that sort. In this 7½ inch, three column dis

play the figure of Miss Ferguson has been used in a manner that at least suggests the physical appeal and then to our mind the big selling argument is that this was made from the Saturday Evening Post story. This is not mentioned in the display, but the selling line goes ahead to say:

In the role of a cabaret dancing girl who dared much for her blind lover. A most unusual story with elaborate costuming and gorgeous scenes.

You can readily see how the heart interest has been ignored here. Unless the patron knew something about the picture from some other source he would not only get the wrong impression, but the theatre would miss selling a lot of people.

Don't worry about stopping something you started—but START it.

HERE is just about a model of the circus style of advertisement. The Colonial theatre, Seattle, is a little late in playing the Billie Rhodes picture but it has certainly offered a novelty in simplicity and in getting the appeal of that sort over strong. The only thing the matter is the background with the cut. It prevents the halftone from coming out as strong as it would and if there had been a faint outline of white around the figure of Miss Rhodes there would have been further improvement.

The catch line at the top "It's Circus Day Today" will attract unusual attention and then the remainder is in very brief sentences, the typing being black and standing out strong. Ten inches, five columns was the space.

Figure on what you INVEST, and not what you SPEND. Advertising is an investment.

SIZE and the striking design used are bound to get attention for this eighteen-inch five-column display of the Clinton Square theatre, Albany. We have called your attention recently several times to the fact that Albany exhibitors are improving in their advertising, and we are glad to cite more samples from time to time.

But here was a case where the display is not as good as it could have been for the very strong orphan appeal with Mary Pickford as a child is entirely omitted, and instead there are used a large picture showing her in bed, and a smaller love scene. We would much have preferred to have brought out the other element all the stronger.

Clinton Square
ALL THIS WEEK
THE ADORABLE
Mary Pickford
In "DADDY LONG LEGS" THE LOVE STORY OF AN ORPHAN
THE FUNNIEST, SADDEST, SWEETEST STORY IN THE WORLD
MaryPickford
JEAN WEBSTER'S FAMOUS PLAY
DIRECTED BY
—MARSHALL NEILAN—
with MAHLON HAMILTON in
"DADDY LONG LEGS"
NEXT WEEK NAZIMOVA in "THE RED LANTERN" "ANOTHER GREAT PRODUCTION"
LATEST PATHE NEWS AT ALL CLINTON SQUARE PERFORMANCES

It would have had a greater appeal both to children and to grown-ups.

Of course the moment the eye hits the future, one gets the slate effect, with the name of the star and the title, so that big type is not necessary for them later. The type matter will all be read, we feel pretty sure. It is far better than the average work.

Courtesy by strops soon becomes a torrent of patronage.

WE don't want to get tiresome, therefore we hesitate to keep telling you about the way that the Strand theatre, Birmingham, Ala., has come to the front as an advertiser since its change in management. Therefore we will illustrate it. The last time we commented on this work we found that the only thing wrong was that the newspapers failed to afford the right sort of printing, but this appears to have been remedied so that the house is right in the front rank.

Nazimova appeared in "The Red Lantern" at the Strand to celebrate the first anniversary of the present management. In the Sunday issues a quarter of a page was used in making the announcement, hand drawn work being employed that brought the Chinese atmosphere out strong with

NAZIMOVA
IN
The RED LANTERN
STRAND ANNIVERSARY WEEK
Musical with Mystery following with color
Sublime in its appeal to the human heart
A QUARTER OF A MILLION DOLLAR production of baffling beauty and gripping romantic story. Deep in pathos, in glory in its art, fascinating in its charm as it is power, with the great Nazimova at her finest characterizations, and above her other remarkable characterizations on the screen. The Strand has secured the year's greatest photoplay as its answer. Any attraction will present it at positively the smallest admission of any theatre in the South
SEE THE GREATEST ARTIST IN A PRODUCTION WITHOUT A PARALLEL IN ALL THE BRILLIANT HISTORY OF MOTION PICTURES.
THIS ENTIRE WEEK
STRAND THEATRE
ADMISSION 15¢ and 25¢
SPECIAL "RED LANTERN" MUSICAL SCORE

the dragon, the lantern and the series of half-tones employed. The scene cut at the upper right was too small to get any sort of effect and rather confuses, and we would much rather have had the white space at the top and bottom of the selling argument which impresses on the reader that the Strand has obtained the most important production of the year for its anniversary celebration.

A second display runs seven inches, five columns and carried the same selling argument at the right and an extract from the MOTION PICTURE NEWS criticism at the right and then a strip of pictures of the star as she appears in the picture, the three center ones showing her as Mahlee, the Eurasian girl, and at right and left as the English daughter of the same father.

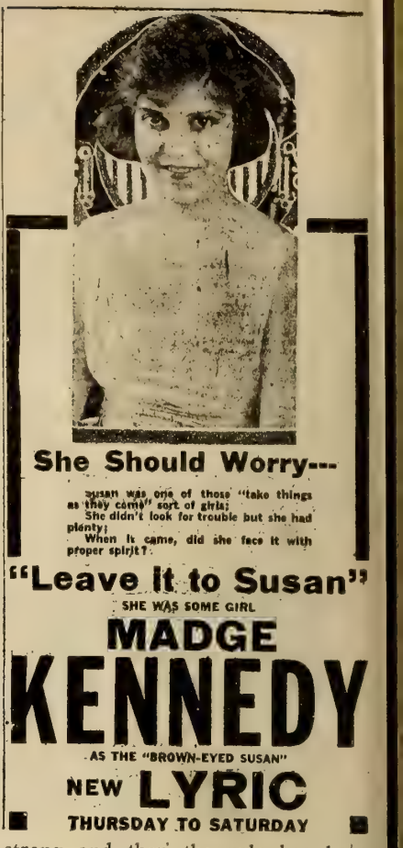
It hasn't quite the punch of the other display for the reason that the hand drawn effect, when well done, generally pleases the eye better than

THE WORLD'S GREATEST ACTRESS NAZIMOVA
IN HER TRIUMPH OF THE SCREEN
"THE RED LANTERN"
A Production Without a Parallel in All the Brilliant History of Motion Pictures
Special "Red Lantern" Musical Score by the Strand Orchestra
THIS ENTIRE WEEK
STRAND THEATRE
STRAND ANNIVERSARY WEEK
Admission 15c and 25c

straight black type. But either of them will get any man's attention—and after all that's the main thing in advertising. And they are written in the spirit that convinces the reader that this is a picture he must see.

Let "That Wailing Trombone" be the only thing that wails about your theatre.

THIS is a good example of taking fullest advantage of the beauty and attractive personality of a star. Lyric theatre, Minneapolis, has made the cut of Madge Kennedy stand out


She Should Worry---
Susan was one of those "take things as they come" sort of girls;
She didn't look for trouble but she had plenty;
When it came, did she face it with proper spirit?
"Leave It to Susan"
SHE WAS SOME GIRL
MADGE
KENNEDY
AS THE "BROWN-EYED SUSAN"
NEW LYRIC
THURSDAY TO SATURDAY

strong and then the rule has been brought up to make this stand out all the stronger. The main thing that we do not like is the use of so much black type. We fail to see yet where the use of all black effects get any more emphasis to a display, but if there ever was a case where it is excusable this is one. Here is the selling argument used:

She should worry—
Susan was one of those "take things as they come sort of girls.
She didn't look for trouble, but she had plenty.
When it came, did she face it with proper spirit?
"Leave it to Susan"—she was some girl.

Another improvement could be used by the Lyric and most of the other Minneapolis houses by the employment of a distinctive name-plate.

Whatever the name of your theatre let it begin with THE.

PALACE theatre, Tyler, Texas, has a most attractive advertisement in eleven inch four column display and it comes mighty near doing what a small city theatre should do. It evidently has a strong regard for the Paramount trade-mark because this has been used in all four corners and we doubt very much whether the theatre did the best in submerging its own name, unless the house has been so closely associated with Paramount productions that the people are looking forward to them. The use of the trade-mark of the producer depends largely on local conditions.

Here the theatre has used one of its own half-tones of the star and we have never yet seen a picture of a player make a stronger appeal to the eye. The selling arguments are set above, below and on either side of the display. Here they are:

Elope? Just the thing! Let's pack up? Call a car, dear. Have you phoned the Reverend? When does the train leave?
What's that? My husband might object? Oh dear, Oh dear. That's so. Come on anyway. We should worry about hubby!
Unusually ornate and massive sets, the

What Live Wires Are Doing

Elope! Just the thing! Let's pack up
Call a car, dear. Have you phoned the Reverend? When does the train leave?
MARGUERITE CLARK
"LET'S ELOPE"
10-25c Palace Theatre Monday 10-25c
It's the story of a young wife who thought she wanted to run away from her writer-husband. Instead of putting any obstacles in her way he insisted on the pair using his private bungalow for their honeymoon.
Laugh? We'll say you will!

like of which are seldom erected for motion picture plays.

You'll worry if you don't see Marguerite Clark in "Let's Elope." The whole town's going to talk about it. Come!

Elaborate gowns, such as even Marguerite herself has never worn in pictures before.

It's the story of a young wife who thought she wanted to run away from her writer-husband. Instead of putting any obstacles in her way, he insisted on the pair using his private bungalow for their honeymoon.

Laugh? We'll say you will.

Quite a little of the strong stuff and we doubt it's advisability, but the tone of it may get it by.

When they don't fare well at your theatre, it's pretty sure to be "farewell" for you.

CASINO theatre, Des Moines, probably had the right idea in captioning the appearance of Dolores Cassinelli as "A brilliant new star" and using a striking picture of her in this two column but why didn't it go a little further and tell something more about her.

It is our impression that where a theatre makes a single direct statement and uses no other selling argument to back it up that the most of the patrons are led to believe that the manager knows little about it himself. People are demanding more and more in the shape of guarantees of pictures these days and there should

A Brilliant New Star!
BEAUTY ITSELF IS—
STARTS TODAY
Dolores Cassinelli
The Monumental Tribute to Womanhood
"The Unknown Love"
A THEME OLDER THAN THE PYRAMIDS—YET AS VITAL TODAY AS THEN—THE PERFECT LOVE OF WOMAN FOR MAN.
Strand Comedy, "DON'T WORRY"
CASINO THEATRE

never be left the chance to say that the house is simply filling in with something.

Certainly the Casino could have afforded to use a couple of inches more and talk about Miss Cassinelli as the actress who made a hit in "Lafayette, We come," about her beauty and her ability. Then there would have been created a real desire on the part of people who had never seen her to come to the theatre. The way it is done here invites patrons to say: "We never heard of her. Let's stay away."

A lot of people who THINK they know have never even thought.

IF YOU feature tragedy in your displays you are going to keep a lot of people away from the theatre. That is one sure rule that you can take in advertising, a field where ordinarily we do not believe that rules are worth attention.

That does not mean that the public does not now and then welcome the tense in motion pictures, that it doesn't want the heart interest. But it does not want mere killing illustrated. Alhambra theatre, Indianapolis, gener-

Norma Talmadge in "The NEW MOON"
It presents Norma as a Princess, and no daughter of the royal blood was ever more superb.
It is a story of men and women, aristocrats and peasants, freedom and bondage, joy and laughter, hate and tears.
Like a fairy Prince this girl's lover stepped from his rags and carried her across the border to safety.
The old moon looked down upon a scene of misery and despair, but the New Moon saw happiness and love.
Alhambra
To-day MON-TUES-WED.
Gaumont Weekly
Fletcher Monologue

ally does mighty good advertising, but something slipped here. Illustrated, there is an incident at the start of picture where the mother of the heroine is killed. It gives a cause for the story, but it is essentially a background. It hasn't the slightest appeal to the patron. The whole selling argument tells us about the romance, and how at the end the new moon looked down on the happy lovers. We would have a whole lot rather gotten this in the display. Lots of us would rather see lovers happy than someone in the agony of death.

Any one can run a "motion picture show"—and it is generally a "show."

THIS half page display of the Regent theatre, Toronto, was taken from two advertising pages which appeared in the June 7 issue of the Motion Picture News and while it was good trade paper advertising we do not believe that this arrangement is the most effective for newspaper use. The illustration to the left showing Warner and the girl does not come out strikingly enough even in the original half page of the newspaper to get attention and then the meaning of the figure at the right is not clear. The whole thing leaves too much of a sole appeal of the desert. We would have much rather used a striking picture of Warner and either Barbara Castleton or the dancing girl.

As a matter of fact while some of these scenes are laid in the desert that is not the appeal of the picture and

we wouldn't use such on these hot days at any rate. The love story, the Oriental charm and the tense action should have been brought out much stronger.

The thirteen inch five columns with the big head of Warner is much the more convincing, but here we have the same objection that it puts the whole interest up to the desert scenes. The statement of what the picture is about is too blunt. It should have been suggestive of the elements we have mentioned. There is a great deal of difference in the direct statement. As a matter of fact one would get the idea that this is a sordid story with these two paragraphs:

In a raid on a merchant's caravan an English girl falls into his hands and he decides to make her his, principally because he desired revenge on the man with whom he found her.

During a tussle with the girl his shirt becomes torn and the girl is horrified to see that the man whom she has been pleading and clawing is really a white man.

We would have put this decidedly more delicately, but here we are left. This is really the introduction to the story, the background, as it were, for the dramatic incidents, the heart ap-

H B. WARNER
in
The Man Who Turned White
Sure You Remember H. B. Warner in "Alias Jimmy Valentine" and "The Beloved Vagabond"
Well, Take My Tip and See "The Man Who Turned White"
The Arabian Desert is the Scene of Action
Warner is living with a tribe of Arabs and is ostensibly one of them.
In a raid on a merchant caravan an English girl falls into his hands and he decides to make her his, principally because he desires revenge upon the man with whom he found her.
During a tussle with the girl his shirt becomes torn and the girl is horrified to see that the man with whom she has been pleading and clawing is really a white man.
CONTINUOUS NOON TO 11 P.M.
Regent
STARTING MONDAY

peal and the action that develops—and these elements have again been ignored.

Don't wait for your patron to tell you how he liked the show; make it so good that you can read the satisfaction in his face.

Columbia
Wednesday, Thursday, Friday, Saturday
Wednesday, Thursday, Friday, Saturday
First Presentation of the
Rothapfel Unit Programme
Overture
"FIRST UNIT PROGRAM 1919"
Felix Cellurale Conductor, Percival Le Sewer Organist
The Wood Of Fair Water
Elegie
"THE LAST HOUR"
A Novelty Prelude Presenting Music
Epigrams
A Thought of Equity
"WILD FLOWERS"
A New Idea George V. Hobart Comedy.
"FALSE GODS"
A screen version of E. Lloyd Sheldon's Powerful Drama.
Sunday, Monday, Tuesday—Enid Bennett in "THE HAUNTED BEDROOM"
COMING—Charles Ray in "GREASED LIGHTNING."

WE question very much whether the Orpheum theatre, Erie, Pa., got the most possible patronage out of the Rothapfel program by the style of advertising that was used. The Orpheum used generous space carrying eleven inches, three columns during the four day run, but it merely carried the program and ran the same advertisement every day. We believe that it would have been far better to have told something about the charm of the various angles of the program in the different days of advertising instead of merely listing the units.

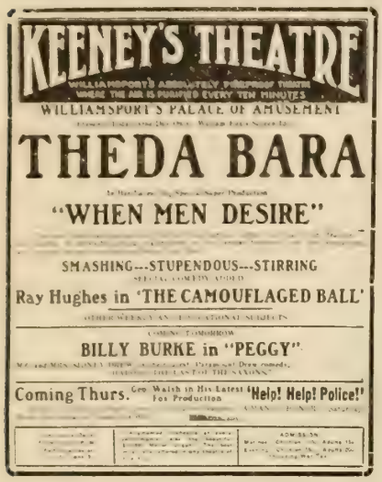
There could have been the original announcement in the form used, with the addition of selling talk on the Rothapfel idea and after that we would have followed with opinions of leading citizens for the second ad and then based one of the others largely on the new idea comedy and the other on the feature, both, of course, with the other matter listed, preferably in a small box at one of the lower corners. Then a more general appeal would have been obtained.

Don't worry if you "skid" once in a while. It at least shows that you are moving.

WE are sent a number of specimens of the advertising of Keeney's theatre, Williamsport, Pa., by an exhibitor from another town with the request for our opinion. This theatre uses on the average of 8½ inches, three columns, space but with few exceptions the displays that have been sent to us rely on type exclusively. Occasionally a cut is used, but these anything but strikingly.

We are told that this theatre does the biggest business of the city, but in our opinion it could do more if the appeal of the particular picture were put over the more strongly. The house has the right idea in selling itself first, but you cannot afford to stop there. It evidently works on the theory that every one wants to know what is happening at Keeney's today, but it does not grasp the idea of getting those who are not interested in that particular matter. There is too much type matter, too many adjectives, too much announcement of coming productions, and too little of the

Scoring Hits and Errors



specific. It is hard to make such statements in the face of the fact that the theatre is doing the business, but with the right sort of advertising it could do more, and if it is doing capacity now it could work for longer runs.

If some theatres were as cool as some managers are to their patrons, how they would be thronged in summer.

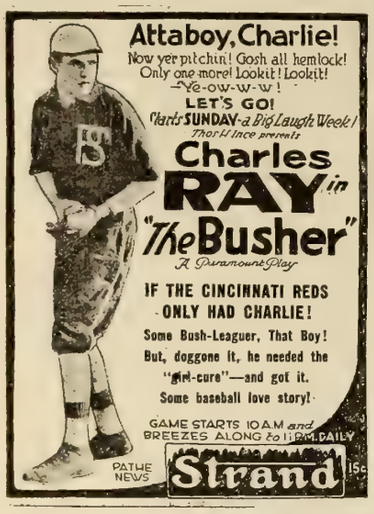
WE'VE been studying motion picture advertising a mighty long time, but we will have to hand this work of the Grand theatre, name of town purposely omitted, the prize for just about the worst that we have ever seen. In this seven-inch double-column affair.

In the first place the name of the theatre and the date are practically hidden with the use of 8 point type for them and then the charm of the picture has been ignored to make it an "old time western thriller." As a matter of fact this would leave the impression with many that this was a reissue or something of the sort. The only merit that this one has is the amount of white space and we cannot resist the temptation of adding that it would have been just as convincing with the whole space white.

Exhibitors who will ignore every selling argument with a picture cannot expect to do business with it unless the people of their cities literally have no other place to go.

HERE'S a clever little display from the Strand theatre, Cincinnati. It occupies only 5¼ inches double columns, but there is a lot more punch in it than you will find in most solid pages. Now let's explain to you that Cincinnati is some ball town. The fans have been simply wild about winning a pennant but it has been y'ars and y'ars since such a thing happened. So the designed hit upon the line: "If the Cincinnati Reds only had Charlie." That was enough to get the attention and then he proceeded to talk about what a good baseball story this one is. It's certainly a splendid example of taking advantage of local conditions.

At the top the language of a fan in the bleachers talking to the pitcher



is used and then at the bottom the talk is confined to a few short sentences which run:

Some bush leaguer, that boy.
But doggone it, he needed the "girl cure"—and got it.
Some baseball love story.

Good work, Strand theatre.

He who thinks most has time to forget business first.

GARDEN theatre, Des Moines, has made a strong picture appeal with this sixteen inch, four column display. Here the greatest reliance has been placed on the halftones, but it has been a bit overdone, largely the result of the printing that is obtained in this particular specimen. Here is a case where the ordinary rules are reversed inasmuch as the appeal largely lies on the exposition of the excesses of the Turkish soldiers on the helpless Christians. Scenes that bring these out are the more or less essential, and especially are they strong when women are shown as the victims.

But there are some things wrong. The picture of Aurora Madrigan is properly brought out strong, but there is a weakening of the title by using the simple little word "of" in smaller type. There was plenty of room for it and it should have been used. There was another bet passed up in failing to refer to the fact that this story had been told in black and white in the magazine featured by the Hearst syndicate and doubtless printed in Des Moines. Still stronger would have been the lengthening of this display by

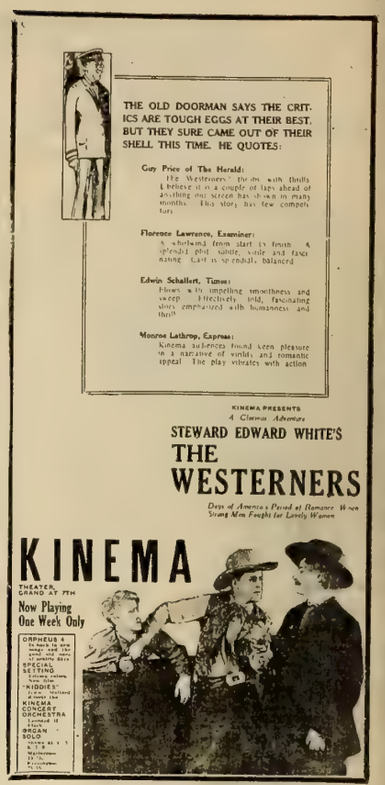
Along the Trail of the Unspeakable Turk
Women sold for 85c each—Human bodies bartered in like so much chattel—all in
AUCTION of SOULS
GARDEN
STARTS TODAY
Matinee 25c
Night - - 35c
STARTS TODAY
Featuring Beautiful AURORA MARDIGANIAN
sole survivor of a half million Christian Armenian girls—what she and her companions endured in the slave marts and in the Turkish harems—her miraculous escape—her life history as revealed in her story.
RAVISHED ARMENIA
IT IS TRUTH---NOT FICTION
NOT A PICTURE FOR CHILDREN.
GARDEN

an inch and featuring the lines "Along the Trail of the Unspeakable Turk," in two 48 point lower case italic lines flush at the left. As it stands these lines are likely to be overlooked.

MAIN trouble about this one is that it stopped too soon. The Rex theatre, Jackson, Mich., would have found that it paid mighty well to add a two inch depth to this four column six inch display on "Mary Regan" and then to have included the selling argument.

But all the theatre has done is simply to use the cut furnished by the distributors and then quit. Advertising of this sort is unconvincing. It usually leaves the impression with us that the exhibitor himself did not know what the picture is about. Then what is the impression that it is apt to leave with the average patron?

We are insistent that the day has come when each picture must have a sales argument to put it over to the biggest business. Admittedly a popular star and a strong title will get lots of people into the theatre, but why not make the appeal of the story itself as an ADDITIONAL argument why people should come to your theatre?


THE OLD DOORMAN SAYS THE CRITICS ARE TOUGH EGGS AT THEIR BEST, BUT THEY SURE CAME OUT OF THEIR SHELL THIS TIME. HE QUOTES:
Guy Price of The Herald:
Florence Lawrence, Examiner:
Edwin Schallert, Times:
Monroe Lathrop, Express:
KINEMA PRESENTS
A Glorious Adventure
STEWARD EDWARD WHITE'S
THE WESTERNERS
Days of America's Period of Romance When Strong Men Fought for Lovely Women
KINEMA
THEATER, GRAND AT 7TH
Now Playing One Week Only
ORPHEUM A
"KIDDIES"
SPECIAL SETTING
KINEMA CONCERT ORCHESTRA
ORGAN SOLO

HERE'S a new arrangement of an old idea and one that is sure to get the attention, especially when such a display is used after the actual opening of the picture's run. This display occupies 13½ inches and appeared Tuesday afternoon after the start of "The Westerners" at the Kinema theatre, Los Angeles.

We judge from this that the doorman of this theatre is well known to the patrons of the house, and, so, after a sketch of him we have the reading matter "The old doorman says the critics are tough eggs at their best, but they sure came out of their shell this time. He quotes—"And then follow excerpts from the criticisms of four of the Los Angeles papers. Below follows a plain announcement of the picture and then just a line giving some idea of its character. The remainder of the program is carried in the small box to the left of the scene picture.

The doorman's sayings are becoming a regular portion of the Kinema's advertising, and we feel sure that they will be watched.

A smile for your patrons sometimes brings you a laugh over your competitors.

PUBLICITY manager of the Strand theatre, Lexington, Ky., writes us so many nice things about this department that we hate to say anything uncomplimentary about this fourteen inch four column display, though we know that the designer wants to know what we think is wrong. And the main thing the matter is the lack of white space. There has been sufficient space taken, but the selling matter is considerably larger than necessary and we believe that it would have been read by many more had it been set in 8 pt. instead of 12 pt. and then have allowed for indentions of three or four ems at each side. After you get the eye attention you don't have to make the selling matter startling in its prominence unless you are using some

From 100% to Zero

brief catch line. This condensation would have allowed the name of the star and the title to stand out more and a Ben Day rule similar to the border of the cut instead of the heavy black line would have improved things.

Neither do we see the reason for "Today—Now—Today" unless that were meant to get some certain effect.

The fellow with too many irons in the fire is likely to find himself forgetting the fuel.

WE'VE had quite a lot to say from time to time about W. S. McLaren out in Jackson, Mich. He is one exhibitor who is not afraid to hit things hard when he thinks he has the goods and this is evidenced by the way he went to "The Red Lantern." He got the first page of the second section of the Sunday newspaper and then proceeded to give nine tenths of it up to smashing cuts. Of course this was the right thing to do. Aside from the art of Nazimova the next big selling punch is the lavishness of the production and the Oriental atmosphere. The cuts certainly bring these out and with the exception of the big fete scene in the center the pictures all show the star in such different and

startling poses as are sure to arouse the curiosity of everyone.

Nazimova's name is made the puller by the way that it is placed and then the matter under the larger layout talks about the quality of the picture. The two boxes below are explaining the Hawaiian orchestra and the scenic pictures.

Courtesy is the password across the motion picture front.

AS we have repeated here many times, it is always a good thing for a theatre to couple up with local events, especially if it has the satisfaction of performance in the past. So Manager Harry Redmon, manager of the Majestic theatre, East St. Louis, Ill., has done with the Peace Edition of the East St. Louis *Journal* in welcoming home the returning troops.

A full page was used in this display, the text of which was devoted to telling the boys how glad the management of the theatre was to see them

Manager Harry Redmon
Welcomes You Home
THIS THEATRE has a perfect war record—every picture shown was an appeal to 100 per cent. Americanism. Its stage was open to the speakers who were boosting the Liberty Loan, War Savings Stamps—and the Red Cross owned the whole theatre when they wanted it. We also subscribed to the limit for all drives.
Now that you've back home we invite you to see your favorite film star here. First run pictures. Look at the film stars pictured on this page—all them and many others will be seen here. Make Redmon's Majestic your real billet—"next best to home."
Sincerely,
HARRY REDMON, Manager
REDMON'S
MAJESTIC
THEATRE
ARTCRAFT PICTURES
Paramount Pictures

back and reciting that the theatre itself did its part during the war. But, of course, the main purpose of this was to advertise the theatre so pictures of twenty-one of the stars who appear at the Majestic were used and the returned soldiers were asked to "Make Redmon's Majestic your rest billet 'next best to home.'"

Most fellows who "can't afford" to advertise won't be able to pay the tax collector, either.

HERE is a simple advertisement, and at the same time a good one. It is an eight inch five column display of the Franklin theatre, Saginaw, Mich. One of the few things that we see wrong with it, taking into consideration the mechanical possibilities in Saginaw, is the fact that it failed to mention that this production was made from the great stage success. There are a lot of people in Saginaw to whom that would have appealed.

The two cuts have the appeal of the little orphan girl and then the selling argument is based on that angle with this:

She never had known a mother or a father—she was an orphan named after a name on a tombstone and a name in the telephone book. She thought that happiness and a real home were never to be hers—but she found them both in "Daddy Long Legs."

In our opinion the announcements

Lenten Flour - 25c
Lobsters - - - 20c
Catfish - - - 18c
FRANKLIN
Shrine of the Silent Art
CONTINUOUS Daily at 1, 3, 5, 7 and 9 P. M.
TODAY AND TOMORROW
Mary Pickford
In a Play of Genuine Comedy and Homely Sentiment—Quite Miss Her Latest and Most
"DADDY LONG LEGS"
She had never known a mother or a father. She was an orphan named after a name on a tombstone and a name in the telephone book. She thought that happiness and a real home were never to be here—but she found them both in DADDY LONG LEGS
Franklin Orchestra
OTHER NOVELTIES
SUNDAY, MONDAY AND TUESDAY
Tom Mix in The Coming of the Law
Coming
ANITA STEWART
in "Mary Regan"

of the coming attractions are made much stronger than necessary and serve to take the attention away from the Pickford offering.

If you've made today count there's always insurance for tomorrow.

NO one is a stronger believer than we in making your theatre THE thing, but that doesn't mean that you should ignore the feature entirely. Now here is a case of the Avon theatre, Decatur, Ill., where three fourths of the space is taken up in talking about the theatre, the music and the prices—things that probably everyone in the town knows. The result is that there is not space left in this six inch double column display to say anything real about the picture.

All of these things could have been told in much less space. The theatre should have a distinctive name plate with the sentence "The playhouse of preferred pictures" lettered in. Then the other matter should have been used in very small type. You don't have to display the prices large unless you are working on the bargain sale principle.

Again the cut is meaningless. That

AVON THEATRE
The Playhouse of Preferred Pictures
Continuous Show Today
Largest and Finest Pipe Organ in Decatur. Special Music.
Open Through Supper Hour
Gripping! Thrilling!
MITCHELL LEWIS
In a Powerful Drama of the North Woods
"CHILDREN OF BANISHMENT"
He sacrificed to the limit for the happiness of the woman he loved.
—ALSO—
L-KO Comedy—"In Bad All Around"
Main Floor 15c
Children 5c
Balcony 10c
COMING TUESDAY—"The Coming of the Law"

is probably not the fault of the theatre, but all the more reason why there sshould have been a more adequate selling talk used and why the display should have been adequate on the title and the star.

It's not what you have, but what you use that counts.

YES, it pays. Manager Guy Bennett of the Isis theatre, Lynchburg, Va., pursues the policy of using big space whenever he believes that the production warrants and it is no rare thing for him to go to full page space as he has done with "The Knickerbocker Buckaroo." This is largely an enlargement of one of the advertisements prepared by Famous Players-Lasky. There has never been a more appealing illustration than that head of Fairbanks and the "laughing" horse and it is mighty close to impossible for any one to pass it by.

We believe that it pays once in a while to put the greater portion of selling argument on the length of time required to make a picture and the cost—that is, unless you have been in the habit of exaggerating in the past. And that's just the bad thing of superlatives and ill-advised statements. When the time comes where they can legitimately be used you have already worn them out in talking about mediocre stuff.

USE of so many caps largely spoils this twelve inch four column display of the Washington theatre, Detroit. The result is that there is not enough contrast and the eye distinctly tires before one has read far and the temptation is strong to get relief with some lower case advertisement alongside. We have never seen it fail that the all cap advertisement is bad unless it consists of a few words.

This cut is a striking one and it pictures the tortured souls of the Armenian girls. We would rather have used a strong selling argument, along the lines just below the name of Miss Mardgiganian and have placed these right below the cut so that the connection would have been all the more apparent.

STARTS SUNDAY
AT THE
WASHINGTON
SPECIAL ATTRACTION
IN PERSON AND ON SCREEN
AURORA MARDIGANIAN
THE BEAUTIFUL ARMENIAN REFUGEE—SOLE SURVIVOR OF HALF A MILLION CHRISTIAN ARMENIAN GIRLS—WHO SPENT TWO YEARS IN TURKISH CAPTIVITY
Truth—Nothing But the Truth
THE ONLY FILM IN THE WORLD THAT WAS EVER SHOWN AT $10.00 PER SEAT
AUCTION OF SOULS
Scene From "Auction of Souls"
FROM THE BOOK, "RAVISHED ARMENIA"
THOUSANDS OF AMERICA'S NOBLEST WOMEN HAVE CHEERED MISS MARDIGANIAN, THE ARMENIAN GIRL SENT TO AMERICA WITH THIS MESSAGE OF HER COUNTRY.
OFFICIALLY ENDORSED BY CARDINAL GIBBONS AND OTHER NOTED PRELATES AND FIVE STATE GOVERNORS
MISS MARDIGANIAN WILL APPEAR AT EVERY PERFORMANCE
Admission: Nights—Lower Floor 35c, Balcony 40c, Gallery 25c. Matinee 25c-40c; Tax Included
A PICTURE FOR MEN AND WOMEN—NONE UNDER 20 ADMITTED

Chicago Shows How to Put It Over for the First Run House

THERE are two sides to the question, of course. The downtown theatres who have to pay an increased price for the first run of pictures naturally want to get people from all portions of the city to their house—they have to get a large share of them to make the ends meet. And the neighborhood theatres are just as anxious to persuade their patrons to hold off with announcements on the screen that such and such a picture being advertised by the downtown houses will be shown at their theatre at a certain date—and probably at a lower price.

So from the point of view of the first run house there has been an excellent campaign carried out by Jones, Linick and Shaeffer for the showing of the third of the new Chaplin pictures, "Sunnyside." All of this advertising carried the lines, the three houses of this company, the Randolph, McVicker's and Rialto were the only houses in Chicago where the picture could be seen—though the picture would be seen at other houses later was, of course, not mentioned.

The ethics of the inference that these would be the only theatres in the Windy City wherein "Sunnyside" would be shown is argued by the theory that an exhibitor is within his moral rights to protect his business by any measure which does not delude the public financially or which does not tend to arouse adverse criticism from patrons. The exact wording used to convey this impression reads: "The above are the only theatres where you can see Charlie Chaplin's newest comedy."

This leaves a wide open path to satisfactory explanations, if any are justified. It can properly be construed as an expression depending upon the element of time for its truthfulness. This would be true, because the Jones, Linick and Schaefer theatres were playing "Sunnyside" as a pre-release attraction, thereby having it exclusively for their trio of houses during the time it was being shown in them.

Half-tone effect and black type in five and one half inch double

This three column, thirteen and one-half inch is unusual space for a Chicago theatre

Unusually large newspaper space was used. "Sunnyside" was featured to the exclusion of any mention of the accompanying vaudeville bills, with the exception of a single phrase in small type.

The size of the space in proportion to the usual number of lines purchased for a single attraction was in itself a recommendation for public attention.

The campaign was decidedly successful. "Sunnyside" did a record business in each of the three theatres, and the ads neutralized the efforts of managers of neighborhood houses to capitalize the downtown exploitation by encouraging residents of outlying communities to wait for later showings at smaller prices.

EVEN MORE SERVICE FOR YOU

Your Idea and Ours Increases in Size with the New Book

WITH the increase in the size of the page we are able to give you this week even more criticism of advertising, under the heading of "Your Idea and Ours," than we have ever been able to give before. If you have missed it, turn back to this matter now, for you will find much of value there.

With this increase we will be able to give even prompter attention than in the past to specimens of advertising sent in by the exhibitor. These should reach this office not later than Friday if they are to appear in the issue that comes from the press the following Friday, as it is necessary to make the cuts in advance.

Again we want to caution exhibitors against marking the face of the advertisements and clipping off portions of the border. It often mars the appearance of an otherwise good display.

Numerous Stunts Used With "Heart of Humanity"

Stunts were used to the heart's content with the exploitation of "The Heart of Humanity," recently at the Lyric Theatre, Cincinnati, as the result of the co-operation of the local Universal office and Oscar Doob, publicity manager for the theatre.

Ten thousand small hearts bearing the title of the picture were attached to automobiles, awnings, telephone poles, etc., throughout the city, and several thousand of them were used in the lobby of the Lyric. Window displays of the song of the same name were obtained from department, music and five and ten cent stores, and all of these wrapped small cutouts with every package that went out.

At an advance showing, Father Francis J. Finn, of St. Xavier's College, himself a writer of national reputation, saw the picture, and his letter indorsing it was used in fac simile and distributed by the thousand.

Still another stunt was the hunt for a double of Dorothy Phillips. A large number of girls sent in their pictures and they were featured by the Cincinnati *Post* in a way that attracted a lot of attention.

Advisory Board
Exhibitors Service Bureau

Thomas D. Soriaro, Park theatre, Boston, and Strand theatres, Lowell.
Chas. H. Williams, Strand theatre, Providence, R. I.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Jack Kuhn, Loew's Stillman theatre, Cleveland.
Mrs. Joseph Grossman, Standard theatre, Cleveland.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
S. Barret McCormick, Circle theatre, Indianapolis.
Edward L. Hyman, Liberty theatre, St. Louis.
Theo. L. Hays, New Garrick theatre, St. Paul.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo A. Landau, Alhambra theatre, Milwaukee.
George Fischer, Alhambra theatre, Milwaukee, Wis.
C. Edgar Momand, Garden theatre, Flint, Mich.

Charles C. Perry, Strand theatre, Minneapolis.
W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta.
Chas. G. Branham, S. A. Lynch Ent., Atlanta.
R. B. Wilby, Strand theatre, Montgomery, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
C. A. Lick, New theatre, Fort Smith, Ark.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Herbert J. Thacher, Strand theatre, Salina, Kan.
H. M. Thomas, Strand theatre, Omaha.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Sunset Theatre, Portland.
E. J. Myrick, Rialto theatre, Butte.
A. S. Kolstad, Liberty theatre, Hood River, Ore.
H. L. Percy, Antlers theatre, Roseburg, Ore.
P. E. Noble, Liberty theatres, Portland.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Ralph Ruffner, Rialto theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
A. C. H. Chamberlin, Opera House, Madera, Cal.

Franklin Proves Content of Ads Is the Main Thing That Counts

MANAGER Harold B. Franklin of Shea's Hippodrome, Buffalo, last week succeeded admirably in getting the real "Daddy Long Legs," atmosphere into his advertising, which was the most striking used in a long while by this house. Mr. Franklin started on Sunday with a 15-inch display, five columns three inches, a most attractive piece of advertising being worked out.

As usual there was plenty of white space as the illustration shows, while in the upper left and in the lower right corners Mr. Franklin gave patrons an inkling of what to expect in the picture. At the extreme right, just outside the ad, Mr. Franklin used his cool weather man, which is being reproduced in all Hippodrome publicity.

During the week, Mr. Franklin used a different ad each day, which while small (necessitated by the unusually high advertising rates in the Buffalo papers) nevertheless stood out like a house afire. The opening ad Monday was supplemented by a reproduction in a two-column cut of the check for $40,000 paid by Miss Pickford for the screen rights to the story. This, of course, caught the eye at once, while the smaller ad also seemed to jump from the sheet. The publicity plan was somewhat enlarged upon, because the picture was shown for the entire week, a departure from the usual Hippodrome policy.

Mr. Franklin also got a lot of publicity by inviting the orphans of all the local institutions to special morning shows, especially for the children. Two hundred little tots, deaf mutes and orphans crowded into the Hippodrome at the first special show Monday morning and settled down in the big leather chairs for the time of ther lives. The youngsters enjoyed the picture immensely, the great "prune strike," one of the many laughable incidents in the story making a distinct hit. The only time the tots expressed dissatisfaction was when the srceen announced the entertainment was over. This same scene was repeated every morning during the week, and Mr. Franklin is the most popular man in Buffalo according to anyone of the children of Buffalo's various orphan asylums.

The lobby display was interesting, Mr. Franklin again using his new illuminated panel posters with striking effect. A new program was also introduced this week, with the front page showing a new photo of Anita Stewart, who came to the Hippodrome this week in her new picture. The inside of the program is attractively arranged and quite the best thing ever produced of its kind.

The showing of "Daddy Long Legs," for a week was a sort of experiment, Mr. Franklin wanting to see just how such a policy would work in Buffalo this fall, when it is understood, weekly showings will be the thing.

Attractive cover, showing style used at Hippodrome

Chicago Manager Features Single Event in News Weekly

It is not an unusual thing to feature news reals, but it is out of the ordinary to take out a special event and devote a considerable portion of the lobby and the advertising to it, but this is just what Manager Aaron G. Gollis, of the Pershing Theatre, Chicago, did with pictures of Lieut. Lockhart in a series of daring aeroplane feats which were included in a recent number of International News. Mr. Gollis had a number of special signs prepared and then heralds issued bearing on this event alone. He based this exploitation on the belief that people want thrills.

For an entire week
HIPPODROME
SHEA'S
Beginning Sunday at 12:30
Continuous 11 to 11
ALSO
Mack Sennett's
"NO MOTHER TO GUIDE HIM"
Engagement Extraordinary
This is the first time this season that an engagement has been extended for an entire week
MARY PICKFORD
IN THE FIRST OF HER MILLION DOLLAR PRODUCTIONS PRODUCED BY HER OWN COMPANY—NOTHING IN HER CAREER HAS EQUALLED HER TRIUMPH AS THE LITTLE ORPHAN WHO BLOSSOMS FORTH INTO A GORGEOUS BUTTERFLY
"DADDY LONG LEGS"
JEAN WEBSTER'S CELEBRATED STORY and PLAY—THE MOST ENTERTAINING PEPPY GLADSOME JOY SPREADING PICTURE EVER SHOWN ON A SCREEN DIRECTED BY MARSHALL NEILAN SPECIAL MUSICAL SETTING BY THE SYMPHONY ORCHESTRA of 31 SOLOISTS
IT'S THE COOLEST SPOT IN TOWN

Four and a half inch, five column display used in the Saturday and Sunday newspapers

70 Special Service Sections Printed Up to Date for Your Aid

UP to the present issue no less than seventy Special Service Sections have been printed by the MOTION PICTURE NEWS for the benefit of exhibitors who were going to show these pictures. We advise that these sections be carefully filed away so that they may be at hand when you start in to exploit any of these offerings, or that you pretserve the full copy and the index.

First publication of the index brought so many letters that we are now republishing it and adding the Special Service Sections that have been printed since that time. And we want to repeat here the invitation to exhibitors to send us in accounts of the way that they employed any of the ideas outlined in these sections, or any of their original ideas that were used, since such accounts are a further and great aid to the exhibitors generally.

The list follows:

After the War	Nov. 28
Amazing Wife (MacLaren)	April 5
Bare Fists (Carey)	May 10
Big, Little Person (Murray)	June 7
Blinding Trail (Salisbury)	May 24
Boots (Dorothy Gish)	Mar. 1
Border Wireless (Hart)	Oct. 12
Busher (Ray)	May 21
Cannibals of the South Seas	Dec. 7
Common Clay (Ward)	Mar. 8
Crashing Through to Berlin	Sept. 28
Creaking Stairs (MacLaren)	Feb. 8
Danger, Go Slow (Murray)	Dec. 14
Delicious Little Devil (Murray)	May 17
Diane of the Green Van (Rubens)	April 5
Don't Change Your Husband (DeMille)	Feb. 1
Exquisite Thief (Dean)	May 3
Fight for Love (Carey)	Mar. 22
Final Close-Up (Shirley Mason)	May 24
Fire Flingers (Julian)	April 26
Girl of My Dreams (Rhodes)	Dec. 21
Good Gracious, Annabelle (Burke)	Mar. 8
Greatest Thing in Life (Griffith)	Dec. 21
Hay Foot, Straw Foot (Ray)	June 28
Heart of Humanity	Jan. 11
Homebreaker (Dalton)	April 26
I'll Get Him Yet (D. Gish)	May 21
Just Squaw (Michelena)	May 17
Keystone Reissues	Dec. 14
Kiss or Kill (Dean)	Nov. 23
Lady of Red Butte (Dalton)	May 17
Light of Victory (Salisbury)	Mar. 15
Little Comrade (Martin)	April 5
Man Who Turned White (Warner)	May 21
Marriage Price (Ferguson)	Mar. 15
Money Corral (Hart)	May 3
Mrs. Chas. Chaplin	Dec. 14
Oh, Boy (Capellani)	June 28
Over the Top	April 13, 1918
Partners Three (Bennett)	Mar. 29
Pretty Smooth (Dean)	June 21
Prudence on Broadway (Thomas)	June 28
Red Lantern (Nazimova)	May 10
Regular Fellow (Holmes)	April 5
Riders of Vengeance (Carey)	June 14
Roaring Road (Reid)	April 19
Roped (Carey)	Jan. 25
Rustling a Bride (Lila Lee)	May 3
Scarlet Shadow (Murray)	Mar. 8
Silk Lined Burglar (Dean)	Mar. 29
Sleeping Lion (Salisbury)	June 28
Spirit of Lafayette	Mar. 15
Square Deal Sanderson (Hart)	June 28
Success Series (Paramount)	Sept. 7
Talk of the Town (Phillips)	Oct. 5
Test of Honor (Barrymore)	April 12
Three Men and a Girl (Clark)	Mar. 22
Tiger's Trail (Pathe Serial)	April 26
To Hell with the Kaiser	June 29, 1918
True Heart Susie (Griffith)	June 7
Turn in the Road	Mar. 15
Unknown Love (Cassinelli)	May 3
Unpainted Woman (MacLaren)	May 31
Vanity Pool (MacLaren)	Nov. 30
Very Good Young Man (Washburn)	July 5
Weaker Vessel (MacLaren)	July 5
What Am I Bid? (Murray)	April 19
Wicked Darling (Dean)	Feb. 22
Wildcat of Paris (Dean)	Dec. 28
You're Fired (Reid)	June 14

On Monday Franklin used a reproduction of Mary Pickford's check for the story. Left to right are the Tuesday, Wednesday, Thursday, Friday and Saturday one and one-half inch "teasers"

At left, the display at the Liggett drug store, Poughkeepsie; and right, how the Wallace Company department store cooperated with the Stratford theatre

Whole City Helps Manager In Exploiting "Fires of Faith"

ONE of the best instances on record of getting on record of getting a whole city to work for the exploitation of a picture has just been supplied by Manager L. G. Dobbs of the Stratford theatre, Poughkeepsie, N. Y. Certainly if everyone did not see this photoplay based on the work of the Salvation Army it was no fault of the exploitation the picture had.

For several days before the picture was shown Mr. Dodds advertised heavily in the local newspapers, taking more space than usually. The press book stories were utilized and the whole city was plastered with the one's, three's, six's and twenty-four sheets supplied for the production.

But this was by no means all. When the show opened there appeared simultaneously in many of the book store windows throughout the city a display of Charles Kenmore Ulrich's novelization of "Fires of Faith." They carried signs reading "See and read 'Fires of Faith,'" and also took advertising space in the Pougkeepsie newspapers.

The song which had been written around the picture using the same title and which, by the way, has developed into a highly successful piece of music, was displayed in the windows of all the local stores selling sheet music with signs reading "See and hear 'Fires of Faith.'"

There is also a phonograph record of the song on the market and this was displayed in all local music stores. Moreover dealers in phonographs in the city gladly loaned the bookstores machines on which to play these records. Thus there was added cooperation in exploitation—between the stores themselves.

It is interesting to note that when Manager Dodds approached all these dealers with his proposition they were eager to cooperate with him in every way possible. They immediately recognized that beside being good business for the theatre that it was boosting their own stock considerably.

But the book store and sheet music store window displays have been used in the past and Manager Dodds was not content to stop with them. His next move was to visit a number of the bakeries in Poughkeepsie and broach a proposition to them. The result was that these bakeries arranged special window displays of doughnuts with a sign reading "Salvation Army doughnuts, made according to the recipe of Catherine Calvert, who stars in "Fires of Faith." Special prices on these doughnuts were offered for the days of the showing of the picture. A picture of one of the bakery tie-ups is included here, but it was mighty hard to get. The doughnuts sold as fast as they were made.

The Liggett drug store in Poughkeepsie was induced to serve up a special "Fires of Faith" sundae with a doughnut. This combination sold for fifteen cents. Subsequently the opposition drug stores got busy with a "Catherine Calvert Combination."

In presenting "Fires of Faith" at his theatre Dodds received more cooperation from the church authorities. Several church entertainments were going on at the time and the services of the church singers were offered free to assist in putting the song over. One local singer, very popular in Poughkeepsie, rendered several songs at each showing of the picture always including "Fires of Faith." The ministers also cooperated to the extent of placing the dates of the exhibition of the picture on the church calendars.

All this cooperation was received due to the efforts of Dodds and his aides in putting the content and message of the picture fairly and squarely up to the various local dealers.

It was due to the fact that the exhibition of the picture came in at the tail end of the Salvation Army drive in Poughkeepsie that even members of the community assisting in exploiting the picture. Owners of automobiles carried signs advertising the picture while the taxicab companies fell into line and also carried this advertising. Even the local hotel keepers put "Fires of Faith" doughnuts on their bills during the days of the showing.

The ministers and women's clubs throughout the city were canvassed and endorsements of the picture solicited and readily given. The papers devoted considerable space to these endorsements. A contest for school children submitting the best essay on the picture was announced with prizes of Mr. Ulrich's book autographed by Miss Calvert, and copies of the song. The mayor of Poughkeepsie agreed to act as judge of the contest!

Poughkeepsie has only 30,000 people and its Main Street isn't as big as lots of other Main Streets. But all Poughkeepsie's Main Street, between the six-sheets and the various tie-ups, was placarded from one end of the town to the other.

As a result of this advertising and the fine cooperation rendered by the newspapers every one of Poughkeepsie's thirty thousand knew that the film was playing. And most of Poughkeepsie, from the youngster who was going to write an essay to the mayor who was going to judge it, took a vital interest in the picture.

All of which tells why the Stratford played to S. R. O. throughout the run of the picture.

"Sis Hopkins" on the Streets Brings Big Business

Charles C. Perry, manager of the Strand Theatre, Minneapolis, got all sorts of attention during the showing of the Mabel Normand picture, "Sis Hopkins," by using a girl attired as "Sis" on the principal streets. She wore her hair plaited and a short skirt, displaying the coarse white stockings and the inturned toe effect for which the character is notable. She carried a parasol on the top of which was a sign bearing the legend: "See me at the Strand, Sis Hopkins."

During the noon hour especially did the girl attract much attention, and the news from Milwaukee is that scores were late in reporting back at the office after lunch hour.

Tropical Setting Gets Attention in a Tropical City

It looks like a hard thing to put over a tropical display in a city where the tropics are right at home, but this is just what was done at the Casino theatre, Jacksonville, Fla., for the showing of Martin Johnson's "Cannibals of the South Seas." The management got the palm trees and the moss very easily, but it figured that this was not enough, because Floridians can see palm trees and moss every time they open their eyes. So he included the "mysterioso" effect. Only dim lights were used in the lobby and from behind every tree and mass of foliage there was just the suggestion of the head of a cannibal, made from the cutouts.

Left, display of the Kresge store on the music; right, that of the Aeolian Company; center, real doughnuts for sale by the Mohegian store

Striking front of the Criterion theatre, Atlanta

Atlanta Manager Uses Protest Of Bishop to Boost "Red Lantern"

WHEN Manager Willard C. Patterson, of the Criterion Theatre, Atlanta, Ga., got his chance to show Nazimova in "The Red Lantern," he decided that he was going to make the Southern city sit and take notice, and he certainly did.

Criterion's lobby is not deep, and that rather handicaps displays, but still a wonderful Oriental effect was obtained by the use of several large parasols, a huge lantern at the top of the lobby and then cut outs, wisteria and smaller lanterns, while a huge Chinese inscription in front of the theatre got attention.

Special posters were designed for the engagement. Except in the frames that are used when the theatre proper is closed, the Criterion does not use the ordinary paper furnished by the exchanges, but has started in to design its own matter in a style in keeping with the character of the house. Regular posters were, however, used above the balcony effect in the lobby, three sheets being employed.

Two specially designed frames were used on either side of the lobby. One of these carried a full length picture of the star in her somewhat scanty garb as the Goddess of the Red Lantern, and the other was illustrated with a large picture of Mahlee, the Euasian girl. The reading matter consisted merely of the name of the star, the title, the author of the story and the name of the director. Vivid colors were used to bring out the pictures. The photos herewith show this display.

Criterion theatre is known through the columns of the MOTION PICTURE NEWS as one of the most artistic advertisers, and thework in this case was no exception. Quarter pages and larger space were employed, bringing out the striking figure of Nazimova and with the small amount of reading matter that was used hand lettered. Details of the story and production were left to the generous illustrations and reading notices given by the Atlanta newspapers.

One thing that was not on the schedule came up that helped wonderfully in getting publicity. Now the Candler family is one of the most prominent in Georgia, and everyone knows the name. It has included governors, U. S. senators, the manufacturer of Coco Cola and a bishop of the Methodist Church. Bishop Candler protested to the mayor of Atlanta against the showing of the picture, because, presumably of the line in which it is shown that the missionaries are willing to Christianize the people to a certain point, but that there is a line drawn when it comes to marriage with white blood.

At any rate Manager Patterson saw a splendid chance here. He came out in a fifteen inch four column displays which read:

"Bishop Warren Candler registers complaint with the Mayor of Atlanta that Nazimova in "The Red Lantern," playing this week at the Criterion theatre, should be suppressed and not shown here.

"The Criterion theatre has in the past, and will in the future, present only high class, clean photoplay productions—suitable for any man, woman or child.

"Bishop Candler admits that he has not seen the picture, although the manager of the Criterion theatre invited him to view it.

"The public is the judge."

And then the theatre went ahead to quote the opinion of Clark Howell, owner of the Atlanta Constitution and one of the best known newspaper men in America and of Henry B. Kennedy, one of the leading citizens of Atlanta."

Such publicity as this could not have been "planted." It was a sensible and proper use of a protest of a man who was doubtless sincere in his convictions, but who left the loop-hole that he had never seen the picture for himself. And therefore we'll make a guess that after this advertising appeared the most of the followers of his faith in the Georgia city got right down to the Criterion to see what it was all about.

Fifteen Pages of Real Exploitation Matter Appears in This Issue

Ushers dressed as Armenian girls at the Lyric, Minneapolis, and attractive decorations of the lobby

COMING SUNDAY
"Auction Of Souls"
The Screen Version of the Story, "Ravished Armenia," Appearing in The Minneapolis Journal —Facts, Not Fiction
A Super-drama Based on History's Blackest Crimes With
Aurora Mardiganian,
Sole Survivor of Half a Million Armenian Girls.
Recounting her adventures on the screen and telling of the reign of terror in blood-strewn Armenia, of life in Turkish harems, on the auction block, of being captured by Turkish bandits and of her escape to America personally.
SEE, AND HEAR THIS BRAVE 18 YEAR OLD GIRL'S STORY—
IT WILL MAKE EVERY WOMAN'S BLOOD BOIL
Shown in New York and other cities at $10 per seat, here at 25 and 35 cents—Come early.
New LYRIC

This ten inch triple is an example of the striking advance advertising

Protest Only Stirs Up a City to Throng "Auction of Souls"

A LITTLE group of elderly spinsters who were determined to reform something, a longhaired camel—gender male—and a terrific sand storm transplanted from the arid stretches of the Mesopotamian desert to the stage of the New Lyric theatre in Minneapolis combined to give not only that city but the entire state of Minnesota the greatest amount of excitement and gossip that has ever characterized the local presentation of a special feature attraction.

The entire plot, which proved to be one of the most successful works of exhibitor showmanship that the Northwestern city has conceived for the exploitation of a production, grew to such proportions that it involved the Governor of the State, the city officials of Minneapolis, and last, but of equal importance, the star reporter and prize "sob story" writer on every local newspaper.

The "little group of elderly spinisters" touched off the fuse to the big promotion bomb immediately after reading an announcement in the newspapers that "Auction of Souls," the story of Aurora Mardiganian, sole survivor of five hundred thousand Christian Armenian girls, was soon to be presented at the New Lyric theatre as a First National attraction. The spinsters long since had read the serial version of the production which had been published in the newspapers. They knew all about it under the former title of "Ravished Armenia." They decided that the pictured story of the greatest crusade of barbarism against Christians in the world's history should not be shown.

They took the matter up with the Federation of Women's Club. Their initial blocking effort was their greatest mistake. The Federation of Women's Clubs is a big, broad minded organization. A committee listened to the "reformers" and then attended a private showing of the production. Instead of condemning the picture the committee recommended its endorsement by the Federation as a splendid production and wondrful propaganda for the cause of Armenia. The endorsement was given and it immediately started a tremendous "scrap" between the reform and progresive elements.

This was wonderful newspaper copy. The star reporters did themselves proud. Their stories were republished in every city and town in the state. It was great "state news." Of greater importance to the management of the New Lyric, it was unpurchasable publicity.

Satisfied that the opposition was completely overruled, the advertising department of the theatre, in charge of J. L. Johnston, director of publicity for Ruben and Finkelstein, owners of the First National Exhibitors' Circuit franchise for that territory, jumped into action. Billboards, newspapers, store windows and the theatre lobby fairly screamed the coming of "Auction of Souls." The effort was to take full and immediate advantage of the vast amount of newspaper publicity about the "reform agitation."

One thousand special two-sheet posters, one hundred eight-sheets, five hundred street car cards and two hundred and fifty window cards supplemented the usual amount of outdoor matter.

For a week preceding the opening ads appeared

(*Continued on page 320*)

Desert scene staged as the prelude to "Auction of Souls" at the Lyric, Minneapolis

McCormick Links "Mary Regan" With Two Stewart Successes

"THEME" advertising is the latest contribution to ingenious newspaper exploitation for special feature attractions by S. Barrett McCormick of the Circle Theatre at Indianapolis.

He defines it in an explanation of its use and of its value to the box office as "a sort of trade mark style of text and illustration to be used in promoting each release of a series of star productions so that the public mind will, from the similarity of art work and type for each current attraction featuring a given star, immediately associate that picture with previous pictures with the same star."

Its value in getting the last possible dollar of profit from past-and-gone advertising investments on a star during the presentation of a new and current release is exemplified in his campaign on "Mary Regan," third of the series starring Anita Stewart. Mr. McCormick's exploitations of her "Virtuous Wives" and "A Midnight Romance," the two previous First National attractions starting Miss Stewart, have been described in MOTION PICTURE NEWS.

Themetic advertising, to be successful, must embrace two things, according to Mr. McCormick. It must be in harmony with the theme of the particular production to which it relates, and treat specifically in its text and illustrations with the

"Pleasures of New York" featured in sketches and tense figure of girl in half-tone Saturday before opening

title and action of the story. Secondly—and this is the real effort at theme—it must possess a sufficient degree of similarity with previous advertising on earlier releases featuring the same star, and without definitely mentioning any of the preceding attractions, to instantly associate the two extremes, the past and the present offerings, in the thoughts of the readers.

Mr. McCormick analyzed the story of "Mary Regan" as a structure that had been reared on an ultra-modern theme, the society of the underworld and its points of contact with the legitimate aristocracy of big business and "big pleasure." He viewed it not as a "crook play," but as an exposition of that branch of American social life which is both risque and bizarre in its conduct and methods of livelihood.

Accordingly, his illustrations were prepared to carry out that atmosphere from the production. The figure drawings are obviously suggestive, but in a refined and thoroughly permissable way. They typify the representatives of both sexes who always are creatures of interest to the public at large. They are the men and women who, in the poses that the artist gave them under McCormick's

When Big Business relaxes and squanders its swollen profits on Big Pleasure in New York's midnight joy ground the whole glittering underworld dances to its whim—
To play with the devotees of Big Pleasure means the opening of the Golden Doors to the woman who has brains, beauty and nerve.
"Mary Regan"
Heroine of Leroy Scott's Sensational Novel of Big Pleasure, as Played by
Anita Stewart
Circle Orchestra
"The Circlette"
Corp. George W. Kadel
ALL THIS WEEK
The Circle
SHRINE OF THE SILENT ART

Fifteen inch, four column Sunday display made New York element even stronger

direction, present a very fascinating appeal to the average mind.

It was this element in his copy upon which the genius of the Circle Theatre depended to arouse curiosity. The text matter clinched that curiosity by applying the word descriptions of the situations that the illustrations were intended to create in public imagination.

Thereby McCormick achieved the first and most

A Story of Big Pleasure in New York!
"Mary Regan"
Heroine of Leroy Scott's Sensational Novel of Big Pleasure, as Played by
Anita Stewart
Circle Orchestra
"The Circlette"
Corp. George W. Kadel
All Next Week
The Circle
SHRINE OF THE SILENT ART
TODAY (Saturday) Only
Mack Sennett Bathing Beauties Revue
Bothwell Browne
Mack Sennett Comedy "Yankee Doodle in Berlin"

Much of the same spirit as the first ad is carried out here. Note the full selling argument

YOU CAN HELP

Have You That Much Interest in Better Advertising

WE have invited exhibitors to help in the compilation of data about the co-operation of newspapers and motion picture theatres. We have told you of the census that we are taking and invited your aid—for the reason that this is really being done in your behalf.

There was a splendid response to the questionnaire sent out, but it remains that some newspapers did not reply. The MOTION PICTURE NEWS is a magazine of strictly exhibitor circulation and is not permitted to go to the general public. Therefore some newspapers may not know its position on advertising.

A second letter has just gone out to the delinquents. Get on the 'phone right now and call up your papers and find out whether they have responded and tell them to do so. Your voice will help.

important result in his campaign for "Mary Regan"—to interest patrons in this particular attraction. Then, without in any way minimizing or detracting from the direct interest that the art work and copy created in the third First National release starring Anita Stewart, he so balanced the layouts and the general arrangement relating the illustrations to text that there was a pronounced similarity between the completed ads for "Mary Regan" and those which he had previously used for "Virtuous Wives" and "A Midnight Romance."

"Young woman," said the father of the man she had tried to save from himself, "How is it that I am introduced to you as Miss Randolph, yet you answer to the call of Mrs. Brown—and I find you in my son's room? What's the game?"
"—I have no game, just the name. Will the world never let me forget that I am a convict's daughter?"
Such a woman as
"MARY REGAN"
heroine of Leroy Scott's sensational novel of big pleasure in New York, as played by
Anita Stewart
Corp. George W. Kadel (American Tank Corps) Singing "The Trumpeter."
"The Circlette"
Circle Orchestra SIGNOR NATIELLO, Conductor
ALL THIS WEEK.
The Circle
SHRINE OF THE SILENT ART

One of the ads during the showing, quoting from the titles

This formed the second factor in what he characterizes as "themetic exploitation for motion pictures." The two previous Anita Stewart attractions have been successful. They had pleased. Undoubtedly, he reasoned, there were hundreds of people in Indianapolis who would remember either one or both of them as good entertainment.

Apparently, he concluded that it would materially weaken the inferred quality of "Mary Regan" to make too specific and direct a reference to the two preceding Stewart releases.

This is just one of fifteen pages of exploitation matter. Do not miss any of them

Singer and Spanish atmosphere at California, Los Angeles

Spanish Atmosphere for Farrar Picture at the Los Angeles California Theatre

DURING the showing of Geraldine Farrar in "The Stronger Vow," the California theatre, Los Angeles, came very near re-creating the character Miss Farrar interprets with the rendition of "The Girls of Seville," by Miss Beatrice Neal, There was a tropical setting used and the singer appeared in a Spanish costume seated with a guitar in hand as she sang.

Fred Miller and Harry Leonhart, managers of the California, are great believers in creating the atmosphere for feature offerings and therefore the presentation was opened with a setting on the stage reproducing one of the scenes from the picture. This was shown during the overture, "La Reja" and "La Zarzuela" from "La Faria."

Of particular significance was Wednesday evening, when Miss Farrar herself made her first public appearance in a motion picture theatre as special courtesy to Presentation Director Harry Leonhardt. Miss Farrar appeared on the stage, following the showing of "The Stronger Vow" and made a pleasing talk.

The California theatre has found it decidedly profitable to feature special numbers on the Robert-Morton orchestral pipe organ installed by the American Photo Player Co., two special numbers are given at each program in addition to the organ being used extensively during the projection of pictures. One of the numbers is that by Jesse Crawford, in which he interprets new songs on the organ while the words are projected upon the screen. Attractive art slides in black and white specially made by the artist staff of the California are used. During the present week Crawford has been playing "Beautiful Girls of Somewhere."

Woman Exhibitor Scores Hit With Special Matinees

Experience of Miss Florence Fenyvessy, manager of the Strand Theatre, Rochester, N. Y., in putting on children's matinees with the co-operation of local societies, proves again that the motion picture theatre can become a recognized power in any community, as well as a place of entertainment. The matinees are held on Saturday mornings and are sponsored by the Better Film League of Rochester.

Its latest drive for better pictures included "The Blue Bird." The matinee was given for all the orphaned children of Rochester. Miss Fenyvessy also had the co-operation of the Rochester Automobile Club, which provided transportation. The club also ran a series of reading notices in the newspapers telling of its work.

The results in the line of publicity were a full column story in the Rochester *Times,* and a double column picture of Miss Fenyvessy together with a record of her work in entertaining children from various institutions in the city in the Rochester *Herald.*

Minneapolis Theatre Turns Protest to Boost for "Auction of Souls"

daily in each of the three newspapers in St. Paul and Minneapolis. They varied in size from two and three inch single column announcements to half page smashes.

Then came Aurora Mardiganian herself, who was scheduled to make several personal appearances. The "sob writers" interviewed her for columns of copy. State papers reprinted the stories. The local Armenians formed a temporary organization and entertained her. They presented her with a gold locket fashioned, according to newspaper accounts, from metal from the old mines of King Solomon at Tchemesh Gedsack, Armenia, near Mount Ararat. More newspaper stories.

She was invited to appear at a special function arranged by the Young Women's Christian Association. More newspaper publicity independent of the advertising. She collapsed while speaking. Result—first page stories.

The entire exploitation had assumed totally unexpected proportions by this time. An invitation was extended for a meeting between Miss Mardiganian and Governor Burnquist and his staff. Attorney General Clifford Hilton received her. Another newspaper story, with details of the eulogistic speech by the state executive. Strangely, "Auction of Souls" was mentioned several times in all of the stories.

The presentation at the New Lyric received the same careful attention that had marked the advance exploitation. Special stage effects included an extremely realistic desert sandstorm.: A camel, borrowed from the local zoo, was chauffeured by a driver dressed in Armenian costume, who performed the ceremony of the Mohammedan prayers while the orchestra played Oriental music. About the driver, during this atmosphere stunt, were clustered a group of girls in Armenian garb. Night tints were used in the lighting effects. These faded to red and then to pink as the sand storm started. Sand whipped furiously across the stage, and moving clouds gave greater realism to the presentation. It was one of the most unique sensational stage effects that Minneapolis theatre goers had ever seen.

Negro and Whitewash Are Used With Warner Feature

While it may not be very dignified, this stunt of Poli's Bijou Theatre, New Haven, Conn., certainly got the attention. Manager Walter Griffith decided that he would do something more than the newspaper advertising, so he went out to find the genetlman of the darkest hue in New Haven. It wasn't so hard to find him and neither was it hard to persuade the Negro to consent to being arrayed in full dress, including the essential silk hat. But when Mr. Griffith insisted on whitewashing one side of the Negro's face there had to be an extra shekel passed. But at any rate, he went out that way carrying a sign "I'm the Man Who Turned White. See me at Poli's Bijou." He almost created a riot on the Yale campus, but several hundred of the students followed him back to the theatre.

First full page of St. Louis theatre advertising

St. Louis Paper Establishes a New Record With Full Page of Picture Advertising

IT was only a few short months ago that when you looked for advertising of motion picture theatres in St. Louis theatres, you had to be careful to hunt around the corners of the pages for small displays hidden away.

But what a change there has been in St. Louis and most of the other cities since we began discussing newspaper and motion picture cooperation in the principal cities and urging more and better advertising on the part of the theatres.

Now comes along the St. Louis *Star* with the first solid page of motion picture advertising that has ever been printed in a St. Louis paper. Not alone are the larger theatres represented there, but many of the smaller houses are advertising. It is a good sign and indicates that St. Louis is to soon be up among the leaders in advertising.

The *Star* announces that it is giving local exhibitors the fullest cooperation and that it is making every effort to develop the sort of advertising that will be mutually profitable and extending aid in the news columns. That is the only way in which to develop exhibitors who do not believe that advertising will pay them. Rates are rather high in St. Louis and there are really too many papers, so that it is hard for an exhibitor to use big space in all the papers and make it pay, and they are wise in selecting a paper like the *Star* that offers to do the most.

As a matter of fact there has been a considerable shift of policy on all of the St. Louis papers to motion picture matter that is distinctly encouraging.

Cut-Out Two Stories High Used by Brazil Theatre

A record for cut-outs is claimed by the South American branch of the Fox Film Corporation for the Pathe Cinema theatre, Rio de Janiero during the showing of "Jack and the Beanstalk." It reached a height of more than two stories in front of the building, and, of course, got the attention of every one.

Every available form of publicity was made full use of by this enterprising theatre. For instance, a very attractive blotter is issued, on one side of which is a beautifully lithographed portrait of a charming girl with the name of the theatre

How New York Stages the Show

FOR the first time in several weeks the tense features are in the majority at the three big New York motion picture houses, the Strand and the Rivoli both having features without laughs in them. And at both theatres the lack of these is made up with a Mack Sennett comedy, "Hearts and Flowers."

Dorothy Dalton is the star at the Strand in "Other Men's Wives," a modern story of rather swifter high society, but through the music and the remainder of the bill there are laughs and tunefulness. "Merry Wives of Windsor" is the overture and there are two vocal numbers and an Outing-Chester.

Robert Warwick is the star at the Rivoli in "Secret Service," in which William Gillette appeared so successfully on the speaking stage. As a prelude to this "Carry Me Back to Old Verginny" is sung and beside the comedy at the end there is a Mutt and Jeff included in the Pictorial to lighten things up. One of the most brilliant numbers yet staged at the Rivoli is "The White Peacock," a tone poem, danced by a girl.

At the Rialto the feature is largely comedy, Charles Ray in "Hay Foot, Straw Foot." There Dr. Riesenfeld is reviving another one of the old Chaplin comedies and "East Street" is certainly getting a lot of laughs. There is one of the most beautiful Bruce scenics yet in "Sundown" and this is shown to the rendition of a duet from behind the scenes that makes it all the more effective, Grainger's "Colonial Song," which was itself inspired by beautiful scenery.

At the Rialto next week Marguerite Clark will be seen in "Girls," Louise Glaum will come back to Broadway after a long absence in "Sahara" which will be shown at the Strand. Elsie Ferguson will be the star at the Rivoli in "The Avalanche."

Rivoli Theatre

WHILE it is really unnecessary to comment on the quality of the music that always marks the bills at the Rivoli, there is a specially notable one this week in which artistry and melody are rarely combined.

With the feature a tense drama of the Civil War days, a larger part of the remainder of the program is devoted to comedy, which is accentuated by the selections, while the accompaniment of the feature intensifies the heart interest to a considerable degree.

"Rosamond" is the brilliant overture this week and this is played with the lights gold. There is something haunting about the music of this selection, something remindful of the old time airs. Much of it is carried on the strings and the music is wonderfully tuneful though the finish is rather flat and without the usual crashing effects.

Rivoli Pictorial opens with a bar of "How Dry I Am" on the brass and then the oboe finishing the strain as the appropriate introduction for Gaumont pictures of the anti-drys making their demonstration at Washington. After this bar the music swings into "Guiding Star." These pictures get as much applause as the war pictures at the time of the keenest interest. Kinograms shows us some interesting views of bird hunting on a desert island off the west coast of Mexico and there are some fine shots of pelicans, baby gulls and nesting cormorants. International follows with pictures of "a collection of quacks" at East Orleans, Mass. showing scenes on a duck farm and then Gaumont transfers us to the Pacific coast with scenes at Goat-Airy with goats milk being produced for wounded soldier. "Gondolier" is the music through all of these until we have a fight between two goats named Willard and Dempsey and here there is a change to "Bartered Bride" with the drums predominant.

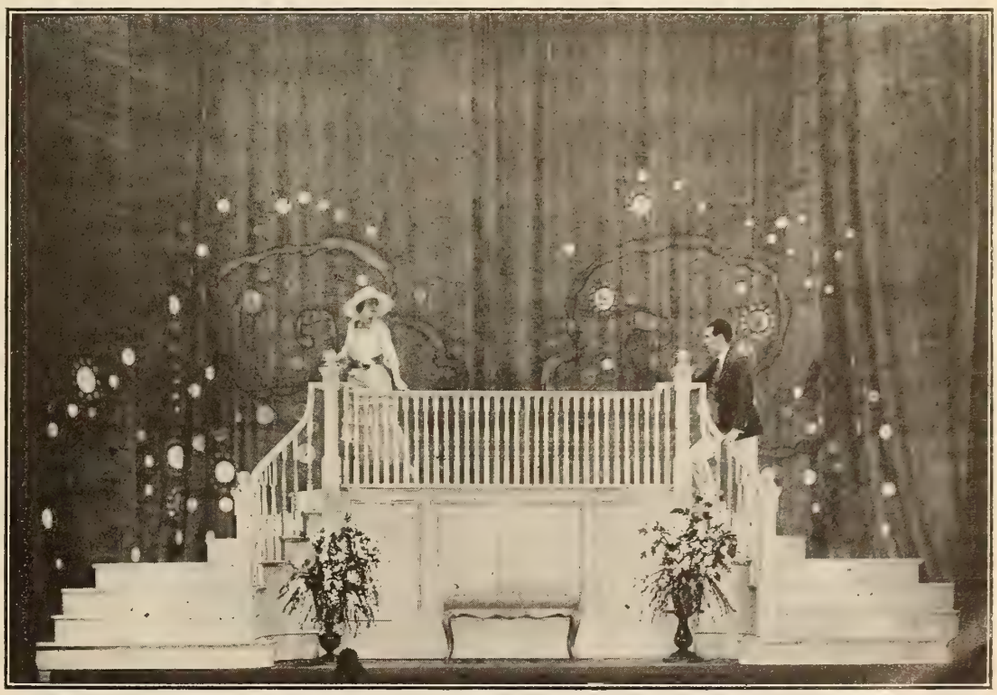
Now note how a little thing like the goat fight has been connected with the animated cartoon that follows, Jeff and Mutt in "A Prize Fight." Effects are used all through this and especially whistles to accentuate the laugh. "When It's Circus Day" is played until the scene where Mutt is seen lifting the weight and then there is a change to "Pierrot and Pierrette" until he starts to whistle and then we have "Whistler and the Dog" with piccolo effects for a few bars and then there follows through "Pierrot and Pierrette" and "Down South."

Pathe shows pictures of motor cyclists trying for new records at Atlanta, Ga. and here a polka is used. Kinograms presents pictures of Yale defeating Harvard in the rowing race, to the same accompaniment. Then come Gaumont pictures of hand grenades being turned into savings banks at Washington to aid the War Savings Stamp movement, shown to "Serenade." Pathe presents a cartoon revelation of some of the secrets of the war showing how vessels guarded themselves against torpedos and mines. "March of the Dwarfs" is used here with the trumpets muted. From Pathe comes pictures of the cruiser Milwaukee as she was two years ago when she went ashore off Eureka, Cal. and how she looks today, with an agitato and effects of the pounding sea. Pathe pictures of Mexican government troops guarding Juarez against the rebels get a laugh and then the Americans watching the border a cheer. "Pan-Americana" is used with effects for the machine gun practise. With the pictures of engineers building a bridge in record time a one step is used and then with the title "On the Rio Grande" there is a muted trumpet call and the end of the Magazine.

With the lights all red and only the background of the red curtain James Harrod, tenor, attired as a Southern gentleman of Civil War days, then sings delightfully "Carry Me Back to Old Verginny," a fitting prelude to the feature, Robert Warwick in "Secret Service." The lights dim down after the first verse and there is only a spot on the singer at the end as he disappears behind the curtains and the screen curtain comes down for the feature.

The battle agitato from "San Juan Hill" is played at the screening and then with the scene showing the Richmond ladies at the bazaar for the wounded soldiers "Carry Me Back to Old Verginny" is brought back. With the introduction of young Varney "Passepied" is used and then "In the Shade of the Old Apple Tree" with "Gems from Stephen Foster" coming in as the boy tells his mother that he wants to volunteer. With the scene showing the headquarters of the Sixth army there is a roll of drums, very soft with a couple of numbered selections following. When Henry Dumont volunteers there is a change to "Sons of Liberty" and then for the scenes in the negro quarter of Richmond, "Sunny South," starting with the "Old Black Joe" strain.

Then comes another numbered one with "Uncle Tom's Cabin" for the scene on the hospital boat, and then a numbered one as the wounded officer enters the Varney home two strains of "Longing for You" followed through with Rebikoff's "Song Without Words." With the scene in Libby prison there are extracts from "Pomp and Circumstance" and then when the girl is seen picking flowers the theme is first introduced, Fibich's "Poem." Here the organ takes up the music until the girl whispers to Dumont that the balls have been taken from



Here is the stage setting used at the Strand theatre, New York, during the showing of Olive Thomas in "Upstairs and Down." Just before the screening of the picture the curtain rose on this fanciful stairway with the couple seated on the bench shown in the center.
Then with the end of the first verse the girl walked over to the steps at the right, the man singer following her up the steps across and then down. The song used was, of course, "Upstairs and Down"

Tips From First Showings Here

the cartridges and then the theme is brought in again. Two numbered selections with the battle effects are then brought in and after the explosion of the shells we have "Pearl Fishers" and then when Dumont reveals his identity to the Yankee officers "Sons of Liberty." With the title "Several years later" "The Vacant Chair" is appropriately played for the decoration day scenes and then at the very end where Dumont kisses the girl's hand the theme is used to the end.

The next number is a fantasy, or tone poem, "The White Peacock," by Charles T. Griffiths, staged by Adolf Bohm of the Metropolitan Opera House with a scenic setting by John Wenger. The lights are all in blue and the orchestra bathed in that color and a few strains of the music are played before the curtains part revealing a sloping hill effect with quaint, slender trees in the background and a blue sky slightly tinted with red. The girl dancer is seen reclining on the top of the hill and gradually she awakens and comes down and executes the peacock dance. She is garbed in tights except for the huge peacock wings and breast effects, and executes the delightful dance and then returns to her first position just as the curtains come together.

"Hearts and Flowers," an unusually mirthful Mack Sennett comedy is the balance for the bill. The first of the picture shows the interior of a theatre and the orchestra is tacet until the screen orchestra is seen tuning up and then we have these effects and as the leader starts his direction "Weiner Blut. No. 1" is played hesitatingly to action. There is another pause as the girl sneezes, and effects, and then when the screen orchestra starts up "And They Called It Dixieland" is used until the orchestra leader declares that he wishes women wouldn't follow him around and here "Can You Tame Wild Women?" is the music until the title "Like the flowers need the sunshine" and here "That's How I Need You" is played. Then with the kidding scenes "Gates of Gladness" is played and with the title "The brighter side" there is a change to "By the Sea." When the orchestra leader tells the girl that it is lucky she has an uncle "Yvette" is used and then for the wedding day "Hearts and Flowers" with a burlesque effect. Then with the title "This is the man" "Sensation" is played and then the last bars of the chorus of "By the Old Mill Stream" as the men are seen singing. After the view of the song is over there is a change to "Cuckoo" and then as the man runs away "Avec Elan" to the end.

Benoit's "Fantasia" is the final organ solo.

Superba theatre, Los Angeles, is located on a street where there are many passers-by and the management finds that the decorations of the lobby count a great deal. For the showing of Dorothy Phillips in "Destiny" the star was used as the main thing in the decorations, a number of large ones bearing the title being swung from the ceiling, and the smaller stars appearing in the frames that bore the star pictures and scenes from the production. All of the cards used were especially prepared for the theatre, cut-puts of scene pictures being used in some of them and others devoted to the personality of the star

Strand Theatre

SINCE the feature, Dorothy Dalton in "Other Men's Wives" is decidedly tense and without a laugh in it, Managing Director Joseph L. Plunkett, of the Strand, has devoted the remainder of the program to comedy and music with a heart interest. It is the sort of music that is in contrast with the society type of the feature.

"Merry Wives of Windsor," which is always an excellent overture when there is needed something especially lively and with the comedy touch, is played with the lights in gold. We like the way the Strand is sending the curtain up these days with the director in his place, instead of the waiting for him to make his appearance. This, however, is not possible at the Rialto or Rivoli with the arrangement of the orchestra pits.

Strand Topical opens with the motor bike races already described played to "Sawdust and Spangles," and then we have International pictures of the old gradutes and the Yale freshies celebrating together and then Ex-President Taft and Admiral Sims as distinguished guests we have "Crimson and Red" used. Pathe pictures of the Milwaukee wreck follow, with the effects reproduced and storm music. International shows pictures of wounded soldiers raising chickens and for this "Moon Glory" is played. International shows some interesting pictures of blowing up a mountain in Mexico, and for the first part of this the same music is continued with crashes or cymbals and drums for the explosion.

"Valse Gracieuse" is played for Topics of the Day, which bring their usual number of laughs, including "A man has just invented an illuminated key hole—Too late" and "Now that Sergeant York is married it will be seen whether he is a finished fighter."

Under the general title of "Interesting Town in Brittany" we have Pathecolor pictures of scenes Quimper with "On the Strand at Parame" played delightfully. International supplies pictures of the British dirigible R-33, which is soon to attempt the flight across the Atlantic, and here "Over the Clouds" is used. From the same source come pictures of the Polish army entering their capital and for this "Austriche Hongroise" is used, played stirringly. Pathe presents pictures of the Pershing stadium at Joinville, France, where the inter-allied soldiers games are to be played, and some views of the Americans in training. For these "Pershing March" is played. The Topical comes to an end with some splendid Pathe pictures of flying over the Atlantic fleet at Hampton Roads. There are some striking views of the battleships in line, and then of some performing aviators. "Anchor and Star March" is the music.

"Piking After Pizarro" is the Outing-Chester showing some scenes in Peru. Tambourines and violins carry the music at the start of this, and then the organ takes it up. There are some scenes where the adventurers are hunting for a gold mine and a striking picture of a hanging bridge that we remember having seen in some other picture several years ago. Llamas are shown and a number of huts of the natives, most of whom are very shy on raiment.

There is an interesting effect with the first vocal number. We hear a voice from off stage, and then the stage curtains part revealing a church window effect, with the lights all in blue. One expects the singer to make his appearance, but we have Walter Pontius singing the entire selection "O Lola Bianca" from "La Cavaleria Rusticana" from back of stage. But with the applause from that number he appears from the side of the main stage and then renders "A Rose A Kiss For You." The audience doesn't want him to quit, but in the nature of things he has to and then we have the feature. ....

At the screening "La Feu aux Perles" is played, introduction only, and then followed through with "Melodie." Then with the introduction of Cynthia Brook we have Barnard's "Admiration," and then with the scene of the arrival of the guests "Air de Ballet" is played. With the scene where Flint goes to talk with the girl "Constance" is used, and as he tells the other man's wife that they will not admit defeat "Drifting Along" is played. With the scenes at Flint's mountain lodge the organ takes up the music. And, by-the-way, we never saw such extensive interiors in any lodge

Music Hints For Entire Programs

that we ever knew. If all the rooms were as big as the main room and the bedroom shown it must have covered a whole chain of mountains.

With the Hallowe'en party the orchestra comes back with "Tents of the Arabs," and then when Flint and the girl are seen together again "Serenade Romantique" is used. As she leaves him "Minnie, Shimmie For Me" is played very pp and is followed through with "Fluffy Ruffles," which continues until the scene where Cynthia is seen lying on the bed, and here "Adoration" is played once through, following through with Drumm's "Reverie," and then the organ takes up the music again, continuing this time for seventeen minutes, and then coming back with the title "Marching with the passing months" with "Serenade," and then with the scene where Gordon enters the girl's office to "Open Thy Blue Eyes" to the end.

Miss Ann Rutledge, one of the most popular sopranos who has ever been heard at any of the motion picture theatres, then sings a double number, "Who Knows" and "Mighty Lak a Rose."

Then there comes one of the Pathe Analyses of Motion pictures and this is followed by the same Mack Sennett comedy that is being shown at the Rivoli, "Hearts and Flowers." This opens with the organ and includes orchestral renditions of "Oh, How He Can Sing," selections from "The Rainbow Girl," and then the organ again until the title "I'm a Sick Man" when the orchestra returns with "My Chocolate Soldier" and "I Want a Doll" followed through to the end.

MacDowell's "Maestoso" is the final organ selection.

OSCAR WINDER
"IF THAT WOMAN CROSSES MY THRESHOLD I WILL STRIKE HER ACROSS
THE FACE WITH
THIS FAN"
by Windermere.
WILDE'S MERE'S
"THERE IS THE SAME WORLD FOR ALL OF US — TO SHUT
ONE'S EYES TO HALF
LADY I LOVE YOUR O
DON'T MISS THE POWERFUL SCREEN VERSION OF THIS FAMOUS DRAMA
ret Anglin
MONEY
AND POSITION
FAN
"MRS. ERLYNNE WAS ONCE HONORED, LOVED, RESPECTED. SHE WAS WELL BORN. SHE HAD

Here is an interesting little novelty prepared to aid in the exploitation of "Lady Windemere's fan. The cut shows the fan spread out and the reading matter on the various pages. The front page has the phrase, "Lady I love your ——," and then there is an oval opening, revealing the word "Face" on the first, "Eyes" on the second, and "Money" on the third.

With the fan spread out there is the full title of the production in large letters. The fan is made out of cardboard and though intended only as a novelty it can be put to practical use.

Rialto Theatre

DR. REISENFELD is reviving another of the old Chaplin comedies at the Rialto this week and "Easy Street" certainly gets as many laughs as if it were being shown for the first time. No little part of the reception of the picture is due to the splendid musical score that is used and the effects at which the Rialto theatre is so good.

"The Bat" is the striking overture. It is played with the lights pink on the proscenium arch and orchestra and the center dome purple. The first part is brilliantly done largely on the strings with the drums coming in often. Most of this is in something of the waltz effect with the militant air coming in at times, and a smashing finish.

Then comes one of the most beautiful of the Robert Bruce scenics yet to be shown, "Sundown." The curtains at the sides part revealing a red effect and during the showing of this Martin Brefel and Mme. Pascova, behind the scenes, sing Percy Grainger's "Colonial Song" which the composer wrote after he was impressed with the wonderful scenery in Australia. It is said to be the first time that it has been rendered in a theatre in this country. The scenic itself consists of splendid shots toward the end of day with mountain and cloud effects that beggar description.

With the house lights all in blue Frank Wolff and Harry Edeson then render "Hawaiian Moonlight" as a marimbaphone solo, this number being well in keeping with the scenic that has just gone before.

Rialto Magazine opens with Gaumont pictures of the Shriners convention in Indianapolis and their parade to the music of "Siamese Patrol." We found ourselves looking closely to see whether S. Barret McCormick's Circle theatre would appear on the screen. International presents some interesting pictures of Chinese kids taking prizes at a baby show in Portland, Ore. and "Chinese Lantern Dance" is used without the introduction. This is followed by the pictures of flying over the American fleet, already described, to the music of "Your Wife" and effects at which Production Manager Joseph LaRose is so good.

Now we get the first comedy touch with Happy Hooligan in "A Wee Bit Scotch." "From the Highlands" is played at the screening and then there follows through "It's Time for Every Boy to be a Soldier" until the Germans are seen firing the cannon and here "Oh, Frenchy" is taken up and continued until he calls for his shock proof uniform and here we get "Dance Oriental" and then we have "Keep Your Head Down, Fritzie Boy" to the end of this. There are all sorts of effects used including whistles and sandpaper for the hairbrush scenes.

International shows pictures of the American boys who are to compete for the championship in France and here "Follow the Girl" is used. Then Gaumont shows us some pictures of Corbett and Jeffries meeting in California with the same music continuing through and then come the Yale graduation pictures with "College Life" played. For "The Sayinks of Topplitsky" "Oasis" is used and then for the final there are the pictures of blowing the Mexican mountain up, with crashing effects used.

Miss Rosa Lesca then sings "Caro Nome" from "Rigoletto" and the feature, Charles Ray in "Hay Foot, Straw Foot" follows. A large amount of the music for this is carried on the organ and the various orchestral renditions are largely of the patriotic character as the picture deals with Civil War veterans and with scenes in training camp in the great war.

"Memories of the War" is played at screening and then when the Union veteran declares that Grant was the greatest soldier ever "Battle Hymn of the Republic" is used. As the two veterans go out doors "Are You From Dixie?" is played and then with the scenes where they are drilling Ray there is march music with the drums dominant. Then with the news that America has entered the war comes "Melancolie" with a quick change to "What Kind of an American Are You?" when Ray announces that he is going to town to enlist.

There is a clever arrangement when the old man takes out the picture of Gen. Grant and here a few bars of "Goodbye Dolly Gray" are used, changing to "Battle Hymn of the Republic" when he hands the picture of the general to the boy. "I'm Going to Follow the Boys" follows through and then with the scene where the two old men and Ray stand at attention there is a pause and then "Yankee Doodle" with piccolo and drum only as the three are seen marching away. As they reach the fence and Ray leaves them the chorus of "Good Bye Little Girl" is used.

Next we have the scenes in the training camp and here "My Dough Boy" is played until the scenes at the camp theatre when the full orchestra swings into "On the Level." There is a pause as the screen curtain drops and then as it comes up again "Amarella" is used with another pause as it comes down the second time. From that point to the final scenes the organ carries the music and then when the old man declares that General Grant would have done the same thing "Yesterthoughts" is played to the end.

There are a few bars of "Chaplin Feet" played with the lights up in gold and then the screening of "Easy Street" starts. With the scene for "the lost sheep" the organ takes the music and then there is a pause as the man starts to preach and then the organ comes up again. When the singing stops "Panama" is used until the title "Easy Street" and we have a change to "Ruspana" and then when Chaplin is seen to "K-K-K-Katy" With the title "Where ignorance is bliss" "Queen of the Movies" is used with the first piccolo and then clarinet effect.

Burlesque music is used where the woman is seen stealing the vegetables and then with the title "A policeman" there is a change to "Sly Boots." With the title "Poverty and Riches" there is a burlesque rendition of "Flower Song" and then when the man wakes up in the police station "Trousseau Ball" is twice played through in very heavy fashion, followed through with "Star Gazer" and one of the numbered selections. With the start of the fight "Chaplin Feet" is played again and with the title "Loved backed by force" "Queen of the Movies" is played slowly to the end.

Chopin's "Nocturne in E Flat" is the final organ solo.

Live News from the Producers

F. G. Hall Announces First Serial

WITH a list of big feature productions, among which are numbered some of the most successful of screen dramas, including the Jess Willard picture, "The Challenge of Chance," J. Stuart Blackton's production, "The House Divided," Samuel L. Rothapfel's Unit Programme, the Warner Bros.' Production of "The Other Man's Wife" and others, Frank G. Hall, who is the guiding spirit behind the acquisition and distribution of these features, has added another feature of the motion picture entertainment to his already varied program. He announces the commencement of his first serial to be shown in fifteen episodes of two reels each, the first three episodes of which will be completed and prints of same will be in New York in three weeks.

"The Trail of the Octopus" is the title of Mr. Hall's first serial release, and in the featured roles appear Ben Wilson and Nava Gerber, both of Universal serial note. Mr. Wilson's long stage and screen career has made him one of the best known players, especially so with the lovers of serial production.

In addition to enacting the featured role in the serial, Mr. Wilson will have complete charge of its direction and

Frank O'Connor, scen in a leading role in a leading role in Gerald Bacon's first production "Sun-Up"

in this branch of the picture industry he is conceded to be fully as proficient as a director as he is as an actor. Mr. Wilson is member of the M. P. D. A., and has a number of successful productions to which he can point as director and producer.

The first episodes of "The Trail of the Octopus" are now under way on the Coast under Mr. Wilson's direction. The latest reports from Director Wilson say that he and his company are now on the desert taking exteriors and the same report indicates that the first episodes will be ready for screening within the next three or four weeks.

This will mark Mr. Hall's first venture in the serial branch of the picture business. And with this initial serial release, he promises the exhibitors and public fifteen episodes of the liveliest drama, and a full quota of thrilling stunts.

In announcing his entry into this branch of motion pictures, Mr. Hall said: "According to reports from our exhange managers, the serial picture is in great demand. The public likes serial productions with the result that the exhibitors demand them. I have tried to give the best in feature production and the same sincere efforts will be put forth in connection with my serials. The one now under production under the direction of Ben Wilson, and with Mr. Wilson in the featured role, is one that I am sure will give every satisfaction. I expect to place one before the exhibitors of the country, that is all that a serial should be."

Two Ford Educationals Through Goldwyn

Two Ford Educational Weeklies are announced for release by Goldwyn, "Pure Havana," a story of the land made famous by cigars and the Spanish-American war, for distribution on June 22, and on June 29, "The Fable of the Olive and the Orange," dealing with the growth and nurture of those fruits.

In "Pure Havana," the camera first views the entrance to Havana Harbor, where the old forts of Morro Castle offered their puny resistance to the fleets of Rear Admirals Sampson and Schley during the Spanish-American war. Then a flash of the approximate position of the old battleship Maine before she was blown up, is shown. Now the camera enters the city where ox-carts rumble through the narrow thoroughfares, and trolley cars squeeze their clanking way through one-sided streets. Finally, the beautiful surrounding country is brought into focus, and the aromatic product of Havana, her world-famed tobacco, is brought to life on the screen.

Film Historic Drama

An historic drama based on the Whitman Massacre of 1847 is being filmed in Portland, Oregon, by Raymond Wells, the author, for the Multnomah Film Company. One scene filmed recently shows the Lewis and Clark banquet at St. Lewis. J. Barney Sherry is playing the part of an Indian war chief. Raymond Wells is directing. The drama is titled "Martyrs of Yesterday."

Change Picture's Title

Dr. Daniel Carson Goodman, who is associated with Alma Rubens in her forthcoming independent production, to be released by Pathe, announces that the first picture now in course of making and originally called "Annie Marnet," will bear the title of "Paradise Annie."

Winifred Dunn, author of the Tyrad Pictures, "The Red Viper" and "And the Children Pay"

Hammons Back from Trip Abroad

Trip Consumes Six Weeks and Sees Closing of Deals

WITH the satisfaction that results from a business transaction well completed, Vice-President E. W. Hammons, of the Educational Films Corporation of America, has returned from a six weeks' trip through Europe, the results of which he terms not only successful, but sufficient to warrant real enthusiasm. The important arrangements which he has been able to accomplish will work a decided change in the activities of the "Educational" organization in the future, although the major details of these new plans will not be ready for publication for some weeks.

Mr. Hammons aimed to buy as much material as could be secured on the European market for use in this country, and the original idea was to establish a regular release of English-French-and-Italian-made film, through the Educational exchanges, as a feature of the short-subject market this fall. The fact remains that there was not sufficient material of the kind desired, measuring up to the Educational ideal of quality, that could be purchased, and therefore this effort did not result in the large amount of film that had been anticipated. "The peculiar condition in England, for instance," says Mr. Hammons, "is not unlike the situation that existed many years ago in the coal fields of Pennsylvania. The British film producers are literally walking right over boundless opportunities without knowing or realizing what they are missing.

"English country scenery is glorious—and American audiences would take as great an interest in scenery along the Thames and in the Lake district, as British audiences do in our pictures of the Rockies and the Far West. But the knack of making really attractive scenic pictures is lacking—there is no skill displayed in editing or providing active story-interest, and therefore the few scenic pictures available are merely "fillers."

Never has such a peculiar combination of circumstances existed as has been created by the late war. The demand for scenic film from the European countries offers the greatest opportunity for single-reel material that has ever been recorded in motion picture history. Three and a half million American boys have had a taste of Europe—some of them will tell you they are "fed-up" on the subject. But it must be remembered that each one of these boys represents a group of four or five relatives and friends who have lived long anxious months with none too frequent or too descriptive letters from "over there." Fifteen millions in this country have a keen desire to see and know what Europe looks like. And in months to come, when the boys are settled at home again, they will welcome the opportunity to show the family the sights they have seen, in the only possible way, on the moving picture screen.

Our experience with scenic pictures has proved to us that interest in people and places increases in direct proportion to the *inaccessibility* of the country filmed. The war has enabled millions to see Europe, where only thousands did before, and now that it is all over, the demand is created, with no satisfactory means of satisfying that demand except through motion picture representation. We have completed arrangements that will insure us a regular supply of English, French and Italian scenic subjects, made under the direction of our own men.

Carmichael with Pathe

Field Carmichael, one of the best known salesmen in the film industry, has joined the Pathe organization, having been appointed manager of the Los Angeles, Cal., branch.

For the last five years Mr. Carmichael has been with Fox, holding important positions, and has just returned from an extensive European tour for that concern.

Hedda Nova, in "The Spitfire of Seville" a Universal production

Gaumont Cameraman Is Hurt Filming Blast

Blaine Walker, the Los Angeles representative of the Gaumont News Service, was wounded and narrowly escaped with his life while photographing the greatest dynamite blast ever set off on the American continent.

For the protection of the levees along the lower Colorado River, 100,000 pounds of dynamite were used to shatter a granite mountain a few miles south of Yuma Arizona, to provide the 200,000 yards of crushed rock needed for strengthening the levees. Arrangements for the explosion were made a week in advance, and the only persons permitted within the danger zone were news cameramen. Mr. Walker was stationed within 300 feet of the dynamite when the switch was thrown. As a result, he was quite painfully wounded, and nearly lost his life.

Mr. Walker turned his camera crank until the last ,although several other camera men had their machines injured and is said to have secured an excellent picture.

Will Rogers as Viewed by W. R. Lighton

W. R. Lighton, author of a series of stories which are to be screened by Goldwyn, with Will Rogers, of "Follies" fame, as the star, and Peggy Wood, late star of "Maytime," playing leading lady to him, has met the lariat-thrower and humorist, and just what he thinks of him is summed up in an interesting letter he sends to a friend in the East:

"Since I wrote you last I have met Rogers upon his arrival in Los Angeles, and have had several good talks with him. I love that man, heart, boots and breeches. He looks the part we are building for him—that's one thing. Then, besides the looks, he has the heart, the brain and the—well, the "guts."

Give New York a Treat

Sol Lesser has received a wire from Mack Sennett, saying that seven of his most famous beauties are en route to New York from his California studios, to be present before the opening here, at the Broadway theatre, about June 27, of "Yankee Doodle in Berlin." Mr. Sennett's latest five-reel production is said to be a most elaborate affair.

Masters Has Deals Pending

Picture with Doraldina, the Dancer, in Preparation; Later Announcements

E. LANNING MASTERS, Inc., who brought about the negotiations of the deal whereby the Jess Willard picture, "The Challenge of Chance," was taken over by the Frank G. Hall interests announce that they have in preparation for showing a new picture featuring Doraldina, the dancing girl. The picture was produced by The Pyramid Picture Corporation and carries the title "The Cave Woman." It is in six reels and will be released as a special.

E. Lanning Masters, President of the company which bears his name, is authority for the statement that the picture will create a sensation all over the country. He declined to say anything about the story except that Doraldina is presented as a South Sea Isle girl.

This is the newest of several big propositions which the Masters organization has negotiated recently, the Willard deal being perhaps the most important.

The Willard deal calls attention to the fact that the Masters organization is going forward rapidly in introducing a new thought into business. The Masters' organization annouces that it is in a position to handle meritorious picture propositions in all their stages, including financing, production, marketing and exploitation. As outlined by Mr. Masters, his organization is divided into departments each of which has a specific purpose, such as advertising, financing, publicity, authors and marketing.

It is understood that the firm has several other important projects under way, announcement of which will be made later.

Booking Record to Aim At

Exhibitors Mutual Puts "Man Who Turned White" Into Eight Close-By Houses

EIGHT of the foremost neighborhood houses on Broadway, New York, all within a stretch of but thirty three blocks, have booked the first Robertson-Cole Superior Picture, "The Man Who Turned White," starring H. B. Warner, which is being distributed by Exhibitors Mutual.

Within a period of three weeks, each one of these theatres will offer "The Man Who Turned White" as its feature attraction.

This is a record which is offered to dispute the heretofore rigid theory that it is impossible to put the same picture in all the principal neighborhood houses of the central Broadway territory.

The Standard theatre, one of the biggest in New York devoted to the silent drama and the Symphony, another one of the largest photoplay theatres in Manhattan, which are separated by a meagre five blocks, have each booked "The Man Who Turned White." The Adelphi, only one block away from the Standard will offer the Warner picture as its feature within the next few days.

This record established by the New York exchange of Exhibitors is said to be merely indicative of the manner in which "The Man Who Turned White" is being received the country over.

In Chicago Exhibitors Mutual has outstripped itself in putting the special across. As in New York, bookings virtually poured in after the run enjoyed by the desert drama at the Ziegfeld theatre.

In Toronto, the Regent management advertised the feature as they have handled no other picture in many months. An extra advertising appropriation was made for "The Man Who Turned White."

A scene from the special attraction, "The Spitfire of Seville," featuring Hedda Nova, newest Universal star

Vitagraph's director-star, William Duncan

Buster Keaton Back in Arbuckle's Company

Work has been started by "Fatty" Arbuckle's company at the temporary studio in Glendale on the next Paramount-Arbuckle comedy, which bears the working title, "Back Stage." "Fatty's" supporting cast is again headed by Al St. John, Mollie Malone and Buster Keaton. The latter arrived a few days ago from New York, after spending two months in a hospital there under treatment for an unusual ailment which he contracted in the Flanders trenches.

"I was deaf as a post," says Buster, "not from the racket of bursting shells, as you might suppose, but due solely to the climate. The army doctors said they had never seen a case like mine, and I guess they were telling the truth, for none of them were able to do anything for me.

"An operation was finally performed that gave me back my hearing."

Give the Author More Credit, Says Ince

And now it is no less a person than Thomas H. Ince who expresses his belief that "the play's the thing" and the author is deserving of more credit than is being sent his way. Commenting on this subject, the director recently said:

"I believe theatre managers throughout the country should give conspicuous credit to photoplay authors in their newspaper advertisements, for it is certain these writers contribute very much to the success of the picture.

"Writing for the screen is a distinctive art and many of these writers have developed among picture lovers a large following."

Franklyn Farnum Begins Canyon Picture

Franklyn Farnum, recently signed to a long term contract with Canyon Pictures Corporation, Jack Weinberg, President, and Joseph M. Goldstein, Treasurer, has left for Los Angeles, where he will start work at the Selig studios on a series of twenty-six two reel Western pictures.

The first story will be from the pen of B. M. Bowers, known to magazine readers as a writer of the old West.

The productions will be exploited through the State Right exchanges.

A flashlight of those attending the Fox Convention recently held at Hotel Pennsylvania. Among them are the executives, sales managers and exchange men throughout the country

War Relief Series Due to Spitz's Efforts

Though the "power behind the throne" is usually in reality hidden from sight and credit, Eugene Spitz, who is responsible for the production of the Stage Women's War Relief series of pictures, in his quiet way is known to many in the industry, and credited with his work on these productions.

Mr. Spitz gave the use of his studios for this work and his word that he would see the pictures were produced. He is confident now that the productions are among the best screen dramas made.

Mr. Spitz has been in the production end of motion pictures for a period of ten years and at one time produced a series of exceptional pictures for the United States Government.

Foreign Rights Disposed of at Big Price

Herbert M. Dawley's picture, "The Ghost of Slumber Mountain" is said to be eclipsing all records for prices for foreign rights. The Inter-Ocean Film Company, who are handling the foreign rights to this novelty have informed World Pictures, who are distributing it throughout the United States, that they have sold the United Kingdom, France, Holland, Switzerland and Belgium, "The Ghost of Slumber Mountain" for the highest price ever paid for a one-reel feature. Negotiations are now under way which, if completed, will dispose of the rights for the rest of the world.

Charles A. Hutchinson co-stars with Anne Luther in "The Great Gamble," Western serial through Pathe

Fox Plans for Pearl White

Strong Stories Secured as Vehicles for Star; to Have Wide Exploitation

THE announcement that Pearl White had signed a long-term contract with William Fox came as a complete surprise to exhibitors—although it now appears that negotiations were successfully closed many weeks ago by Winfield R. Sheehan, general manager of the Fox Film Corporation.

The Exhibitors' Service Bureau of this corporation states that Miss White is already assured of a number of pictures based on great stage successes and novels by noted authors; that exhibitors are going to get the benefit of the finest story material obtainable.

The Bureau says further, in explanation of the contract, that in signing Pearl White, Mr. Fox was influenced by her world-wide popularity; that he believed she would fit admirably into his plans of extended activity not only in the United States, but in Europe, Asia, South Africa, South America, Australia and New Zealand; that Pearl White to him represented the ideal world attraction in films; that he found his judgment, arrived at in the United States, fully vindicated when he arrived in Europe this spring—exhibitors everywhere being enthusiastic over her and her pictures which were drawing crowded houses both in England and on the continent. This discovery further strengthened his conviction that Pearl White was destined to increase vastly her screen following in the United States.

Step to Better Photography

Universal to Uphold Slogan of Better Pictures Signs Expert Cameramen

GOING even further than the phrase of the day "better pictures, better stories and better stars," as regards their output, or rather, trying for that and with an eye to every detail, Universal has acquired a staff of cinema photographers which they announce are above the average in their trade skill.

With the arrival at the Universal studios of Phillip E. Rosen, president of the American Society of Cinematographers and one of the most experienced photographers of the silver-sheet, Carl Laemmle, Universal's president, announces the acquisition of several high-class cameramen and the launching of plans which it is hoped will make the camera work and lighting effects of Universal productions the last word in cinematic achievement.

P. E. Rosen has been associated with prominent stars, directors and exhibitors. The photography of "The Eternal Magdalene" is among his best examples of excellent work. After arriving at the Universal studios he was assigned as the photographer for "A Little Brother of the Rich," which was directed by Lynn Reynolds.

William Fildew who was associated with William Bitzer in the photographing of many of D. W. Griffith's masterpieces has been obtained by Universal. He has just finished photographing the latest Mary MacLaren vehicle, "The Petal On the Current," a Fannie Hurst story. Other first-class cinema men who have been engaged for work with the Universal are: Harry Harris, who formerly photographed Olga Petrova and Nazimova; Alfred Gosden, a color specialist, and B. F. Reynolds.

The fact that Universal has obtained the services of so many capable cameramen is a step forward.

With First National

Paul M. Sarazan, well-known to exhibitors in the Southwest as Motion Picture Editor of the Dallas, Texas, Dispatch, has been made a member of the Publicity Department of First National Exhibitors' Circuit, at the home office in New York.

Morey Again Signs to Star with Vitagraph

Harry Morey, one of Vitagraph's mainstays, has renewed his contract with that company. Whatever hesitancy the company might have had was offset by seeing "The Gamblers," Charles Klein's famous play, which was run off at the studio projection rooms Friday.

This may be counted as one of the best things this star has ever done, and coupled with the excellent cast and superb direction of Paul Scardon should prove a box-office bonanza.

Paul Scardon, who has directed nearly all of Mr. Morey's best pictures will continue in this capacity, as will Tenny Wright, the assistant director.

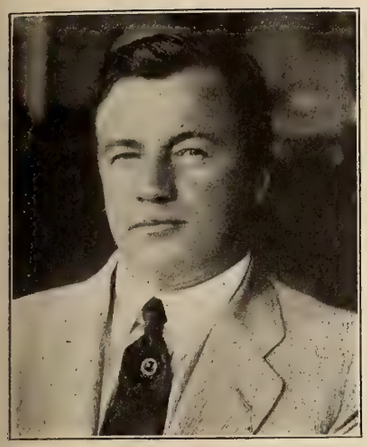
Before commencing his next production Mr. Morey will take a short rest at his country home.

Mr. Morey has been with Vitagraph since 1909, and will be remembered for the big productions, in which he was co-starred with Alice Joyce which are "Within the Law," "Womanhood, The Glory of the Nation," and others.

"White Heather" Is Released by Paramount

Maurice Tourneur's production of "The White Heather," based upon the Drury Lane melodrama by Cecil Raleigh and Henry Hamilton, which was recently shown for a week at the Rialto Theatre, New York, has been scheduled for general release as a Paramount-Artcraft Special on June 29.

Edmund K. Fox, who controls "Virtuous Men" in five Southern States



Albert E. Smith, President of Vitagraph

Pennsylvania Censors Still Sensitive

Sensitiveness on the part of the Pennsylvania Board of Censors, regarding the indecency of a heroine remaining in the home of the villain for ten days without a chaperone, necessitated a change in "The Price of Innocence" offered by the Buffalo Motion Picture Corporation. Miss Stella Talbot and Edward Grayson are the stars.

In its original version, "The Price of Innocence" related how Miss Talbott accepted Grayson's ultimatum to be his guest for ten days as the premium for the liberty of her island people. She went through the ordeal unscathed, although the villain's motives at the start of the bargain were not above suspicion.

To pass the censors, George Hamilton, sales manager for the Buffalo concern had to marry the heroine to the villain before she went to his home as the price he demanded for repatriating her kinsmen.

Many Sales on "Yankee Doodle in Berlin"

"Yankee Doodle in Berlin" has been sold for the following territories according to Sol. L. Lesser, President of the State Right Distributors, and Yankee Doodle in Berlin Co.: Western Pennsylvania, New Jersey, Ohio, Texas, Arkansas, Oklahoma, California, Nevada, Arizona, Washington, Oregon, Idaho, Montana, Colorado, Utah, Wyoming, New Mexico, Michigan, Indiana, Upper New York State, Iowa and Nebraska.

Negotiations are on for the foreign rights, but no deal has yet been consummated.

Returns from France—Rejoins Vitagraph

Wesley Ruggles, who has been serving with the A. E. F. in France as a lieutenant in the Photographic Division of the Signal Corps, has been honorably discharged and returned to his home here.

Mr. Albert E. Smith, president of Vitagraph, promptly restored him to his former position as one of the directors of Vitagraph features and he is now busy on a new picture with Alice Joyce. Before he went to the front, Mr. Ruggles directed Miss Joyce in one of her best pictures.

Cooling Moments In Morey Film

"Beauty Proof," Harry Morey's Latest, a Strong Subject

THE summer season would appear to be the psychological time for Vitagraph to present "Beauty Proof," Harry Morey's new play of the Northwest Mounted Police, inasmuch as the observers for several hours will be transported to the atmosphere of snow and furs in the cold wastes of Canada.

The critics were agreed that Paul Scardon had put over another winner for Vitagraph in this new feature, particularly as he had free rein to work up the melodramatic action. Mr. Morey is said to be exceptionally good in the picture, which is declared to be even more forceful than his recent offerings, "Silent Strength," "Beating the Odds" and "Fighting Destiny."

As for the general story of "Beauty Proof," Corporal Steele is assigned to arrest Thorpe, a young laborer in a nearby construction camp, who has been charged with attempting to kill Hodge, superintendent of the camp. Steele is warned that Carol Thorpe, sister of the accused man, will make every effort to see that her brother is not caught. Steele is attracted by the young girl when he arrives at the camp, and is curious to learn by what method she will attempt to outwit him and save her brother. He follows her, seeking to learn her plans, but only to find that she has lured him into a trap. Her brother and his companions drop on Steele from a tree, and carry him to their hut. There he is bound and gagged, secured in a box and delivered back to Hodge as a box of tools.

The box is placed in Hodge's cabin and Carol comes there to confront Hodge. She makes him admit that her brother attacked him because of his insults to her, and that she is the price of her brother's freedom. While registering Hodge's further advances she shoots him. Meantime Steele has managed to extricate himself from the box and recognizes Hodge as the man who had stolen his wife years before, and lured her to death in Canada. Finding that Hodge still lives, Steele nurses him back to life in order that he might carry out his own scheme of punishment. Many exciting scenes follow, and, although Steele's plans go askew, Hodge meets his just end in an unexpected manner. The love interest, of course, is maintained throughout.

Mr. Morey has an excellent supporting company for "Beauty Proof," Betty Blythe, in the role of the girl, looks well in the picturesque garments of the snow country, and George Majeroni offers one of his usual characterizations as Hodge. Denton Vane makes much of the less prominent role of young Thorpe. Tenny Wright and Bernard Siegel are excellent as the two half-breeds. Robert Gaillard is seen as the Inspector.

Those who have seen the new feature are agreed that the picture is practically perfect technically. The snow scenes have been well filmed, all locations being in keeping with the locale of the story.

Original Scenic Settings

Zane Grey Leads Company to Desert Locations in Filming "Westerners"

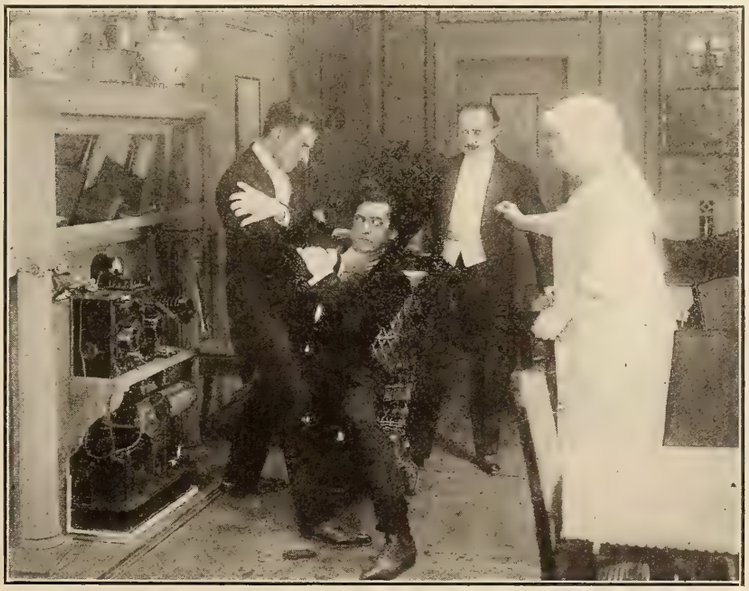
A COMPANY of eighty people, twenty-two horses, including eight milk white Arabian steeds obtained from a breeder in Northern California, and several automobiles, comprised the "Desert Gold" Company that journeyed to the Colorado Desert and spent six weeks there making scenes for Zane Grey's novel, "Desert Gold," a W. W. Hodkinson release, produced by Benjamin B. Hampton for Zane Grey Pictures, Inc.

The Colorado Desert has served as a background for many Western stories, but it is claimed never before has a film company ventured so far into the desert as the Zane Grey Company. Having the author's knowledge of the desert, they were led by Mr. Grey to the very location described in his widely read and popular book.

The headquarters of the company was at the little village of Palm Springs. The Coachella Indian Reservation embraces a large portion of the desert and mountain of the neighborhood.

The breath of the desert has found its way into the picturization of "Desert Gold" as indeed it should have with its advantage of remarkable scenic location and the expert knowledge and guidance of Zane Grey.

When Zane Grey saw the finished production of "Desert Gold" he was so pleased with the way in which Mr. Hampton had conveyed to the screen the spirit and the truth of his novel, that he stamped it with the seal of his personal approval.



Dramatic moments are promised in profusion in "The Man Who Stayed at Home," a Metro Screen Classics, Inc.

Selznick to Picturize Two Stage Successes

Two stage successes have been secured by Selznick Pictures Corporation. The picture rights to "Blind Youth" were purchased for Eugene O'Brien's second Selznick production to follow "The Perfect Lover," just completed.

The rights to "The Country Cousins" were bought for the first of the Selznick Pictures starring Elaine Hammerstein and work will begin very shortly.

"The Country Cousin" is a comedy-drama by Booth Tarkington and Julian Street, and ran on Broadway to crowded houses for the entire season. Curiously enough, it was in "The Country Cousin" that Eugene O'Brien made his last stage success, but the play is considered more suitable for a woman star and, therefore, will be utilized to introduce Miss Elaine Hammerstein to the Selznick Picture series.

"Blind Youth" was Lou Tellegen's biggest stage success in America. It was written by Willard Mack in collaboration with Mr. Tellegen.

"Shoulder Arms" Booked Ten Times

"Shoulder Arms" is breaking all return engagement records in the Middle West, according to reports from the A. H. Blank Enterprises offices in Omaha, Neb., from where First National releases are distributed over that section of the country. The Chaplin picture has been re-booked as many as the tenth time in one city—Omaha—and comes near to that in several other places.

Nathan Dax of the Model theatre, Sioux City, Iowa, booked the picture for the fifth run in the downtown section of that city, and ran it to capacity crowds for three days. The picture ran eight times in the uptown district of Des Moines, Iowa.

Finish Robertson-Cole Features

Completed and Await Release by Exhibitors Mutual

COMPLETION of a quartet of features which will comprise part of the schedule of productions to be released by Exhibitors' Mutual during the coming weeks, is announced by Robertson-Cole.

Sessue Hayakawa has put the the finishing touches on "The Man Beneath," a tale of India, Italy and Scotland in which the Japanese star gives a characterization of a famous Hindu surgeon.

William Desmond has completed "Bare-fisted Gallagher," in which, probably for the first time in screen annals the hero goes through five reels of fast moving action without once resorting to "artillery" for protection.

The last scene has been shot by the Bessie Barriscale company on her next starring vehicle, "The Woman Michael Married," which, it is predicted, will be the most elaborate production Miss Barriscale has yet appeared in.

"Better Times" second of the Brentwood series of starless features, in which ZaSu Pitts has an important role, is ready for release. King Vidor completed this feature several weeks ago.

"The Man Beneath" was adapted for screening from a novel by Edmund Mitchell, and calls for more pretentious settings than any of Hayakawa's previous features. William Worthington directed the picture. Frank D. Ormstrom, considered one of the most capable technical directors in the country was engaged by Haworth especially to prepare the sets for "The Man Beneath." In the cast are Helen Jerome Eddy, Pauline Curley and Wedgewood Nowell.

William Parker, author of "What Every Woman Wants," wrote "Bare-fisted Gallagher," which was directed by J. J. Franz of the Jesse D. Hampton forces. Scenically, "Bare-fisted Gallagher" is said to be one of the most beautiful works ever turned out of the Hampton studios. It was filmed in the San Gabriel valley.

In every sense, "Bare-fisted Gallagher" is a modern Western comedy drama. No long cabin fire-water mill adorns the screen. In place of this venerable and honored motion picture prop., there is a soft drink parlor—soft in name only, however—where the thirst of any man who drinks his whisky straight and treats his men square, can be satisfied. There is no two-gun, straight shooting hero. In his place is a typical American who counts on two mighty fist-hams, it might be said—to carry him through his trials and tribulations. Desmond is supported by Agnes "Brownie" Vernon, Frank Lanning, and Jeanette Rankin.

"The Woman Michael Married" was written by Du Vernet Rabell, and was directed by Henry Kolker. Miss Barriscale is surrounded by a cast which includes Jack Holt, Marcia Manon, Tom Guise, Charles H. West, Cameron Coffey, Bonnie Hill and Mary Jane Irving. The adaptation was made by Fred Myton.

"The Woman Michael Married" permits of a very "showy" offering. The story begins on Long Island, moves to the Adirondacks, and ends in Rome.

Gertrude Garrison emigrated from the Blue Grass country to Florida—now she's a Sunbeam feature

Many Territories Sold for Arrow Pictures

The Big Feature Rights Corporation, a First National Exchange operating in the states of Kentucky and Tennessee, has bought from the Arrow Film Corporation the Neal Hart five reel Western, "When the Desert Smiled." This exchange is gradually coming to the front as a handler of big features.

The Arrow Film Corporation has also sold the states of Illinois, Indiana and Wisconsin to Arthur Hyman Attractions on the big special feature "Fools' Gold," starring Mitchell Lewis and Florence Turner.

Other sales made during the week by Arrow are as follows: For Minnesota, Wisconsin North and South Dakota to the Westcott Film Exchange, "Miss Arizona;" for the Eastern Pennsylvia and Southern New Jersey territory to The Short Reel Exchange, The Arrow Comedies, comprising a series of twelve one reelers, new comedies. For Louisiana and Mississippi to Pierce Film Exchange "The Mysterious Mr. Browning."

Newest Universal Star Makes Bow

First Picture Starring Hedda Nova, Soon to Be Released

COMPLETION of the first picture of Universal's new star, Hedda Nova, the Russian actress and dancer, is announced. According to Universal, Mlle. Nova is one of the finds of the year. This Russian beauty, who recently announced that she wanted an American husband, has been seen in several supporting casts, among them being "The Crimson Gardenia," where she shared honors with Owen Moore in the Goldwyn production, which was shown on Broadway at the Rialto this month. She has been cast in leading parts in "The Bar Sinister" and "The Sign Invisible." Mlle. Nova was at one time seen on Broadway as a dancer, where she is said to have scored a success.

Her career as an actress has been romantic, in that she appeared many times among the most famous court performances given in Russia. It has been said that the Monk Rasputin, now ingloriously famous, cast longing glances at the stage beauty during her court performances. She left Russia at the outbreak of the Bolsheviki movement.

Melba Andreu, one of the beauties of the Sunbeam company, of Florida

"The Spitfire of Seville" was written by Joseph Franklin Poland, who recently signed a contract to write exclusively for Universal. The production was directed by Waldemar Young, and has one of the strongest supporting casts ever assigned to a Universal production. Thurston Hall is in the leading male role. Hall has been seen in support of Dorothy Phillips and other prominent Universal actresses. Others in the cast who have leading parts are Carl Stockdale, Leo Maloney, Claire Anderson, Marion Skinner, Edgar Allen and Robert Gray.

All the scenes of the production are laid in Spain, near the town of Seville. Mlle. Nova is cast as a fiery Spanish maiden, the daughter of old Don Salvador, the head of a band of political outlaws. The scenery used in the production was selected from among the mountains near Universal City and other parts of California. The locations were selected with great care, and the costumes of the players were designed by the master of Universal's wardrobe with the idea of obtaining the best realism possible.

Thurston Hall is cast as a young American artist, who wins Carmelita, the part played by Mlle. Nova. Carl Stockdale is cast as Don Salvador, Leo Maloney as Pedro, one of the suitors for Carmelita's hand, and Robert Gray as Leonardo, another suitor. Carmelita falls in love with the artist, but this displeases the two suitors. The action is said to be especially dramatic as the two admirers battle to win the beauty. Carmelita displays the temperament of the Spanish girl by swearing to kill the American and later falling in love with him.

Mlle. Nova is capable of handling this sort of a character to the best advantage. Her dark eyes and hair and clean cut features are brought out to advantage in this production. Universal is confident that the new star will win many admirers in her first production, which is scheduled for release in the near future.

Novel Bathing Scene Made

Dinner Party Merrily Swims Through Part of New Bessie Barriscale Film

NEWPORT dinner parties, with fountain bathing as the piece de resistance have never had anything—as the slang phrase goes—on the dinner party given during the filming of "The Woman Michael Married," a Robertson-Cole production with Bessie Barriscale in the leading role. This picture will be distributed through Exhibitors Mutual.

A large swimming pool had been built for the scene, and around this was constructed an Italian background, with hundreds of colored lamps and lanterns. At one end of the pool was a diving tower, brilliant with electric lights, while over the center of the pool hung a big swing, covered with flowers and lights.

In order to get the full artistic value of the beautiful set Director Kolker instructed his assistants to get the most beautiful women they could find for the pool scenes. And, 'tis said, they did. Practically all of them wore bathing suits, and as California has very broad interpretations on the matter of women's bathing suits, the results were as bizarre as they were stunning.

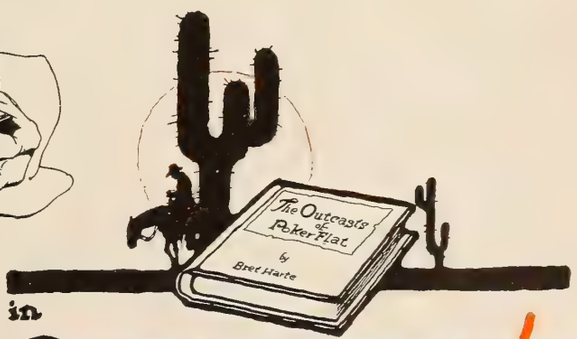
A jazz band started things going in the midst of the dinner. Men and women guests dove into the pool from the springboards, tables, chairs and the tower, others one-stepped along the rim of the pool and slid into the water; several, fully clothed were unexpectedly dumped into the water. Kolker told everyone to have a good time, and every one did while cameras, on different elevations, recorded every incident of the occasion.

Bessie Barriscale entered the scene, demure in an Annette Kellerman bathing suit, swung over the heads of the guests, jumped to the top of the fourteen foot tower, and then dived into the pool.

Realart Man Goes West

Ben F. Simpson, who is Field Manager for the Realart Pictures Corporation, left last Saturday in the interest of his company. Mr. Simpson is to assist 'Jack' Woody.

Harry Carey



in

Bret Harte's famous classic "The Outcasts of Poker Flat"

HARRY CAREY in

—the human
—the vigorous
—the delightful

NOT all Western character portrayers are alike. One of them, at least, is an actor—Harry Carey. And because Harry Carey is so much more real and human than other Westerners—so much more subtle—so much finer and keener—he has succeeded in making Western dramas that draw just as big houses in aristocratic neighborhoods as they do in the "cow-counties." We advise you to show Carey in his newest picture no matter what type of patronage you enjoy. In Bret Harte's classic, "The Outcasts of Poker Flat," there is something for everybody. See it at your nearest Universal Exchange.

"The Outcasts of Poker Flat"

The classic story that all America knows and loves

FOR the first time on any screen—the most famous character in American fiction—John Oakhurst, the gentleman-gambler of Poker Flat. A classic that has been read by uncounted millions during the past sixty years. A picture staged in the identical locations of Bret Harte's deathless romance—rich with the flavor of the golden days of the California argonauts. Settings which, for their picturesqueness and quaintness, are a sheer delight. A drama, superbly acted by a big cast, which no one will ever forget for its beauty, sympathy and romantic action. See "The Outcasts of Poker Flat" today and you'll thank us in behalf of your patrons.

A UNIVERSAL SPECIAL ATTRACTION

U
OUR POLICY
IT is now a little over a year since we produced our first Universal Special Attraction. We knew in the beginning that these pictures would be successful both for you and for us because we had the talent, the experience and the means—and it has all come true. In the past fifteen months this company has produced more pictures of a uniformly high character than any other concern in the business. Quite as important to you, we have given you these pictures at prices at which you made a good profit. As to our policy for the coming Fall season, we shall simply say that our Universal Special Attractions will continue to be your best pictures—your most profitable pictures. This old policy is better than any new policy that we can think of—the best entertainment for your patrons—the biggest net for you.
UNIVERSAL FILM M'F'G COMPANY
Carl Laemmle
President
HEAR YE!
DONG!
DANG!
RANDALL

Special Service Section on

Mary MacLaren in "The Weaker Vessel"

THESE Special Service Sections are written with the purpose of suggesting to exhibitors how to get the most out of pictures that they have booked. They are prepared after studying the pictures and the best way of exploiting them. Won't you let us know any use that you made of suggestions printed here and the original ideas that you have used in putting over this picture?

JUDGING from the title alone, a lot of your patrons are likely to get the wrong impression of "The Weaker Vessel," since it is somewhat suggestive of the problem play, and therefore if you are going to show this Mary MacLaren production, the selling talks should be made so that one will get the humor.

While the story is strong and tense, holding the interest to the end, we believe that this might be called a picture in which the humor predominates. *Certainly we would make it predominate in the advertising, though not going to the extent of calling this "the funniest ever" or anything of that sort. We would use pictures suggestive of the love element rather than with any troubles of the girl.*

Of course you will play the name of the star as the main thing, but there should also be some prominence given Thurston Hall, who appears opposite her. This actor has won much attention recently through his work with Miss MacLaren and Priscilla Dean.

Most of the scenes are laid in New York, but there is none of the "perils of the poor working girl" stuff in this picture, so keep that out and make the appeal to the heart and to humor.

THIS is the story: In the village of Cicero Abby is the eldest daughter of Matthew Hopkins, a business failure, who realizes that he must marry his daughters off as they become old enough. So when the middle aged J. B. Hanks, who six months before had buried his second wife, comes a courting—on the whole family—Hopkins decides she must marry him, though Hanks dyed his hair and drank in secret. There were forty girls in town who would jump at the chance, her father told her, because Hanks had money and the nicest home in the village. Her protests are in vain, and the wedding is arranged.

After the ceremony in the Hanks home the husband reveals his true self by the drinks that he takes from the bottles hidden behind pictures of his "dear departed" and then when he tries to press his attentions on her she flees. New York is her objective, and there we find her at work in one of the Childs restaurants, where she has found a true friend in Ruth Sterner, a struggling playwright who serves as a waitress until she can score her big success.

A regular customer—when he has the price of eating anywhere—is J. Booth Hunter, an actor whose love for drink keeps him out of employment. He is one of those rare types, bombastic in speech, but extreme in courtesy and debonair even in his want. The girl's attention is first attracted to him after she had spilled some water on him, and the friendship is strengthened when another customer substitutes a check on him—when he has only fifteen cents in his pocket—and the girl takes the blame, and then when Hunter knocks down a masher who approached the two girls.

THEN he declares that he must be the girls' protector, for he declares that woman is the weaker vessel and a little later we have him declaring that he is "the sturdy oak." But at least that gives Ruth an idea for a play.

He wins an invitation to call at two in the afternoon, but he accumulates a little money and with a fine jag, and instead of arriving at two in the afternoon he calls at two in the morning with Abby in bed and Ruth plugging away at the typewriter on "The Weaker Vessel."

But Abby's interest in the man is growing, and she pleads with him to quit drinking. He agrees, tries, and fails and then declares that he has nothing to live for. "You have the traditions of your name—J. Booth Hunter," she tells him. "But," he replies, "my real name is John O'Brien."

Then a little later when he begins to tell of his love she stops him with the news that she is married. But just at that moment she picks up a copy of a paper carrying an announcement of the death of J. B. Hanks, with directions for the widow to call at the lawyer's office. There the lawyer secures her address and a moment later the very much alive J. B. Hanks walks in.

SHE tells Hunter, who is waiting outside, what has happened, and then rushes to her home, but Hanks, who has secured the address, is there before her and locking the girl in demands his rights as her husband. She spurns him and then he tries to attack her, but she proves to be the best little two-fisted fighter you ever saw. And in the meantime Hunter has accumulated a fine jag, and armed with a pistol has gone to the lawyer's office and then to Abby's apartments. He breaks in the door with the declaration "Thank God I'm in time to protect you."

"Don't protect her, protect me," screams the floored Hanks under the rain of her blows. And then when he is freed he goes forth declaring that he will have his divorce. Then Abby tells Hunter why she refused to live with her husband, and declares that she will never marry another drunkard—and he promises again.

This time he succeeds. A few months pass and we see a limousine in front of a theatre with the couple in it, and the flashing electric sign—"J. B. Hunter in the Weaker Vessel." Both he and Ruth Sterner, who has written the play based on his own decoration, and Abby himself have made good at last.

WE believe that any lobby display that suggests either the restaurant scenes or drink will tend to cheapen this production, and we would play it on high class lines. *We would prefer to make the lobby display a Mary MacLaren one, using all the pictures of her and scenes possible and then using cut outs in profusion.*

Instead of spending any money on the usual teasers, we would rather put this in the newspaper advertising and increase the space.

There can be an especial appeal to women's organizations with a letter stating that many men call women "the weaker vessel," but that in this production Mary MacLaren proves they are not—that she bests a husband who was forced on her against her will and then reforms the man that she wants to marry.

There can be an equal appeal made to all working women along the same lines. Don't refer to the fact that you know the recipient of your letter works, but call this a comedy-drama of a business girl's life—and her victories. Tell a little of the plot of the story as we have indicated in the advertising suggestions, and be sure to make it plain that this is not a problem story, but largely comedy.

It will do you far more good to sell the picture as we have outlined in these pages for then you are apt to get the word-of-mouth advertising after the first showing that will pack your houses for the remainder of the run. This is the sort of a picture whose charm will bring you business of itself, if you play it right.

We suggest the picture of the girl and the actor at the right, because there is a suggestion of humor in it. At the left there is a love scene in the part, and center a scene where the girl leaves her first husband

The picture of the girl and the actor at the left and the center scene with the first man she married can be given a comedy turn with the right selling talk. If you use the one at the right be sure that you get the fun element into it clearly—though it's no fun to hubby here

Humor Element Should Be Put Into All Your Advertising

WE have illustrated several of the pictures showing both Miss MacLaren and Thurston Hall and we would suggest to those that design their own advertising that one of these will fit better with the real selling argument of the picture than anything else, because you have to bring the actor into the story to get the idea of humor that is so necessary to your success.

We would feature the name of Mary MacLaren above everything else and then say that she is supported by Thurston Hall. The title should be smaller than the name of the star and this should be followed immediately by the selling argument, sufficiently full to be really suggestive of the story. Here is one that gets it:

"He called her 'the weaker vessel'—because she was a woman. And he called himself 'the sturdy oak'—because he was a man. But he didn't know Abby Hopkins, even if she had come from the city straight from a country town. There was nothing weak about her and the way that she got rid of a husband who was forced on her and how she reformed the man she wanted to marry will please you mightily.

"It takes something in a woman to reform an actor who cares for nothing but drink—and the girl. But she did it in a way that will keep you chuckling with her cleverness and the pomposity of the actor—by-the-way, one of the cleverest creations the screen has seen.

"It's not a story of 'the perils of a great city' or the 'problems of a working girl,' but a big human story with laughs instead of the usual sex problems."

HERE is one that is a little more serious, but at the same time reflects the lighter side:

"This little country girl had a middle aged husband whom she despised forced on her. Ten minutes later he had revealed his true self—a secret drunkard and a coward whose only victims were women.

"So she ran away to the great city—and became a waitress in a restaurant. She fell in love with an actor, but he, too, was a victim of drink, but a different sort of one. He made her only laugh—and pity him. When he called on her and her girl chum at 2 a. m. to keep a 2 p. m. engagement she only smiled at him—while you'll be laughing aloud. But he elected himself her protector, for he was sure that she was 'the weaker vessel' and he the sturdy oak.

"Then her husband from whom she fled tricked her into a room. He tried to attack her. The actor heard the news and pistol in hand burst through the door 'just in time to protect her,' he declared.

"But there he saw the husband floored and the girl raining blows on him. 'Don't protect her, protect me,' the man pleaded, and then was glad enough to flee. She got rid of hubby that time for good—and she got the man she wanted—because she was the stronger and could bring him back to decency and a great success in his profession.

"There's just enough of the heart grip—and lots of laughs."

HERE are some of the shorter ones:

"She was a woman—and you know that woman is 'the weaker vessel.' Oh, yes! And that man is 'the sturdy oak.' Most assuredly! Then when this man who had come to love her heard that she was in the power of the husband from whom she fled, he raced gun in hand to be her protector, only to find hubby himself on the floor pleading for help. She was the best little two fisted fighter you ever saw. She knew how to handle the husband that was forced on her and she knew how to reform the man she wanted. There's just enough heart interest to fill in between the laughs."

"A husband she loathed was forced on her and when he revealed his true character she fled. She tried the peaceful plan, but he would have nothing of it. And then she tried the other and she made him glad to take it on the run when he could escape her fists. And then there was the other man who called himself her protector and her 'the weaker vessel.' He's one of the funniest characters ever shown on the screen. Come and laugh at him and then be delighted in the end when the girl reforms him and finds the happiness for which she had yearned."

"She made the husband who had been forced on her glad to set her free. And she got the man she wanted, though she had to reform him to do it. He was sure that he was 'the sturdy oak'—and of course, the woman was 'the weaker vessel.' But was she? We'll not say so as long as we remember that scene where she—But we can't give it away. We won't rob you of a laugh or a thrill."

WE would put as much of humor as possible in the musical setting of this. There are a few chances to get this spirit into the score and some musicians may think that it might spoil the harmony, but we have found that this spirit always get the audience into the right humor.

Near the start we would use "The Old Town Pump" for the introduction of J. B. Hanks even though the scenes are supposed to be sentimental, just for a few bars and then we'd bring this back with the hack driver declaring that this is the third time he has driven Hanks home after a wedding. Another little touch can be put in with the "Lord Baltimore Apartments" which we are told is conducted by a Southern woman with a bar or two of "Maryland, My Maryland."

For the introduction of J. Booth Hunter for the first time we would use "Oh, You Big Beautiful Doll," played with the cornet burlesque effect.

"Smiles" is suggested as the theme here and it makes a good one with the tunefulness and merriness of it. It should be introduced with the title "He looked into her eyes" and then repeated for the scene in the park and finally at the very end.

For the scene where Hanks is seen on the floor use a few bars, burlesque of "Then You'll Remember Me," "What Are the Wild Waves Saying" or "The End of a Perfect Day" starting this when the husband pleads and continuing until after he says that he will divorce her.

ALMOST any sort of picture will balance with this, but we would prefer to have a comedy, getting one with something of the "girlie" effects in it. Nearly all the scenes here are interiors, so that a scenic will fit in mighty well, preferably at this season, one that gives the snow effects.

One of the old-fashioned love songs should be used as the prelude, in-as-much as Mary MacLaren has the character of an old-fashioned girl as distinguished from the modern "chicken." "An Old-Fashioned Girl" is well suited for this, or "Listen to the Mocking Bird" or "Oh, That We Two Maying." You can use either the rose garden effect of the verenda of a country home with a drop showing the fields and if possible a river in the background. Rising moon effects can be given and the singer should be a girl simply glad in white, or for a man and a girl, with a duet with the "Maying" number.

Use some selections from popular comic operas for the overture if you have an orchestra and by all means bring nothing heavy into your program if you can help it. Although we have said that this picture will stand any sort of setting, and that is true, it is a whole lot more apt to create the talk that you want if you make the entire presentation a happy one.

We wouldn't advise any special uniforming of the girl employes except that they should wear neat and plain white dresses during the run of this picture, not to suggest waitresses but as clean and pure young women, for this is a picture without anything of the vampire of bad woman suggestion in it.

AS A SUMMERTIME INCENTIVE

A Suggestion that May Link You Up with the Merchants of Your Town

INSTEAD of trying to think up freak things for advertising this picture why not follow the same plan worked so successfully by George Fischer, manager of Saxe's Alhambra theatre, Milwaukee, and use the personality of the star.

Get a collection of DIFFERENT pictures of Miss MacLaren from your exchange and arrange them attractively in candy stores and ice cream dispensaries, getting the dealers to arrange Mary MacLaren kisses and Mary MacLaren sundaes for the week preceding your showing. If you will get these displays up attractively enough the merchants will be glad to cooperate for this will bring them business—especially during the summer season.

A WORD TO THE STAR-STEALERS

THIS is to notify all unscrupulous producers and all unscrupulous agents of unscrupulous producers that the Universal company has a perfectly good contract with Miss Priscilla Dean, and that the Universal company intends to protect its rights to the very limit of its ability.

Since you have no sense of honor to which we can appeal, we are forced to appeal to your sense of fear of the law.

Some of you have been making offers of higher salaries to actors and actresses now under contract with the Universal, knowing in your cheap hearts that you would create a keen sense of dissatisfaction in the mind of the star and hoping thereby to cause the star to spoil a picture or two for us and make us glad to give up our contracts. Thank God, you are dealing with the wrong person when you seek to corrupt Miss Dean's sense of honor.

Some of you have gone into meetings of the National Association, prating loudly about a higher standard of honor in the business; only to send secret word to one of your agents to see if such and such a star could not be stolen.

The only standard of honor that is worth a damn in this business or any other business is a standard of action, not of words.

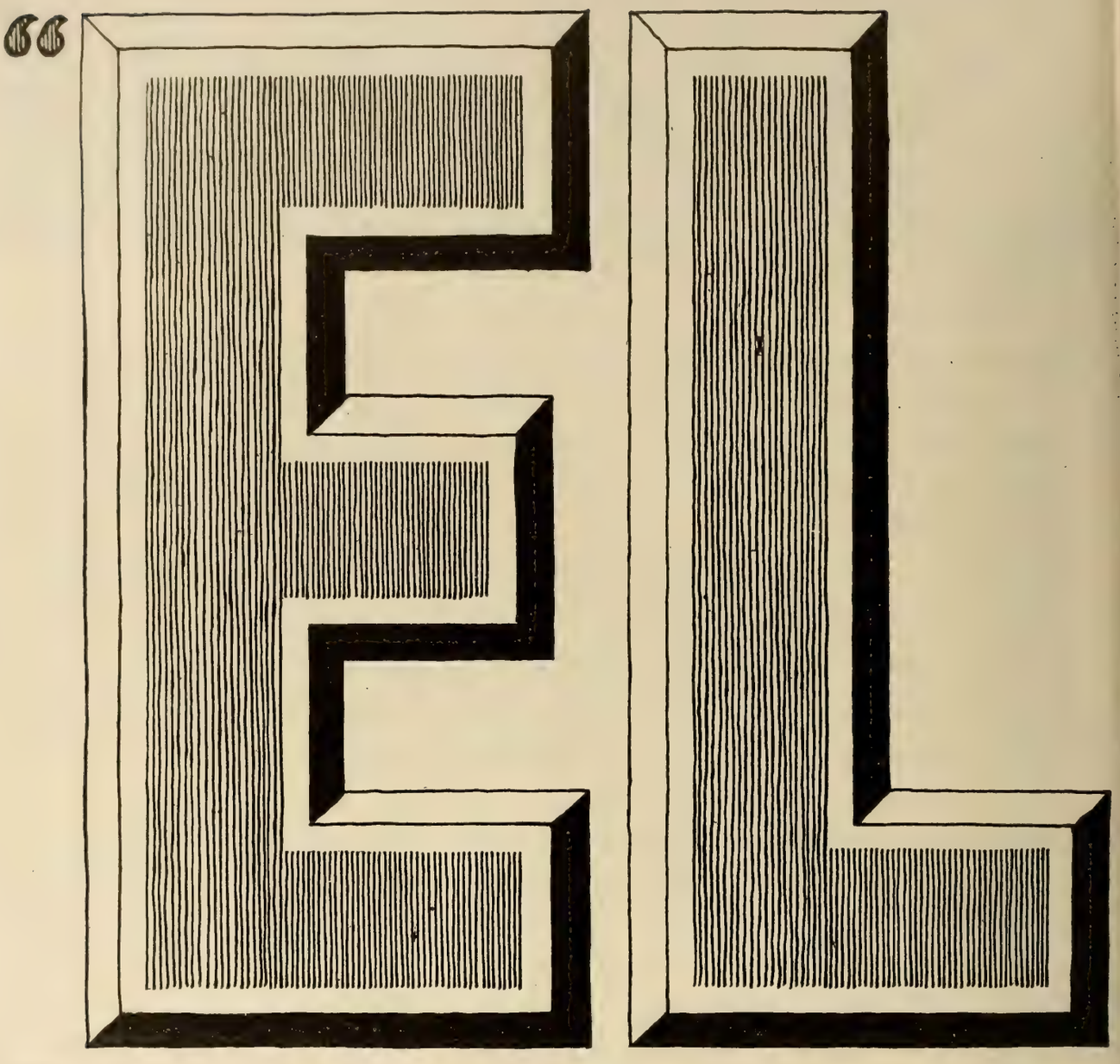
The Universal company, as fast as it obtains legal proof of your guilt in the matter of star stealing or contract violating, will publish your names so that the whole trade will know who is putting the curse of crookedness upon the industry. The Universal will ask exhibitors to establish a real standard of honor in the business by refusing to book pictures made with stolen stars or based on violated contracts.

The whole trade knows that Miss Priscilla Dean, for example, was lifted from obscurity to stardom by the combined orts of the Universal brains, Universal enterprise and Universal money. The exhibitors now recognize her as a star of the first water. We think they will co-operate with us in seeing that the stars are not stolen by any of the vultures of the trade. We think they have had enough sad experience in this line and we think they all *know* that every time a star is stolen it is the exhibitor, not the crooked producer who foots the higher bill.

We are looking for peace, gentlemen, but if necessary we will fight like hell to get it.

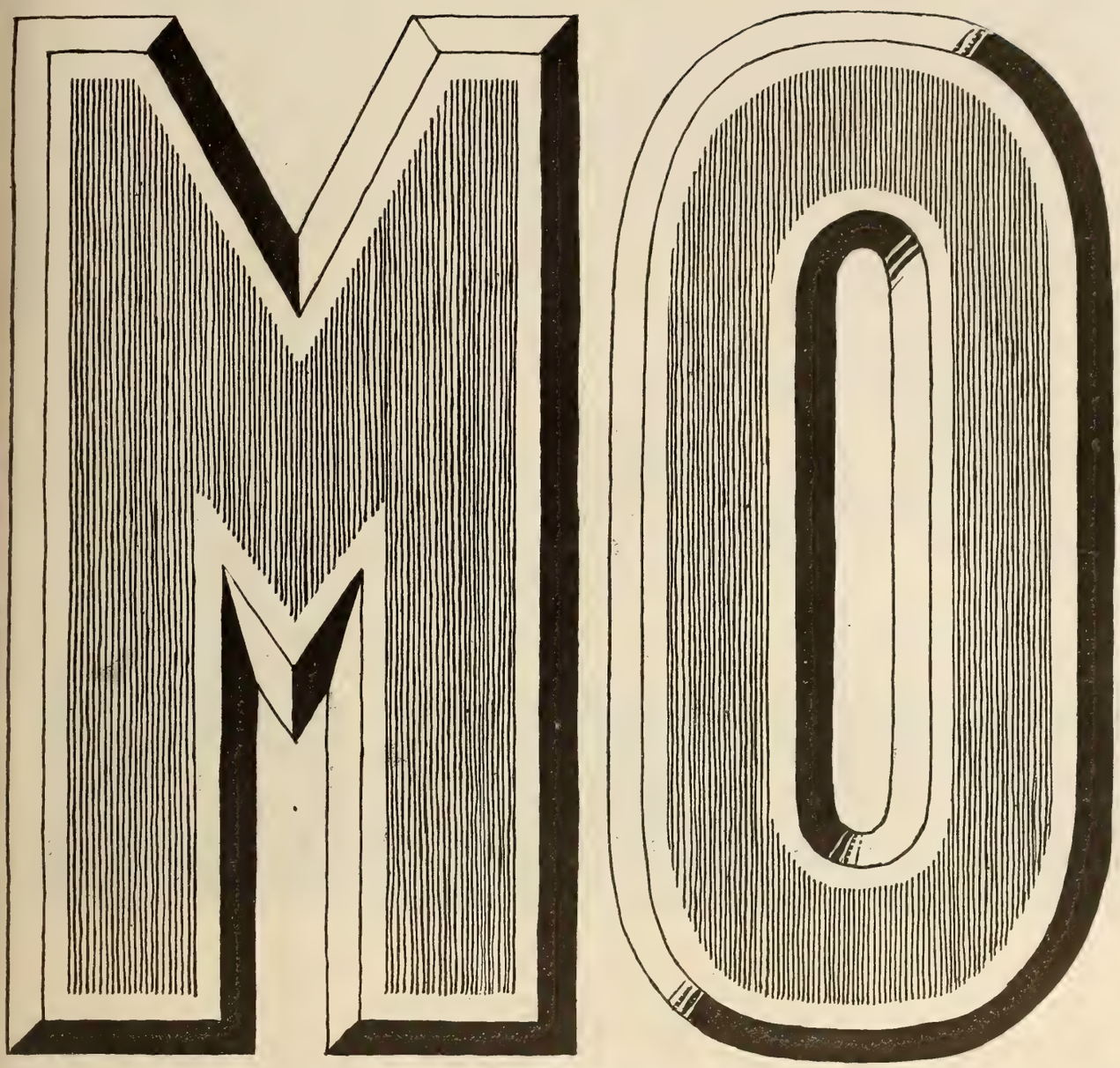
UNIVERSAL FILM MANUFACTURING CO.

Carl Laemmle President.



Supported by Grace Cunard
new Universal Serial that's
a blanket....See the advance

UNIVERSAL EXCHANGE



FEATURING *The* GREAT **ELMO LINCOLN**

and big cast...The Thrilling
covering the country like
episodes at your nearest

BIGGEST SERIAL ON THE MARKET

JOE MARTIN SOLILOQUIZES

Ye gods?

What'll they do to me next?

This business of working in the movies just to make human beings laugh is one heluva job, I'll say it is.

The boss of the Universal studio wouldn't have the nerve to treat any other actors the way he treats me.

He blew into my cage like a chunk of TNT this morning and said, "Come on, Joe, you've got to be funny again today. I've got a new stunt for you that will be a regular scream."

Hell!

Do you know what his idea of a scream was?

Well, he dolled me up like an old woman with a nightie and a boodwah cap and everything and then made me squat in front of a table and drink tea!

Sfunny as a crutch. And the rottenest tea I ever inhaled. Studio tea. The boss purposely made it punk so I'd screw up my face and he could get a funny close-up of me.

And the idiotic public sits like a convention of tomfools and laughs and laughs and laughs. Laughs at a monkey because he makes a face! I'd like to see the actor who could make a crowd of monkeys laugh by making a face. He might get away with it with human beings, but not with serious-minded monkeys.

Just because I smashed up the show at the strand theatre in new york, the folks in the Universal studio work me harder than ever. They'll make a fortune out of me because the jassax exhibitors are willing to pay big money for funny stuff.

The universal crowd and the exhibitors get the money. And what do I get?

Tea! That's all I get. And the rottonest tea that ever came out of a Russian teapot or samovar or sampan or whatever you call the damthing!

Hope Loring, continuity writer of "The Thirteenth Hour," new Universal serial

Combine Universal and Jewel Establishments

The Universal and Jewel offices at 1600 Broadway, New York City, have combined offices and Sam Zierler has been made general salesmanager of both the offices. The booking offices and sales force are now one and it is believed that the efficiency of the office will be strengthened by the consolidation.

The new selling plan is in effect in the New York office and there are now two groups of salesmen instead of three groups. Formerly one group sold Jewels, Universal Special Attraction, and shorter subjects. Under the new plan one group will sell the Jewel and the Special attraction brand and the other group will sell the shorter subjects. This will give each of the salesmen a smaller territory to cover in New York City and will shorten the exhibitor's time with Universal salesmen.

Horse Racing Subject

Marshall Neilan, Anita Stewart and Louis B. Mayer will leave California soon for Kentucky, where all exterior scenes and the race track views for "In Old Kentucky," another of the series of pictures starring Anita Stewart to be released through the First National Exhibitors' Circuit, will be "shot."

This picture deals with a story from the dramatic classic depicting horse racing at its height in Kentucky.

"Over-the-Top" Empey and his co-star Evelyn Martin in the forthcoming Select picture "The Undercurrent"

Hope Loring Goes Abroad

Tom Hamlin Meets Her

RED HAND strides ruthlessly through the bushes and seizes the trembling maiden by the hair. His powerful right arm slowly but relentlessly descends while the gleam from the keen bladed knife he clutches fills her with a chilling and helpless terror. She is alone with the renegade on an uncharted desert. The maiden swoons;—

"The next episode of this thrilling serial can be seen at this theatre next Tuesday."

A knock at the door.

"A guy from *Motion Picture News* to see Miss Hope Loring," said the bell boy. And the interviewer then met the prolific writer of Universal serials.

Hope Loring is a writer who follows her stories until the chase of the heroine and hero ends happily. She aids and abets the hard-working director through the entire eighteen episodes of a serial.

Now that the Universal is producing a serial which brings Eddie Polo and Peggy O'Dare with the director and principal members of the acting company across the country from Los Angeles to New York City, Miss Loring accompanies them with her typewriter.

And she is going with them to Europe where so many of the episodes of the new serial, "The Broken Idol," will be produced. It was Hope Loring who wrote "The Lure of the Circus," starring Eddie Polo. Another Universal serial, "The Red Glove," starring Marie Walcamp, was adapted by Hope Loring from Douglass Grant's book, "The Fifth Ace." She says that the story by Mr. Grant was excellent but that to make a serial out of it she had to supply a "chase" after something. So she invented the red glove.

Miss Loring also wrote a couple of the Cyclone Smith stories and is responsible for many five-reel feature pictures, among them being "A Society Sensation," starring Carmel Myers, and "The Cabaret Girl," starring Ruth Clifford, both Universal pictures.

She prefers to write the serials. She admits that she was expelled from school when the teacher discovered her writing mystery stories during school hours. Hope Loring is slight of build, real easy to look at, dark hair, and her rather sombre eyes quickly become extremely animated during a discussion.

And she is young and energetic. The interviewer asked her what she considered her biggest bugbear in writing serials.

"The most exasperating problem is to provide the 'stunt' so necessary to end each episode," said Miss Loring.

"Sometimes I just rack my brains and finally work out what I consider will be just a dandy stunt to finish the fifth episode without making a major casualty out of the star. I rush over to the director and explain the 'original' stunt in glowing terms. Then I ask the director breathlessly if he don't think it's exceptionally good.

"And he says that it ought to be very good, as it always has been before.

"I always try to actually live the characters and therefore be able to tell exactly what such and such a character would do in a certain crisis. You know a writer who introduces many varied and unusual characters in her stories must be a regular Protean writer.

"Next to providing some unusual stunt to end each episode of a serial is how to get your hero or heroine out of the terrible predicament you left them in at the end of the previous episode.

"If Red Hand is alone with the girl on an uncharted desert and she swoons as he is about to kill her, how is she to be rescued. You know I have the darndest habit of conjuring up situations of that kind and then have the problem of solving the rescue at the beginning of the next episode.

"And I have to outguess the kids. They are solving the anticipated rescue and betting all their spare marbles on their judgment. When I was at school I was a lonesome little girl and sort of mooned around by myself. But all children have great imagination. And they are keenly interested in solving mysteries.

"My mother was Spanish and my father was Irish. This might account for the streak in me that prompts a consistent study and interest in mysteries and plots and killings. As a child by myself I was so lonely that I materialized imaginary persons and always found I had plenty of ghostly friends.

"As I grew older I developed an unsatiable craving for knowledge. I just haunt the libraries at every opportunity. And the daily newspapers are always closely scanned. My mind has acted as a sort of a wax cylinder such as they use in making records for phonographs. And I try to learn from every person I come in contact, some unusual incident in their lives. These incidents are stored away and invariably come to my rescue, even years afterwards, when I find them essential to a story I may be working on," concluded Miss Loring.

Where there's life there's "Hope." And now with her versatile imagination, her amazing cleverness, and her trusty typewriter, Hope Loring is going to drive Eddie Polo and Peggy O'Dare into all sorts of dangerous difficulties while they are gallivantin' amidst the Lords and Dukes of Europe.—*Tom Hamlin.*

Fans Cheer Ruth Roland

Attesting the popularity in which she is held by the public, thousands of motion picture fans, exhibitors and exchange men turned out to greet Ruth Roland in five cities where she made personal appearances, on the occasion of her return from New York to Los Angeles.

In Montreal the serial player appeared in ten theatres, and in Buffalo, Cleveland, Chicago and Milwaukee demonstrations marked her appearances.

Lionel Barrymore, who will be seen in "The Copperhead," Paramount-Artcraft production

Lyons and Moran Make Seven New Comedies

Universal announces the titles of seven Lyons-Moran comedies which are being produced at Universal City with the two comedians in the leading roles. Two more writers have been added to the scenario staff, Frederick Bennett, former "Fatty" Arbuckle scenario chief, and Melville Brown being the latest two to join twin-star organization.

The new stories to be issued in screen form, some of which are nearly completed, are: "Ready Made Dudes," "Heart Trouble," "Ten Nights in a Tea Room," a burlesque on prohibition; "Before and After Taking," "By the Dusty Rio Grande," and "Don't Mistrust Your Husband."

Two leading women instead of one are now appearing in support of the fun-makers. They are Mildred Moore the former Follies girl, and Charlotte Merriam.

Apfel on New Subject

Oscar Apfel, having finished "Bringing Up Betty," the second of his productions for World Pictures, with Evelyn Greeley as the star, is now engaged on picturizing "The Oakdale Affair," with Miss Greeley starring. "The Oakdale Affair" was first published in The Blue Book Magazine as a novelette. The author is Edgar Rice Burroughs, and was put into scenario form by Wallace C. Clifton.

Johnnie Walker, juvenile lead in the next Virginia Pearson production, "Impossible Catherine"

Virginia Hammond, World picture star

Virginia Hammond Contracts with World

World Pictures announces the signing of contracts with Virginia Hammond whereby that actress will be a permanent member of the World artists as a featured player. Miss Hammond was born in Virginia and made her debut on the stage with E. H. Sothern.

So successful was Miss Hammond, gauged by the opinions of the press and the reception accorded her by the audiences, that Mr. Sothern placed her under a long term contract and she remained with him as his leading woman for many years. During this time she was seen in "If I Were King," "Our American Cousin," playing opposite to Mr. Sothern's Lord Dundreary. She also appeared with Mr. Sothern in his Shakespearian repertoire. Recently she played in "What's Your Husband Doing?" George Hobart's farce which had a New York run. Miss Hammond has also appeared as leading woman in many of the most prominent stock companies in this country. She has appeared in pictures, having been seen to advantage in "The Hand Invisible," a World Picture in which Montagu Love was the star.

Miss Hammond will begin work immediately with Mr. Love in a five-reel feature which has been given the working title of "The Mark of the Beast."

Pearson Joins Pathe

Elmer R. Pearson, formerly with the First National Exhibitors' Circuit, has joined Pathe Exchange, Inc., as feature sales manager, having taken up his duties in the Home Office.

Previous to his connection with the First National Exhibitors' Circuit, Mr. Pearson was sales manager for Essanay and George Kleine, branch manager for V. L. S. E. and Vitagraph in Kansas City, branch manager for World, Pathe and General in Omaha

"Little Mary's" Latest

Mary Pickford will, it is predicted, score one of her biggest hits in "Behind the Scenes," which has been scheduled by the Famous Players-Lasky Corporation as the Success Series release for June 15. This is a story of stage life, said to be most sincere in its depiction of the thrilling successes an dthe miserable failures which mark some theatrical careers.

Tryad Star Famed on Stage

Gareth Hughes Has Scored Successes in Many Big Plays in Legitimate

IN Gareth Hughes, Tryad has acquired a promising star from the stage. With a strong cast, which Tryad Pictures plans to give him in support in each picture, officials of the producing company expect that Hughes will quickly win a big following among the picture goers of the country, as he has done in his stage showings.

In 1915 Mr. Hughes scored his first big success in "Moloch," which was presented at the New Amsterdam Theatre, New York. The Metropolitan critics praised his work in the play, as did up-state papers, when he appeared in other cities. The Boston Globe at that time had this to say:

"Long after the memory of "Moloch" has faded, the brilliant artistry of Gareth Hughes will be recalled. We are indebted to Holbrook Blinn and Miss Dix for bringing this young man to us, and our regret at the loss of the play is more, because we lose, temporarily at least, Mr. Hughes as well."

In 1916 Mr. Hughes appeared with Elsie Ferguson in Margaret Schiller in New York, and again scored by his character work. He then appeared in "Everyman," having the star position in this play presented at the Burbank Theatre, Los Angeles, and received enconiums of praise from the critics.

With Leo Dietrichstein in "The Judge of Zalamea" in 1917, he continued his success. The critic of the Milwaukee Press wrote:

"Ditrichstein is a great actor, but with him in the "Judge of Zalamea" is another who rivals him for honors. This youthful star who will help keep this play on its feet is Gareth Hughes who splendidly takes the part of Juan. His role is one that usually is found to be weak, but Gareth Hughes' acting is far above the ordinary. He portrays in a beautifully natural manner, all the fervor and sensitiveness of youth. His reception equalled that of even Dietrichstein himself."

Mr. Hughes has also appeared with success in "The New World," "Salome," "The Guilty Man," "Easter," and other plays.

To Screen "The Copperhead"

Lionel Barrymore Will Appear in Picturized Version of His Stage Success

LIONEL BARRYMORE will be seen on the screen in "The Copperhead." Arrangements to that end have been completed by the Famous Players-Lasky Corporation and the production will be released under the Paramount-Artcraft trademark during the coming year.

Dramatized by Augustus Thomas from the story by Frederick Landis, "The Copperhead" was presented by John D. Williams at the Shubert Theatre, New York, February 18, 1918, and was acclaimed one of the most notable dramatic performances of a generation. At the opening a precedent was established when the big audience remained for ten minutes after the final curtain to pay tribute with cheers and bravos for the star, producer and author. After a long run at the Shubert Mr. Barrymore duplicated his success in a number of other large cities of the country, continuing until he came to New York this spring to appear with his brother, John Barrymore, in "The Jest."

Lionel Barrymore, although he has appeared in motion pictures, is best known for his work on the legitimate stage, his career dating from 1893 when he was seen in "The Rivals," in which his grandmother, the late Mrs. John Drew, was appearing as Mrs. Malaprop.

Zasu Pitts is the principal player in "Better Times," a Betzwood production for Robertson-Cole, distributed through Exhibitors Mutual

Ruth Roland, of the Ruth Roland Serials, Inc., and Ernest Ouimet, president of the Specialty Film Import, Ltd., of Montreal

Governor Smith Plays in "Volcano" Scenes

Sensing long before the armistice was signed last November that revolutionists and radicals, momentarily cowed by the imposition of war-time protective measures, would break loose with varying degrees of fury once peace approached or was officially signed, Mr. Thomas wrote what is likely to be considered one of the most forceful dramas, aptly titled "The Volcano," as indicative of the seething, boiling conditions being created in America. This picture has just been completed at the Biograph studios in New York by Harry Raver, Mr. Thomas' producer associate, under the direction of George Irving, and will in a week be released nationally by the W. W. Hodkinson Corporation.

One of the novelties consists in the personal appearance in it of Governor Alfred E. Smith, long a close friend of the dramatist, and fellow member of Tammany Hall. Governor Smith does not appear in any brief photographic flash taken from some previously released news reel, but is an actual player in several conspicuous scenes of "The Volcano." One of these scenes shows the Governor of the Empire State in the Governor's Room of the New York City Hall.

Young Tyrad Player to Co-Star with Hughes

Irma Harrison has been cast with Ruth Stonehouse to play opposite Gareth Hughes in Tyrad's forthcoming production, "The Red Viper."

Miss Harrison, a relative of the late President Harrison, is, like Ruth Stonehouse, a dancer of a high order, and has appeared in the ballet in the Metropolitan Opera Company. She also is a graduate of the Academy of Dramatic Art.

Both stage and screen experience covering several years has fitted Miss Harrison for the role she will have in "The Red Viper."

"Yes or No" for Jose

Edward Jose announces that the script of "Mothers of Men," his first independent production has been completed, and that work has already been started on the second, which is "Yes or No," the Broadway play presented by Anderson and Weber.

It has been decided to use the Talmadge Studio for the first picture.

Prudence falls in love with the suit of armor on the left, as it stands for romantic knighthood. In the center she is greeting her stern old Quaker father, who is making a visit to the young girls' school. At the right we see her with the young man after she has informed him that she is unable to pay him the two hundred dollars she borrowed and that he will have to take her as the security

Billy West Comedies Retain Favor

Reports to Bulls Eye Film Corporation from exchanges throughout the United States handling the Billy West Comedies, indicate that exchangemen and exhibitors everywhere are more than satisfied with the series of comedies being produced in the Bulls Eye Studios in Hollywood by Nat C. Spitzer, director-general.

The Bulls Eye series began with "He's In Again," and then in rapid-fire order as per schedule came "A Rolling Stone," "Ship-Ahoy," "The Chauffeur," "Lured," "Flirts," and "Coppers and Scents."

Charles Pathe Tribute

Statements of personal appreciation of Charles Pathe as a film pioneer, and in recognition of the work he has done for motion pictures, are in the hands of the Pathe office from the governors of thirty-four states. These have been received during and since the recent visit of Charles Pathe to this country, and the Pathe organization has caused them to be printed and distributed, together with a story of the early life of Charles Pathe, the visions he had of motion pictures, and his accomplishment, written by Alden Sedgwick.

Attractive Pauline Curley, appearing with Sessue Hayakawa in "The Man Beneath," a Robertson-Cole feature

F. P.-Lasky New Season Releases

Two Features Announced for Distribution on New Plan

WALTER E. GREENE, vice-president of the Famous Players-Lasky Corporation in charge of distribution, has announced the Paramount-Artcraft subjects for the first week in September, the initial releases for the year under the recently announced Selective Booking Plan. They are Elsie Ferguson in "The Witness for the Defense" and Wallace Reid in "The Valley of the Giants."

Under the new release plan the Paramount-Artcraft subjects will be scheduled two and three a week, alternately, and it is designed to have the prints in the exchanges, ready for inspection by exhibitors, at least two months in advance of the release date. Anticipating the inauguration of this schedule, prints of "The Witness for the Defense" and "The Valley of the Giants" were in the home office in New York three weeks ago, and the pictures were viewed by the members of the Exploitation Department.

As a result, the country-wide campaign now being worked out by the Exploitation Department according to the general plan which will be followed in exploiting all future Paramount-Artcraft releases will soon be in full operation in all the Famous Players-Lasky exchanges.

"The Witness for the Defense," it is stated by the Famous Players-Lasky Corporation, is one of the most elaborate as well as one of the most dramatic productions in which Miss Ferguson has yet been starred. George Fitzmaurice, the director, and Ouida Bergere, who wrote the scenario, co-operated to the fullest extent, with the result that the picture is said to be fully worthy of the honor accorded it in being selected to open the new Paramount-Artcraft year.

In Miss Ferguson's support, Vernon Steele, Warner Oland and Wyndham Standing are numbered among the well-known players.

"The Valley of the Giants," in which Wallace Reid is starred, is a picturization of Peter B. Kyne's story which attracted wide attention when published in the Red Book. Marion Fairfax wrote the scenario, and James Cruze directed. The scenes are laid in the great Redwood forest of California, and the natural grandeur of the surroundings, it is said, leaves nothing to be desired in the matter of backgrounds, a situation of which Frank Urson, the cameraman, is declared to have taken the fullest advantage. The story is said to be thrilling in the extreme, and in the cast are seen Grace Darmond, who was specially engaged to play the leading feminine role; Kay Laurel, noted beauty of Ziegfeld's Follies; William Brunton, Charles Ogle, Ralph Lewis, Hart Hoxie, Noah Berry, Guy Oliver, W. H. Brown, Richard Cummings and Ogden Crane.

Second Eminent Authors Picture

Leroy Scott Story Will Follow After "The Cup of Fury"

ALTHOUGH no release date has been announced for the first Eminent Authors Picture, it is evident that production activities of this corporation are far advanced. Following a Rupert Hughes picture "The Cup of Fury," will come a Leroy Scott product, "Partners of the Night," Mr. Scott now working on the adaptation in conjunction with Charles S. Whittaker.

It is said that the first Gertrude Atherton picture has been sent to the Goldwyn studios at Culver City for immediate production. Rupert Hughes is progressing rapidly with the script of his first picture. "The Cup of Fury," for which Eve Unsell is making the adaptation.

What Mary Roberts Rinehart and Gouveneur Morris will fix upon for their first pictures, is now under discussion with prospect of a definite announcement in a week or two. A Basil King picture is now being shown in "The City of Comrades," in which Tom Moore is the Goldwyn star. Jane Cowl and Ethel Barrymore have appeared in two pictures based on Basil King's plays. Even greater success may be expected of King's first photo-drama for Eminent Authors since he has been holding back several novels until the present plan of author-producer co-operator could be put into effect.

"Partners of the Night" will make strong material for the man who has "The Whip," 'Sporting Life," and "The White Heather" to his credit. The title covers a series of seven detective stories that formed one of the most successful magazine features of the kind that the Metropolitan Magazine has ever published. A young lieutenant detective named Clifford finds his every move and ambition in his profession blocked by a superior who is a crook, and whom he ultimately exposes by the aid of a female criminal after a number of scenes that make excellent screen material.

Mr. Whittaker is considered a decided acquisition for the Beach-Goldwyn organization after his record with Famous Players, for whom he was also responsible in initiating the special productions.

An extraordinary amount of comment has appeared in the press throughout the country since the first announcement of the Goldwyn-Beach motion picture project. The event has won the recognition of the great public which each author in the group commands.

Film Specials Reissue Selig Features

Selig negatives are to be reissued to independent exchanges, as a result of an arrangement made with Exclusive Features, Inc., which controls the world's rights, by Film Specials Inc., a new organization in the State Right field.

The series will consist of five and six-reel features, each to be sold on its individual merit. "Brown of Harvard," with Tom Moore, will be the first. It is now ready, and has been re-edited and sub-titled.

Each picture will feature a popular star and a story from a well known book or stage play.

Lew W. Foster, general manager of Fine Arts Film Co., Cincinnati, Ohio, has purchased the re-issue of "Brown of Harvard" for Southern Ohio and Kentucky.

Earl Metcalfe Given An Army Citation

Earl Metcalfe, who is supporting June Elvidge in "A Tangled Romance" has just received from General Pershing a citation for meritorious services rendered in France while he was an officer in the American Expeditionary Forces.

Metcalfe went overseas in October, 1917, as a lieutenant of the 165th Infantry (old 69th New York), and returned to the United States upon a special mission to the War Department a few months ago.

Mid-West Picture Boom

Booming business conditions in the Middle West are reported by Joe Schnitzer, Universal's general sales manager who has returned from an extensive trip.

"Exhibitors tell me screen plays have advanced so much they will easily compete, if not out-do summer vaudeville productions" he said. "All exhibitors agree our new sales plan is bound to assist them too."

Blackton's Cameraman

In addition to the names previously listed, the roster of those associated with Commodore Blackton in the technical departments of his new organization, The J. Stuart Blackton Feature Pictures, Inc., includes W. S. Adams, as photographer, late of the U. S. A. service.

Sylvia Ireamer and Mme Margaret Barry in the J. Stuart Blackton production, "Moonshine and Shadows"

In which the villain is undone, and the heroine happy—from "The Man Who Won," a Vitagraph production with Harry Morey, written by Cyrus Townsend Brady

"Consider Needs of the Stars"

World Director Tells Why Producers Fail to Get Results with Big Names

"SO OFTEN have I heard a producer say, 'I don't seem to have any luck with these big legitimate stars.' Somehow or other they don't get over,'" says Frank Crane who is directing Dorothy Green and Arthur Ashley in "The Praise Agent" for World Pictures. "I could have told this producer why he failed to cash in but as my advice was not asked so I kept my own counsel.

"The reason is very simple," continued Mr. Crane. "Here is the usual procedure of the representative producer. He makes overtures to a big name and gets the star under contract. The next step is to look up some stage success that this star appeared in to advantage both artistically and financially. The chances are that this vehicle or as we will term it the 'wagon' was one that flourished ten or twenty years ago. The play still lives but the star has become older and the ravages of time have left indelible marks that the camera does not overlook. Now you take these marks and the screen magnifies them three or four fold. The result to the audiences is in the nature of a disappointment. The star has not the freshness of youth that picture audiences demand and the consequence is the picture does not get over with the flourish expected by all concerned.

"If this same producer had taken this star and fitted her with a vehicle in which her present age would fit into the character she is cast for, the audience would have accepted her and no doubt have been pleased with the offering and given the star all the credit that her undeniable talent deserved. I should say that a million dollars have been squandered through a lack of ordinary intelligence in selecting the right sort of plays for a high priced star.

"The stars, too, have been at fault in many instances. The producer in his endeavor to make his star happy has left the selection of the vehicle to the actor. This artist knowing nothing of the picture end of the game selected a play that might be or was all right on the spoken stage, but absolutely worthless for the screen. The star used an impossible vehicle that contributed both to her failure and loss to the management."

Universal Features Started

Four New Long Productions Are Under Way While Week Sees Many Completed

WITHIN the space of a few days, Universal companies in the West have begun four new productions, all of them long features, while several big pictures have been finished.

Harry Carey, who recently finished "The Outcasts of Poker Flat," started work on the new Texan melodrama, "Jim of the Ranges." Gloria Hope and Claire Anderson have been chosen as the feminine leads for Carey in this production. The picture is being made under the direction of Jack Ford.

"Playing the Game," a Broadway success by Sada Gowan, is to be made into a six-reel production with an all-star cast. Seigman directs the company. Monroe Salisbury has completed "Devils Have Their Friends" and has started work on his new vehicle, "Sundown Trail," the story of "the West that was."

Lynn Reynolds has chosen the cast for the new production, "The Brute Breaker," in which Frank Mayo and Kathryn Adams are to be featured. Mary MacLaren, who is working in "The Petal on the Current."

"The Pinnacle," a melodrama in Kathryn Adams are to be featured. is nearing completion, while "The Right to Happiness," Dorothy Phillips' latest vehicle, is being cut and titled. Marie Walcamp, the serial star, is still out on location.

J. P. McGowan to Stay with Universal

John P. McGowan, one of the best known directors of the screen, who for several years has specialized on serial productions, signed a long term contract with the Universal company on Saturday, June 21, the day he sailed with the Eddie Polo company to England. Mr. McGowan was so busy during his short stay in New York that it was necessary to sign the contract at the docks just before the ship shoved off.

Mr. McGowan directed the Helen Holmes series, "The Lass of the Lumberlands," "The Lure of the Circus," and "The Red Glove." He has been with the Universal company for more than two years and has directed some of that company's most successful serials.

"A Man's Country" Is Drama of Old West

Alma Rubens will make her second appearance in a Robertson-Cole production when Exhibitors' Mutual release "A Man's Country," a Western drama of "men who worked hard and played harder; who lived fast and died faster."

The story is a product of John Lynch of the Ince scenario staff, which was whipped into shape for screening by E. Richard Schayer. Henry Kolker was selected to direct Miss Rubens.

Miss Rubens' supporting cast includes Lon Chaney, Joseph Dowling, Albert Roscoe, Alfred Hollingsworth, Edna May Wilson and Phil Gastrock.

Model Comedies Taken

Report comes from headquarters of the Model Comedy Company in New York, stating that all territory for the exhibiting of Gale Henry comedies has been sold throughout the United States. The announcement further states that foreign rights also have been sold.

Pathe Review Offerings

As a cooling thought Pathe Review No. 12 offers a Novagraph slow motion analysis of ice skating. A Ditmar animal picture, and scenes showing how our wounded soldiers are cared for and rehabilitated, are also offered in this issue.

Daring Anne Luther now appearing in the Western Photoplay's serial, "The Great Gamble"

Gareth Hughes is presented by Tyrad Pictures, Inc., in "The Red Viper"

Tyrad Scenario Author Always Successful

Winifred Dunn, scenario writer for Tyrad Pictures, Inc., and a "free lance" writer known widely throughout the motion picture industry, was born in Rochester, N. Y., the daughter of George Malcolm Dunn, an Englishman of note, who was private secretary to William Ewart Gladstone, and executive secretary to Labouchere.

About six years ago Miss Dunn met with instant success in writing for the screen, and sold many stories to Col. William N. Selig, and other producers in Chicago. She also wrote for Art Dramas, Veritas, and other companies. Her vaudeville sketches, "The Coward," and "Murderin' Bill" were stage successes of a high order. Miss Dunn also contributed special professional articles to the motion picture magazines.

Miss Dunn now will write the series of photoplays decided upon by Tyrad Pictures as starring vehicles for Gareth Hughes.

Many Comics Prepared at Universal City

Work on Century and Rainbow comedies is progressing rapidly at the studio in Universal City. Fred Fishback is directing a new comedy titled "A Baby Doll Bandit," in which Edith Roberts and Jimmie Adams are starring. The comedy varies in action from school day scenes to modern dance halls and holdups.

Mr. and Mrs. Dan Russell, the vaudeville comedians, are busy in "A Horrible Honeymoon." Jans Davis is directing a number of animal scenes in the comedies which will star "Brownie" the dog.

Many Exhibitors Take "Bishop's Emeralds"

Paul Meyer, treasurer of the Virginia Pearson Photoplays, Inc., has returned from a trip through the west, in which he visited many of the Pathe Exchanges, and met many of the leading exhibitors personally. He was enthusiastic about the reports he heard of the reception the first Virginia Pearson production, "The Bishop's Emeralds" had received through the country, and which argues well for the success of those which are to follow.

Fannie Ward on Pathe List

Leads June 29 Program Offerings in "The Profiteers"; Ruth Roland Serial

HEADED by Fannie Ward in "The Profiteers," Pathe offers its usually interesting program for the week of June 29. This is the sixth of Miss Ward's productions released under the Pathe banner. It is described as a story so close to our own lives in its essential workings that it holds a personal interest for all who see it. It has to do with the working of powerful, unscrupulous forces—a cold, heartless ambition that reached for power and gain to the detriment of the forces of right.

"In the Breakers," episode No. 11 of the Pathe serial, "The Tiger's Trail," starring Ruth Roland, opens with Belle Boyd—Miss Roland—being rescued from the branches of a tree in which she had caught when thrown over the precipice by the tiger worshippers. Randolph Gordon has hidden the tiger idol in the safe in the mine office from which it is stolen by Bull Shotwell. Tiger Face is made a prisoner in the Gordon ranch, and Belle and her friends go to the beach for a few days' rest. While out rowing she and Jack Randall (George Larkin), are captured by the Hindus and Jack is bound to a rock that is submerged at high tide. Belle escapes by diving from a high promontory into the sea.

The Harold Lloyd comedy is described as a brisk, clever seasonal satire, called "Spring Fever," as Hal E. Roach, the General Director says, "based on an elemental thesis of human nature and the weather."

"Pen Points of Progress," shows how, in writing, we have come from the far stone age, with its carven hieroglyphics through the quill period, into the steel age and finally into the modern article that is a facile fountain of graphic expression.

Then comes "Topics of the Day," full of timely quips and "smart slams."

Olive Thomas in a Triangle

"Prudence on Broadway," Fourth of a Special Series, Is Released July 6

THE reception accorded the first three productions of the special series of Triangle plays starring Olive Thomas, has convinced that concern that "Prudence on Broadway," the fourth of the series, will prove equally popular. This is a story of contrast, the story of a demure little Quakeress who is introduced to the bright lights of Broadway. But to Miss Thomas, who first won fame atop the Midnight Frolic Roof, and who is a veritable child of the theatre, the role offers no difficulty, and her portrayal of "Prudence" is said to be an especially good bit of characterization.

In order that she may learn to battle with the wicked world, Prudence's father sends her away from her Quaker home to a fashionable New York school, and later to visit her aunt, a wealthy society matron. There her soft "thees" and "thous" win instant favor. She is besieged by suitors, but the most ardent Romeo is John Melbourne, although he has already indulged in matrimony to the limit allowed by law. But shy Prudence matches her Quaker wits against the worldly knowledge of Melbourne, and when the smoke of battle blows over it discloses a deeply chagrined man and a triumphant girl.

Olive Thomas makes the most of a role which is suited to her abilities. "Prudence on Broadway" is from the pen of Catherine Carr, who has contributed many successes to Triangle. The picture, which will be released on July 6th, was directed by Frank Borzage with care and attention to detail, and the photography by Plimy Horn is reported as adhering to the Triangle standard.

Fans' Taste Runs in Cycles

William L. Sherrill Declares Demand for Shorter Subjects Proves Theory

JUST as the history of nations may be written in cycles, and, as we are taught everything on this planet moves in cycles, so may the public taste as gauged by motion pictures be said to follow the same line, according to William L. Sherrill, president of the Frohman Amusement Company. He stated recently:

"Before the day of the five, six and seven reel production the motion picture theatres necessarily exploited the shorter length reels. But with the advent of the feature and the superfeature, the demand for that kind of a subject all but disappeared, and theatres confined their choice on shorter length subjects to travelogues, scenics and split reel comedies.

"Then came the campaign on the part of progressive motion picture journals urging exhibitors to give as much attention to the exploitation and exhibition of worth while one and two-reel subjects as they would to the greater length attractions.

"For some reason or other it was left to the motion picture trade publications to gauge the public's taste, and their summation of the situation was that folks care little or nothing concerning the footage length of the motion picture as long as it is entertaining or worth while, and some progressive exhibitors harken to the suggestion promptly."

Mr. Sherrill continuing, explained he saw the market should be met with a supply, and for that reason determined on producing the Texas Guinan two-reel Westerns.

Sennett Comedy Queens Draw in the Money

From exhibitors throughout the country come reports that Mack Sennett's bathing girls in the latest big comedy "Yankee Doodle in Berlin," which is being handled by Sol Lesser, is making previous records in many houses back marks. Figures are given to prove these claims such as a week's business at the Tivoli theatre, San Francisco, netting $10,300 while a two week engagement at the Kinema theatre, Los Angeles, brought in $20,100. Figures from other cities show substantial receipts.

The Sennett bathing girls appear in divertissements and poses in conjunction with the picture and the featured artist of the production is also appearing in person in a specially arranged mystic dance. This is Bothwell Browne, assisted by the Bathing Girls.

Juvenile Under Neilan's Direction

Wesley Barry, the freckle-faced youngster, whose appearance in "Daddy Long Legs" as the little orphan boy who got a jag on hard cider and in "The Unpardonable Sin," as the Amereican Boy Scout from Kansas but temporarily in Belgium, has been signed by Marshall Neilan, who will direct his forthcoming pictures exclusively for the First National Exhibitors' Circuit.

In Neilan's next picture, "The Eternal Three," an adaptation from the story, "Bob Hampton of Placer," young Barry will have an important part. It is not unlikely that he will be starred in a future release.

Small Invades Field of the Theatre

Edward Small, one of the largest motion picture managers in the East has decided to open a theatrical department and has associated with him Albert Karten as its manager. Mr. Karten has been identified with all the Palais Royal Productions, since their opening.

The addition of this department makes Mr. Small a most important all-around manager, for at present he has departments devoted to publicity, atmosphere people, scenario and continuity, theatrical, besides his own large department.

J. S. Woody, general sales manager of Realart Pictures Corporation

Ethel Clayton registers real anger in "Men, Women and Money," a Paramount picture

S-L-K Has Great Plans for Helen Holmes

In line with their desire to make Helen Holmes the biggest star of serial attractions, the S. L. K. Serial Corporation have secured the services of Donald McKenzie to direct Helen Holmes in her latest and what is claimed will be her most thrilling serial. Donald McKenzie will be remembered by serial fans as the director of numerous Pathe serial successes, among which are, "Perils of Pauline," "Shielding Shadow," and "The Seven Pearls."

The story selected by Mr. McKenzie and the executives of the S. L. K. Serial Corporation, is, in the opinion of those who are conversant with the serial market, one of the most thrilling, and exciting stories ever filmed. It was secured after about one hundred serial stories had been read by the scenario department of the S. L. K. Serial Corp.

Further announcement as to the author and the story will be made when the production is started next week, also an announcement of the method of distribution in this country and abroad will be shortly forthcoming.

"Beauty a Handicap" —Rubye de Remer

When art is placed in the background, so that beauty may be pushed forth, then pulchritude is a handicap to an actress. That is Rubye de Remer's somewhat startling assertion, and being considered very fair to look at, the World Picture star, now appearing in "Dust of Desire," ought to speak with authority.

"The actress that has been blessed with a fair measure of goods looks," says Miss De Remer, "labors under the handicap imposed by the casting director, who insists that she play only such parts that afford her a chance to look her prettiest. The best parts written are those in which character actors are called upon to play. It is true of the spoken drama, and the same holds good in screen productions."

Bessie Love's Newest

Bessie Love has started active work on the picturization of Millicent Evison's story, "Over the Garden Wall," which is being made at the Vitagraph studio at Hollywood. Miss Love will have a new leading man in Allen Forrest. Miss Love will assume the character of Peggy Gordon, "who goes after life with her sleeves roiled up."

Exploiting Briggs' Comics

Tribune News Syndicate of Five Hundred Newspapers Will Aid Exhibitors

A PUBLICITY campaign of wide scope has been prepared for the benefit of exhibitors using the Paramount-Briggs comedies. Through arrangements made by the Famous Players-Lasky corporation, nearly five hundred papers which are using the Briggs cartoons daily will co-operate in giving publicity to aid exhibitors showing those subjects in this country and Canada.

Officials of the Famous Players-Lasky Corporation declare that the releasing of the Paramount-Briggs comedies gives exhibitors opportunity for making one of the most profitable tie-ups available in the industry today. Detailed plans, showing exactly how exhibitors can get the greatest possible benefits from this voluntary co-operation of 500 newspapers, already have been worked out by the Famous Players-Lasky Corporation, it is stated, and will be placed at the disposal of exhibitors at once, so that they will have ample time to make their local arrangements before the release of the first of the comedies September 1.

It is estimated that 20,000,000 persons see the Briggs cartoons every day in the year, in the 500 newspapers using the Tribune service. This tremendous engine of publicity, Famous Players-Lasky Corporation officials point out, is placed at the disposal of exhibitors, so that aside from the demand for the Briggs comedies themselves, there will be a constant advertising campaign that will send people to the motion picture theatres to see Skinny and his pals, acted by real persons, on the screen.

But in addition to this public demand already created by the Briggs cartoons, the 500 newspapers of the Tribune syndicate will further stimulate interest in the Paramount-Briggs Comedies by giving an unusual amount of reading matter to the pictures and the houses that show them.

Distribute the Willard Prints

Wally Van, Frank Hall's Representative on Coast, Takes Fifteen Prints

WALLY VAN, who will act in the capacity of special representative supervisor of productions and director of comedies for Frank G. Hall, in connection with his interests on the Coast, left New York Sunday afternoon for Los Angeles accompanied by four extra-sized trunks, containing prints of the Jess Willard picture, "The Challenge of Chance," which he will drop off at Denver, Seattle, San Francisco and Los Angeles, thereby bringing to the Western and Coast territories prints of this feature more than two weeks in advance of the usual schedule of release. Mr. Van carried with him fifteen prints of the Willard picture.

During the week, Mr. Hall dispatched special representatives from New York to Chicago, Cleveland, Toledo and other points east of the Mississippi, each with prints of the Willard picture and by this method of placing the picture in the important centres from here to the Coast, he believes he has established a record for quick delivery and service. Less than two weeks have elapsed since Mr. Hall closed the deal for the Willard picture and at that time the negative had not reached New York. During this short time, more than 70,000 feet of negative were cut, titled and tinted and prints made ready and placed in cities as far West as Denver.

Mr. Van will also act in the capacity of general supervisor of Frank Hall's interests on the Coast. At the present time, Mr. Hall has a serial "The Trail of the Octopus" in production under the direction of Ben Wilson with Mr. Wilson and Neva Gerber, in the leading roles, and Mr. Van will supervise this and other productions.

America's Unrest Depicted

Augustus Thomas' Special, a Hodkinson Release, Touches on Upheavals

THE work of editing "The Volcano," the Four-Star drama released by W. W. Hodkinson Corporation from the story by Augustus Thomas is completed, and exhibitor inquiries are pouring in for bookings. Mr. Thomas personally has overseen the editing of the film, and films are now being dispatched to the Hodkinson managers in thirty cities. Harry Raver produced the picture.

For months Mr. Thomas has been at work on a play dealing with the manufactured unrest and discontent in America, this story being destined then and now for the dramtic stage in the fall. Mr. Raver, his closest associate in screen affairs, persuaded him to permit the making of "The Volcano" as a picture, and its completion is immediately signalized by alien depredations and outrages throughout America, all of which heighten "The Volcano's" appeal and drawing power.

The events that have occurred in America during the actual making of this production have given a sense of prophecy to the work of the American dramatist.

"The Volcano" besides showing the secret plottings that have brought about outrages in America shows the remedy for the foreign agitator who seeks to plunge the workers of the country into chaos.

The introduction of "The Volcano" to the American public will be co-ordinated with a big publicity and advertising campaign.

Chester Picture Shows Hair Restoring Lake

Lake Huacachina, in southern Peru, is one of the "points of interest" in a coming Outing-Chester Picture, the film for which has just arrived. This isn't an ordinary body of water. It is a health resort and beauty parlor rolled into one.

For one thing, the water is said by the people to be a marvelous hair tonic, which, if given due trial, will grow an abundant hirsute crop on the baldest of heads. It is no uncommon sight to see several bald heads, perhaps journeyed from afar, down at the lake laving their shining domes. They stay there for long periods, pouring the water over their heads by the hour and the gallon.

At the same time many sufferers from rheumatism may be seen plastering themselves with mud from the bed of the lake, for this is said to effect a sure cure.

Critics Acclaim "The Crimson Gardenia"

That Rex Beach's "The Crimson Gardenia," a Goldwyn picture, will prove one of the biggest money makers of that organization's output, is a conclusion arrived at by Goldywn evecutives which may be of interest to exhibitors throughout the country. Convinced from the beginning that the picture, because of its strongly-sketched story and its colorful background, was bound to be a success, the company feels that its judgment has been more than validated by the reception given it in New York City the past week.

"The Crimson Gardenia" was shown beginning Sunday at the Rialto Theater and the press criticisms, both of the newspapers and trade publications, were most flattering to the picture.

Strong Episode "Elmo the Mighty," Serial

The fourth episode of the Universal serial "Elmo, the Mighty," featuring Elmo Lincoln as the hero and Grace Cunard as the heroine, is said to be another chapter bristling with action. It is entitled "A Fiendish Revenge," and centers about the mad attempts of the villainous Rawden and his desperado gang to capture the lovers, and by systematic torture force from their lips the secret of the hiding place of the wealth of the girl. The episode closes as usual with an exciting finale.

H. F. Jans, handling the Tom Mix and Ham and Bud reissues—also a buyer of world rights

Helen Holmes, who has started work on her first serial for the S. L. K. Company

Helen Holmes Working on New S. L. K. Serial

Work on her new serial for the S. L. K. company has been begun by Helen Holmes. The title of the production is being kept a secret. While Miss Holmes has already won a reputation for daring in her picture work, especially in the many railroad stories she has appeared in, it is predicted that in this production she will out-do her previous efforts.

Supporting her will be Lieutenant Jack Lavering of old time Vitagraph note, who has just returned from Europe. Then there will be "Bill" Black, Frank Wunderlee, Nellie Lindrith and Floyd Buckley. Donald Mackenzie, who has directed many serials, will handle this one.

An exploitation campaign of size unusual for an independent serial is being planned, and will shortly be begun. S. S. Krollberg will direct the executive and production end of the company.

Name of Michigan Exchange Is Changed

The name of the Detroit Exchange of First National Exhibitors' Circuit has been changed from the Madison Film Exchange to First National Exhibitors' Circuit of Michigan.

Announcement to this effect has been sent to exhibitors throughout the State by Harry Scott, resident manager.

The change was made in accordance with the decision of the members of the Circuit, at their annual meeting in April, to abandon the names of the exchanges when they were independent releasing agencies, and adopt the title of First National Exhibitors' Circuit for each office in the United States and Canada.

Willard Is Optimistic

Jess Willard was not present at the opening performance at the Park Theatre, New York, of "The Challenge of Chance," in which he is featured, but he sent the following forecasting telegram to Frank Hall:

"Very sorry I cannot be in New York for opening of my picture. Hope your box-office will be as big a knock-out as I am going to hand to Dempsey on July 4."

Comedienne Duo's Releases

Madge Kennedy and Mabel Normand to Please in Two New Light Comedies

MADGE KENNEDY and Mabel Normand, Goldwyn's feminine light funmakers, are said to each have unique opportunities to shine in their latest releases.

Madge Kennedy in "Through the Wrong Door," by Jesse Lynch Williams, is supported by Goldwyn players skilled in high comedy. The star herself, plays a role demanding the utmost of finesse and charm.

John Bowers is again her leading man, essaying a role decidedly different from his work with Mabel Normand in "Sis Hopkins" and "The Pest," and unlike any of his other roles with Madge Kennedy. He shares many intriguing comic scenes with the star, and is responsible for most of the odd complications which result from a mistaken address.

Nowadays almost every Goldwyn cast contains the name of a man who distinguished himself in the Army or Navy, and "Through the Wrong Door" is no exception. Burnell Manly, the American ace with thirteen enemy 'planes to his credit, makes his first appearance in the screen since his return from France, assuming a leading role in the newest Goldwyn picture.

Herbert Standing finds an extremely humorous and unctious role as Haskell Radcliff. This marks his first appearance with a Goldwyn star.

Mabel Normand, in her latest Goldwyn picture, "When Doctors Disagree," unconsciously reveals the sources which aided her in building up her comedy personality.

In one scene, cold creaming her face to become beautiful over night, every facial expression is borrowed from the saw-dust ring, recalling the gestures of Marcelina and "Slivers" Oakley. At other spots she is reminiscent of the Keystone days, expressing confusion, trepidation and the like a la Chaplin.

Gaumont Shows Big Airship

R-34, Which May Cross Ocean, Depicted in Current Graphic; News Pictorials

THE giant R-34, the British last word in dirigibles, which is expected to cross the Atlantic within a few days, is shown in close-up detail in the current issue of the Gaumont Graphic, together with the preparations which are being made for the welcome and safe handling of this monster mechanical bird over here.

This number of the Graphic also shows the honoring of Flag Day throughout the United States; the meeting of two "ex-champs," Jim Corbett and Jim Jeffries, on the latter's ranch; the homage paid to American soldiers buried in France; and many other pictorial news-topics of the day.

The current issue of the Gaumont News shows the rally of the "wets" at the National Capitol, where Labor and Anti-Prohibitionists hold a great demonstration in favor of the repeal of the war-time act prohibiting the manufacture and sale of alcohol liquors.

The many other news items pictured in this number of the News include the American entries in the Henley race, in England; the annaul convention of the Mystic Shriners at Indianapolis; the international sweepstakes at Sheepshead Bay, where Ralph de Palma wins $30,000 prize by driving his car fifty miles in 26 minutes and 23 seconds; the conversion of fifteen million hand grenades into savings banks; "Charlie" and "Doug" being elected honorary Boy Scouts; annual water sports in the Northwest; society at the races, and other news topics.

Several Signing for Capitals

Demand Reported for Short Features Starring Neal Hart and Al Jennings

SINCE the announcement was made several weeks ago that Capital Film Co. had signed Neal Hart, and Al Jennings, each to make a series of twenty-four short features, the various Capital exchanges have been having all they could do to care for those who wish contracts for the pictures.

S. L. Barnhard, general manager of the Capital Film Co., reported that his substantial approval from the exhibitors is exceeding even the fondest expectations to every one in the organization.

"It seems," says Mr. Barnhard, "that the exhibitors have really known Neal Hart to be the Miracle Man of the Movies before we gave him this appellation because of his propensities for doing death defying feats. Neal seems to have long ago won for himself a screen home in the hearts of all motion picture fans."

"And," continued Mr. Barnhard, "has ever a man had a more adventuresome career than Al Jennings, who at one time was known as the most notorious and dangerous outlaw of the United States? This same "Al" is now producing Capital Short Features, based on realism that reads like romance. There will be no pictures on the screen that will come within the scope of comparison with this new type of pictures depicting the deviltry and daring of the actual episoned of Jennings' remarkable life. We guarantee these productions will cause a sensation in film circles."

"In addition to the Hart and Jennings' series, the Capital Film Co. is also offering the exhibitor a high class series of Burly comedies in a single reel form, featurng the top-notch vaudevillians."

James J. Corbett in a scene from "The Midnight Man," a Universal Production

Paramount Pictures to Entertain Statesman

When Dr. Pessoa, the president-elect of Brazil, who arrived in New York Thursday from France, concludes his visit to the United States and sets sail for Brazil he will travel aboard an American warship, the Idaho, one of the first line dreadnoughts according to information received by the Foreign Department of the Famous Players-Lasky Corporation. American hospitality will not end there, however, as provisions have been made for the entertainment of the distinguished Brazilian and his official party with American films, the Famous Players-Lasky Corporation having offered the use of a number of Paramount and Artcraft pictures for that purpose. This offer was accepted by Captain Vogelsang on behalf of the United States Government.

Old Favorites Seen in New Sennett Comedy

The famed Sennett "bathing beauties," together with Phyllis Haver, Louise Fazenda, Ford Sterling, Billy Armstrong and other favorites will be seen in "Hearts and Flowers," the new Paramount-Mack Sennett comedy released June 22. A football game on the beach gives opportunity for the water sprites to take part.

Sterling is cast in a role from which he well knows how to extract the fun —that of a fortune hunter.

With Universal Again

Harvey Gates, prominent as the author of "The Wild Cat of Paris," Priscilla Dean's photoplay success, and "Hell Morgan's Girl," one of the most successful of Dorothy Phillips' productions, has returned to the Universal scenario staff.

Bushman Enters Denial

Francis X. Bushman and Beverly Bayne, who is Mrs. Bushman, have written a denial to the statement appearing in the trade papers, and attributed to the Metro Film Corporation, to the effect that "God's Outlaw" was the last picture made by Bushman and Bayne on their Metro Contract. The players claim this was a picture made two years ago, and never released by Metro.

Big Moments in "The Spite Bride"

Realistic Wreck Scene in a Forthcoming Selznick Film

WHEN Olive Thomas' forthcoming Selznick Picture, "The Spite Bride" is released, exhibitors and picture fans will, it is promised, see one of the most spectacular night-time water scenes ever filmed for any picture. This production was made just before Miss Thomas left California for New York. Other big scenes which this picture contains were made in the dining room of the Hotel Alexandria, San Francisco, in Grauman's new million dollar theatre, and in the Majestic Theatre.

The water scene which was filmed in San Francisco Bay between midnight and two o'clock in the morning, is declared by those who have seen the production to be the most sensational and realistic shot ever seen on the screen. In the story Miss Thomas is Tessa Doyle, who does a sister act on the vaudeville stage with Trixie Dennis. Through a turn of luck the girls have been engaged by Billy Swayne, played by Robert Ellis, to assist him in turning the tables on his erstwhile fiancee. Tessa is hired to marry Billy, with the promise that she shall be amply rewarded as soon as the ceremony is over. The price isn't big enough to please Tessa's chum, however, so she urges Tessa to hold out for more money. This Billy refuses, so he and his friend, Rodney Dolson, kidnap the girls and carry them off in Billy's yacht. That night, when the yacht is far at sea, it catches fire, and Billy and Rod and the two girls are forced to abandon ship in a small life boat.

This is the scene that was made in San Francisco Bay. The burning yacht is shown by a bit of trick photography, but in order to get realism in the life-boat scene, Director Charles Giblyn arranged to have Miss Thomas, Robert Ellis, Claire DuBrey and Jack Mulhall drift in an open boat in San Francisco Bay at night. The cameras and a battery of searchlights were stationed on a harbor tug boat.

On the night that the scene was made a heavy sea was running and the inky blackness of the water, from the absence of the stars and moon, made the attempt one of extreme danger to the occupants of the small boat. Owing to the heavy traffic in the Bay during the evening it was necessary to wait until after midnight before making the scenes, but at last the Bay was cleared and the little boat was set drift with its precious cargo. For two hours it pitched and tossed about on the choppy sea, and when finally Miss Thomas and her associates were lifted back aboard the tug Miss Thomas declared that she had been close to a real shipwreck as she ever hopes to be. This scene was made early last Spring and the temperature was down to freezing.

Another important scene was made on the stage of the Majestic Theatre after one of the regular performances. A group of lions that were being used in one of the acts was loaned to Director Giblyn for use in this scene. Grauman's million dollar theatre is also shown in the picture, and a wedding breakfast scene shows the interior of the Alexandria Hotel.

A. H. Fischer, who with B. A. Rolfe has formed a New Corporation, and acquired the Thanhouser plant

Publicity Man to Aid Lasky Exchanges

Al Price who has been in charge of advertising and publicity and the editing of Grauman's magazine since Grauman theatre was opened February 1st, 1918, has been selected by John Flynn as special publicity and presentation co-operation expert to work with the sales force of Los Angeles Famous Players-Lasky exchange through the Southern California and Arizona territory.

This is following out the general scheme of Famous Players-Lasky to add to the staff of each of their exchanges a man thoroughly conversant with matters pertaining to publicity and advertising who can aid the theatre men to properly advertise and present the subjects. Mr. Price's appointment to this business came as a result of recommendation made by Sid Grauman.

Many Big Contracts on "Sahara"

Leading House Chains Book the Hodkinson Special

W. W. HODKINSON Corporation continues to announce the closing of contracts with big first run houses and circuits of the United States for J. Parker Read, Jr.'s special production, "Sahara," starring Louise C. Gardner Sullivan and personally supervised by Allan Dawn.

Contracts for immediate first run showings have been closed during the past few days with Ruben and Finkelstein both for Minneapolis and St. Paul as well as for subsequent showings in the entire chain of theatres operated by this company in the Twin Cities.

In Los Angeles "Sahara" will be presented at Miller's big California theatre, contracts having been closed with Harry Leonhardt the managing director.

The biggest circuit contract of the week was closed by Charles Henschel, the Philadelphia manager for the Hodkinson organization, with the Mastbaum-Stanley Company for one hundred days in the theatres booked or controlled by the Mastbaum interests in Pennsylvania, New Jersey and Delaware.

Jules E. Mastbaum, A. R. Boyd and Frank W. Buhler of the Stanley organization personally made this booking and displaced other pictures previously announced for presentation to give "Sahara" quick playing dates throughout the circuit.

Exhibitor showmen have been making unusual plans for their presentations of "Sahara." Both at the New York Strand, the Los Angeles, California, and in Philadelphia and Minneapolis special tableaux prologues have been originated to build the essential atmosphere for this big production.

During the past week trade showings on "Sahara" were held by Hodkinson managers in Milwaukee, and Albany, these following similar trade presentations that have been held within a fortnight in twenty exchange cities and with other showings still to be held in the eight remaining offices of the chain of thirty across the country. In Albany the showing was held at the Clinton Square Theatre and that in Milwaukee at the Toy Theatre, with a special musical score arranged by Arnold Krueger.

J. Parker Read, Jr., and W. O. Edmunds, the San Francisco manager for the Hodkinson Corporation, have arranged a novel publicity link-up for the first run presentation of "Sahara" in San Francisco and Oakland. Louise Glaum is to make an aeroplane flight from Los Angeles arriving in San Francisco for the first matinee presentation of "Sahara" and, of course, remaining in San Francisco for the initial evening performance. On this trip she will take a message of greeting from the Mayor of Los Angeles to the Mayor of San Francisco.

Osso to Visit Europe

The youthful Vice-President and General Manager of the Albert Capellani Productions, Inc., Adolphe Osso, will sail shortly for Europe to actively take charge of his offices in Paris and London, which were established during his last visit abroad.

In the future, Mr. Osso will distribute his time, so that he will spend several months in Paris and London each year.

Strong Impersonation

In Pauline Frederick's latest Goldwyn picture, "The Fear Woman," she is seen in a role similar to those in which she won many of her stage successes.

In this production Miss Frederick portrays the character of a woman whose nearest prototype might be found in her stage impersonations of Delilah in "Samson."

Ann Luther and Charles Hutchinson in the Great Western photoplay, "The Great Gamble," Pathe release

Select Officials Meet in West

Attend Convention in St. Louis and Make a Number of Business Journeys

SAM E. MORRIS, General Manager of Select Pictures Corporation, Charles R. Rogers, Director of Sales, and V. P. Whitaker, Select's new Eastern Representative, who was formerly Branch Manager of the Washington Exchange, were among the motion picture officials from New York who attended the convention of the M. P. E. of America in St. Louis this week.

Immediately after the close of the convention, Mr. Morris will leave St. Louis for Minneapolis where he will confer with H. A. Rathner, Branch Manager of Select's Exchange in that city, on Select's policy for the coming season. Director of Sales Rogers will also set forth on another business trip. Mr. Rogers will go from St. Louis to Indianapolis where he will look over the ground for the establishment of a Select Exchange in that city. As soon as he finds a suitable location he will return to New York, after which he will announce the name of the branch manager, who will take charge of the proposed office.

General Manager Morris and Director of Sales Rogers spent a day discussing business conditions with Branch Manager Fred C. Aiken, of Select's Chicago Exchange.

Several other business trips will be made by the Select officials before they return to the home office in New York. General Manager Morris will go to Cincinnati as soon as he completes his work in Minneapolis, and from the Cincinnati Exchange he will jump to the Cleveland office. Mr. Rogers and Mr. Whitaker will both make stops at Select exchanges before they return.

Clara Kimball Young, appearing in "The Better Wife," released through Select

Here Comes the Doctor

(*Continued from page 298*)

(14) It would reduce the number of trade journals to NOT MORE than two. THERE ISN'T ROOM OR REASON FOR MORE. I can see the necessity for one which would be representative of exhibitors, individually and as a class, and for one which would, by the equity of its policy and the constructiveness of its program, stand for all branches of the industry, not excluding the writers and directors.

(15) It would eliminate exhibitors' rings run for the benefit of central powers, and discourage the present tendency of a monopoly run by a minority to the detriment of rational industrial progress.

(16) It would destroy star-system evils by making each production stand upon its own merits. Stars are of value only when they ATTRACT AND PLEASE. When they ATTRACT AND DISAPPOINT they are a MENACE. Both stars and producers would learn, through the medium of their pocketbooks, that neither sugar-coated publicity nor big names—AUTHOR, STAR or DIRECTOR—are satisfying substitutes for a GOOD PRODUCTION.

(17) It would leave producers (those who proved competent) to do the producing and enable exhibitors to devote their UNDIVIDED ATTENTION to the selection and PROPER PRESENTATION of good pictures. The time now spent in divided interests could be more profitably spent in mastering the art of good showmanship—a duty which each exhibitor owes to himself and one which, in too many cases, has been sadly neglected.

(18) It would do more than any other factor to insure the permanency of the lead which American pictures now enjoy over those of any other country. To preserve this WE MUST DESERVE IT.

(19) It would not only insure BETTER PICTURES for the exhibitor, it would insure MORE NET PROFIT for the producer and distributor—and it would do this WITHOUT RAISING RENTALS. As a matter of fact, it SHOULD REDUCE RENTALS, or the saving in exchange and useless publicity expense could be profitably DEVOTED TO SPEEDING UP QUALITY OF PRODUCTIONS. In either event the industry as a whole would profit. Under the present wasteful system this great potential saving IS A DEAD LOSS.

(20) It would minimize factional friction and encourage industrial coordination and cooperation. At present there are too many cogs in the industrial machinery working at variance with each other—the interest of one should be the interest of all.

(21) It would materially assist in eliminating censorship problems which, by the force of circumstances, now gravitates to the political hirelings of a thousand communities.

A Governing Board could be elected from among distributors' representatives to manage and conduct the clearing house of each district. Exhibitors could also be given representation. Committees could also be formed whose duty it would be to watch destructive legislation. THE SCREEN HAS AMPLE OPPORTUNITIES AND RESOURCES FOR THE CORRECTION OF DESTRUCTIVE OPPOSING FORCES, IF THE INDUSTRY WILL GET DOWN TO BUSINESS AND ORGANIZE ITS POWER. Under the present system efficient organization is impossible. The two branches of the industry that should be working together are frankly antagonistic. The central clearing house plan would bring all factions together and make for a better understanding.

An intelligent, unbiased survey of the proposed plan will readily suggest an additional number of ways in which the single-exchange idea would prove advantageous to all branches of the industry. AN EXCHANGE SHOULD BE ALL ITS NAME IMPLIES—A GENERAL MARKET PLACE—INSTEAD OF A PRIVATELY OWNED INSTITUTION.

S-L Sells Its Feature In South

"Virtuous Men" Acquired by Edmund K. Fox in South; Many Other Deals

ARRANGEMENTS were consummated in the past week between S-L Pictures and Edmund K. Fox, of Washington, D. C., whereby the latter has acquired "Virtuous Men" for the states of Delaware, Maryland, District of Columbia, Virginia and North Carolina. Fox, one of the most prominent amusement men of the South, will exploit "Virtuous Men" with a "direct to the public" campaign on which he plans to spend several thousand dollars.

Mr. Fox has made arrangements for complete distribution of "Virtuous Men" for the states mentioned with the Empire Film Distributing Company of Washington, D. C. This organization is headed by E. H. Doffey, identified in past years with many of the largest film distributing companies of the industry. Coffey's company is also handling the "Law of Nature," another state rights feature which Fox recently acquired.

In order to handle "Virtuous Men" and the "Law of Nature" on a scale justified by the size of these pictures, an exchange has been established in a suite of offices in the Mather Building. Mr. Fox plans to work in close connection with the distribution of the S-L production with the Empire organization, and a special corps of salesmen has already been engaged to cover the principal cities of the South. The owner of "Virtuous Men" will present this picture as a special theatrical attraction in one of the big theaters of Washington in the near future, giving it an extended run prior to its release to the exhibitors in his territory.

In addition to the sale of Delaware, Maryland, District of Columbia, Virginia and North Carolina, "Virtuous Men" has already been disposed of for the states of Ohio, West Virginia, Western Pennsylvania, Kentucky, Indiana, Michigan, Illinois, New Jersey, California, Arizona, Nevada and Canada.

Vitagraph's Serial Is Drawing

"Perils of Thunder Mountain" Said by Exhibitors to be Very Popular

"PERILS of Thunder Mountain," Vitagraph's new serial, is claimed to be justifying the conviction of the producers that it would be one of the most popular serials since this particular form of motion pictures came into vogue. The idea of having so many of the scenes laid in the snow covered section of the country so that their release would come during the heated spell has proven a happy inspiration.

The new serial is said to have proven unusually thrilling. Exhibitors in nearly every state in the Union have written, and in some cases telegraphed, that "The Perils of Thunder Mountain" had turned out even a greater attraction than they had anticipated, and extend their congratulations. For instance, Byde, Ford and Rogers, who conduct a chain of theatres in Amarillo, Plainview and Canyon, Texas, telegraphed that they had shown the first two episodes of the new serial and that it would exceed in popularity and drawing power "The Man of Might" which had just completed its run to the biggest business in the history of the theatres.

"Thanks for giving us this type of service for summer use," they telegraphed. "The snow stuff is great. It makes an ideal summer attraction.

In another southern city, New Orleans, the success of "Perils of Thunder Mountain" has been so pronounced that Periz and Yocham, managers of the Fern theatre, telegraphed as follows:

"'Perils of Thunder Mountain' is the greatest serial we have ever run. Standing them up on every episode."

Farnum on Better Photoplays

Dustin Not Only Acts But Thinks of Picture Problems; Tells Opinions

THAT Dustin Farnum does not merely regard the motion picture industry from the exclusively personal angle of a star, but devotes close thought to movie problems, is evident from a recent interview obtained from Mr. Farnum by United Picture Theatres special Coast representative.

"When after much thought, hesitation, and deliberation I was first induced to forego the speaking stage for the screen," Mr. Farnum is reported to say, "it was not without a large degree of misgiving. My colleagues of the stage in many cases predicted my swift return. The movies were only a passing fad, said they. I have since met many of these doubters hard at work in Los Angeles studios, or enjoying the between picture recreation which is a pleasant feature of movie life on the Coast. But the pictures came to stay, have stayed, and will continue to stay, provided that the standard of growth of excellence which the motion picture public surely demands, is maintained. It is a trite thing to say that this means progressively better pictures, better stories and the very best class of portrayers of those stories on the screen.

"Satisfy the intelligent demand, and the growth of the moving picture entertainment will, I believe, not only continue but continue even more rapidly than in the past. Like every other industry that of the motion picture cannot halt. Either it must go forward or it must fall away."

A Fox Sunshine Comedy girl

Enormous Set Built for Destruction in Serial

One of the largest interiors used in a serial was filmed last week at the studio of George B. Seitz Production, Inc., for the fiftieth and last episode of the forthcoming Pathe serial, "In Secret," by Robert W. Chambers, starring Pearl White.

The set was a huge tunnel built in five sections, each section of which was so arranged that it could be "shot" twice from different angles. Director George B. Seitz and an enlarged studio force worked five days on its construction.

In its completed form, the tunnel was large enough to permit an automobile, a motor truck, four mounted men and 250 foot soldiers in column of fours to pass through abreast. The action called for the destruction of the tunnel by mine explosion while the men were passing through, and each of the five sections was "destroyed" twice.

Plan Wide Campaign on "Everybody's Business"

An exploitation campaign somewhat out of the ordinary is being prepared by W. H. Productions for "Everybody's Business," the six-reel play, which will shortly be released on the independent market.

It is stated that this photoplay will have an appeal for every man, woman or child. It weaves a story that involves the most vital problems facing the world to-day. These problems must be solved, and this photoplay is believed by the producers destined to become one of the most important factors in their solution.

Aside from this phase, "Everybody's Business" is claimed to be filled with dramatic and sensational punches that will satisfy the most critical of film fans. There is a lot of heart interest in it, is consistent in its story, and the cast is made up of realistic types.

Briggs' Boy Star Hurt

As a result of what at first appeared to be a minor cut on the hand, Stephen Ca rr,who plays the role of Buck in the Paramount-Briggs Comedies, has been seriously ill for the last few days at his home, and specialists for a while feared that tetanus would develop. Two operations were performed to remove the infection.

"Let Film Tell the Story"—Liebler

Takes Part in Prevalent Discussion on Continuity

OFFICIALS of the United Picture Theaters have added their word to the discussion at present active on the question of preservation of continuity, and particularly of the proper length of title at once suitable to the practice of first run, and of subsequent runs.

"United is already pledged to 'natural length' features," said T. A. Liebler, Jr., in an interview, "that is to say, the footage of its releases is dictated by the requirements of the subject, and not by any fancied necessity to approximate a certain number of even thousand feet. There will be neither padding in United features, nor cuts interfering with the flow of action such as are often made with the design to prevent the feature from running over on to another reel.

"Of almost equal importance to the elimination of padding and the preservation of continuity, in the United opinion, is the maintenance of a proper speed in projection. The practice of the double-feature-day houses and those desiring a quick turnover on week-end or holiday nights in running off reels at a twelve minute speed, necessitates the manufacture of pictures that will not suffer when projected at this speed. This is the speed, too, at which the picture is, as a rule, originally shown in the projection room to the reviewer, and to the officials of the company passing on its merits. And in nine cases out of ten the picture gains through the advanced speed of projection.

"The standard rate of projection was fixed in an effort to screen action at about the same tempo in which it was originally enacted. In this way, it was figured, a natural, lifelike representation of that action could be obtained. But it is only in speed that there is not an inevitable exaggeration or "dramatization" of everything that is photographed for dramatic effect. Emotions are dramatized so that they may register more effectively; costumes of a period other than today are dramatized by compromise with the prevailing mode, so that they may not seem uncouth or even comic to eyes accustomed to regard the up-to-the-minute creations of the fashionable modistes as the last word in beauty.

And in the same way, the good director distorts all things in nature so that he may throw his high lights where they belong, so that the attention of the spectators may be fixed on such points as will maintain his interest in the story at concert pitch. For the same reason there should be an exaggeration of speed or pace, an exaggeration that can be more effectively engineered from the projection booth than in the studio, especially since the varying rates of projection make it necessary for the director to preserve a tempo that will not become ridiculously fast when a print is raced.

"It is seldom that a picture is shown to those most interested in its success in any but the advanced rate of speed, and it seems extremely unflattering to the clientele of first class houses, in which the patrons may be credited with the ability to read sub-titles within the normal time, that it should be presumed that they require a longer time to grasp the dramatic significance of scenes than do the film critics and officials.

Mrs. Vernon Castle, who has joined Paramount

Metro Discloses Plans for New Season

(*Continued from page 303*)

Mr. Atkinson included James A. Herne's celebrated stage vehicle, "Shore Acres," which Mr. Herne starred in for over thirty years; "The Willow Tree," Cohan and Harris's Japanese story, in which Fay Bainter made such a hit; Major Rupert Hughes' novel, "The Temple of Dawn"; Charles A. Taylor's old melodrama, "Yosemite," which was recently revived by Frank Keenan, on Broadway; George Peyton Gibb's novel, "The Yellow Dove"; Sir Gilbert Parker's best known novel, "The Right of Way"; another Frederic and Fanny Hatton play, produced by Mr. Morosco, "The Walk-Offs," and a list of other stage attractions.

Harry J. Cohen, recently appointed manager of Metro's Foreign Department, addressed the convention on the company's newly perfected plans for exploiting the big super-features, and assured the exchange managers that they would be given every possible advertising and publicity aid to help the exhibitor to obtain long runs for the pictures. Mr. Charles K. Stern, Mr. Robert J. Rubin, Mr. E. M. Saunders, and other officials talked on other phases of the new policy.

Among those whose attended:

S. A. Shirley, Kansas City, Mo., District Manager; H. Lustig, San Francisco, Cal., District Manager; W. G. Bachmeyer, Cincinnati, Ohio, District Manager, and Managers C. E. Kessnich, Atlanta, Ga.; E. A. Golden, Boston, Mass.; H. Kahn, Buffalo, N. Y.; C. E. Smith, Chicago, Ill.; C. E. Almy, Cleveland, O.; L. Bickel, Dallas, Tex.; C. Klein, Denver, Colo.; W. N. Skirboll, Detroit, Mich.; S. L. Haldeman, Kansas City, Mo.; A. B. Lamb, Los Angeles, Cal.; J. Grauman, Milwaukee, Wis.; A. H. Fischer, Minneapolis, Minn.; H. Jans, New York; J. Klein, New York; C. Briant, New Orleans, Ia.; Sam Brink, Oklahoma City, Okla.; S. MacIntyre, Omaha, Nebr.; H. Lynch, Philadelphia, Pa.; J. H. Davis, Pittsburgh, Pa.; J. Rosenberg, Salt Lake City, Utah; L. Reichert, San Francisco, Cal.; C. Stearn, Seattle, Wash.; C. Werner, St. Louis, Mo.; G. W. Fuller, Washington, D. C.; J. J. Unger, Toronto, Ont., and P. O. Loghlin, Montreal, Can.

Civil War veterans from the Soldiers' Home near Santa Monica, Cal., will figure on the screen in the course of a Tom Mix production for Fox.

Blanche Sweet Begins on Hampton Contract

Immediately following the signing of a contract with Jesse D. Hampton, Blanche Sweet began production of her first picture under the agreement. This is "A Woman of Pleasure," a play by James Willard of the melodramatic type, which has had a long run at the Adelphi Theatre in London. Pathe will release the picture.

Wallace Worsley is directing. In the supporting cast are Wheeler Makman, Wilfred Lucas, and Baby Wesley Barry.

It is understood Pathe is to institute a wide advertising campaign on the features which Miss Sweet will make.

Harding's New Theatre

Samuel Harding, who a year ago took over the Nichlos House in Council Bluffs, changing the name to Liberty theatre, has now taken over the Strand theatre in the same city, which has a seating capacity of twelve hundred. The house will close for alterations.

Arthur James, who takes over the publicity reins for Fox Film Corporation

Contest Arouses Pathe Men

Salesmen Anxious to Win in Sales Contest; June Is Pathe Honor Month

PATHE salesmen in every portion of the United States are working with might and main to win out in the great Sales Contest instituted by Director of Exchanges Fred C. Quimby. June has been named Pathe Honor Month in honor of the recent visit to America of Charles Pathe, head of the house of Pathe, and a slogan adopted as follows: "A Pathe Picture On Every Screen." The five salesmen who bring in the greatest number of contracts during Pathe Honor Month will be awarded as a prize for their efforts a trip to Broadway and a personally conducted excursion into the delights of this famous thoroughfare.

This is probably the best award that could have been offered and is inducing the salesmen to redouble their efforts. The men who carry the gospel of Pathe into the highways and byways of the most remote sections of these United States would much prefer a trip to Broadway to any cash remuneration or any other prize that could be offered.

Sales contests are an important part of the Pathe selling plan and Director of Exchanges Quimby declares that they are in every instance very successful. During March the month marking the first anniversary of Paul Brunet's occupance of the chair of Vice President and General Manager, a contest was held known as Brunet Anniversary Month Contest and cash prizes amounting to $700 were awarded to the winning salesmen. This contest was so successful that every record in the history of Pathe was shattered in March.

Farrar Production to Surprise

Enormity of Production Shown by the Replica of Petrograd Built as a Set

THE well concealed title of the new Geraldine Farrar picture being made by Goldwyn, no hint of which subject has as yet been had, will be announced next week. In advance it is stated the production will be one of the most costly yet made, and will provide unusual opportunities for exploitation.

The first inkling that is given as to the nature of the new Farrar picture is in a communication from Culver City, which says that one of the main settings of the production will be a street scene in Petrograd, and this street is being built at the Goldwyn studios. It is perhaps the most ambitious and extravagent setting yet designed by Hugo Ballin, Goldwyn art director. The approximate cost of making the buildings for the scene is something over $35,000.

Not only from a standpoint of luxury in "properties" are exhibitors promised a super-production in the new Farrar picture. For indeed this photoplay will be the result of co-operation among the minds of the Goldwyn organization. Also it will have an unusual interest because of the first joint appearance of Geraldine Farrar and Lou-Tellegen. Frank Lloyd, the man who has been accustomed to making such screen plays as "Les Miserables" and "The Tale of Two Cities" directed the film.

Frank Keenan Productions, Inc.
presents

FRANK KEENAN

the masterly, in

GATES OF BRASS

Story by Kate Corbaley
Screen version by Jack Cunningham
Directed by Ernest Warde
Produced at the Robert Brunton Studios, Inc.

PATHÉ
DISTRIBUTORS

The powerful story of a Confidence man who found a "sucker" in everybody save his own daughter; who schemed to get rich dishonestly yet made millions honestly. Like all the Keenan productions, distinctly good.

The great Capellani's first picture for his own company, as radiant as a bubble, joyous as the Springtime, as peppy as Tabasco, with ~ oodles of pretty girls and oceans of fun —

Albert Capellani Productions *presents*

June Caprice *and* Creighton Hale

in the filmusical comedy

"Oh, Boy!"

PATHÉ DISTRIBUTORS

"Oh, Boy!"

Adapted to the screen and directed by Albert Capellani from the musical success of Elliot, Comstock and Gest; written by P.G. Wodehouse, Guy Bolton and Jerome Kern.

A Six Part Special

PATHÉ DISTRIBUTORS

If you're from Missouri—

"We booked 'Infatuation' on the strength of the novelty of Gaby Deslys. Returns were far in excess of anything anticipated. . 'Infatuation' broke our Saturday record. Also exceeded our record for a joint Friday and Saturday feature." L. O. Mumford, City Theatre, Newark, N. J.

"The combination of the names Gaby Deslys, 'Infatuation,' and Pathé resulted in one of the biggest first day's business we have ever had at both the Spooner and Victory Theatres. . The second day was larger than the first.. The exhibitor with a little extra plugging can make this picture hang up a new record for receipts." D. V. Picker, Picker & Bennet Amusement Co., New York City.

Tom Moore of Washington did capacity for a week with this picture and held it over for three days.

Book

GABY DESLYS
IN
Infatuation

Directed by Louis Mercanton Written by Marcel L'Herbier
Produced by Eclipse Film Co.

PATHÉ
DISTRIBUTORS

New Century Policy in the Fall Announced

The next animal Century comedy to be released through the Universal Exchanges, will be entitled: "The Lion Special," and will feature lions, bears and monkeys. The story is centered around a railroad station.

A new policy is announced for the Fall season by Messrs. Julius and Abe Stern. They will not produce any more L-Ko Comedies. At the studio owned by Messrs. Stern, quite a bit of commotion is to be seen. They are producing high class two-reel slapstick comedies, animal comedies with lions, bears, monkeys and snakes, and last but not least a serial is being produced. The high class two-reel slapstick comedies will be released under the brand name of Rainbow, and the animal comedies will come under the Century banner. Director Fred Fishback is now making two-reel feature comedies with Edith Roberts and Jimmy Adams in the leading roles.

Nazimova Very Popular with East Indians

East Indian motion picture audiences are showing by box-office attendance records that Nazimova is one of the most popular stars of the silent drama in that quarter of the globe. All through India, Ceylon and Burmah, in the territory controlled by the firm of Bijou Limited, which distributes Metro productions in the Far East, the demand for Nazimova's super-features is increasing with each successive production, according to C. N. Douetil, who is managing director of Bijou Limited, having main offices in Calcutta, and who recently passed through Hollywood, Cal.

Realart Names Denver Exchange Manager

In pursuance of its plan to have exchanges operating in twenty cities by the middle of July, Realart Pictures Corporation has appointed Mr. Bert R. Latz, manager of its Denver Exchange. For the past few days Mr. Latz has been in consultation with Mr. Arthur S. Kane, president of the corporation, and he left New York Tuesday to assume his new duties in the West.

On his way to Denver he spent Thursday in St. Louis with Mr. J. S. Woody, general sales manager, going over points in the projected sales campaign. Mr. Latz has many friends among exhibitors in Denver territory, who will welcome his return there.

Only One Willard Film Is Now Showing

"The Challenge of Chance," the seven-reel special featuring Jess Willard, which opened for a run at the Park theatre, New York, this week, is the only Willard film which will be shown before the big July 4th battle, according to a statement from the offices of Frank G. Hall, president of the Film Clearing House and Independent Sales Corporation. This is due to the fact that no pictures, for news reels or any other purpose, have been made of the champion in his training.

Governor Alfred E. Smith, of New York, Appears in a Scene in "The Volcano," Starring Leah Baird and Released by W. W. Hodkinson

Applaud "The Westerners"

Hampton's Great Authors Picture Is Liked by Western Critics on Premiere

THE premiere pre-release presentation of a motion picture in Los Angeles means that it has to run the gauntlet of criticism of a group of picture critics who, by virtue of their contracts with the industry at close range, are well fed up on pictures.

For that reason when the critics praised the first presentation of Benjamin B. Hampton's first Great Authors Pictures, Inc., "The Westerners" held at the Kinema theatre, Los Angeles, the producing officials feel they have an exceptional picture in hand. Among the reviews given are:

Los Angeles Examiner: A Western photoplay that fairly smacks of the West from start to finish, but in a "different way," a drama so chock full of whirlwind action that it would seem impossible to wedge in one more gunplay or fist fight; with splendid plot and subtle, virile, fascinating and an all-star cast at its best.

Los Angeles Herald: "The Westerners" throbs with thrills. For sustained interest and action, it is a couple of laps ahead of anything our screen has shown in many months. "The Westerners" stands alone as a tale that grips at the roots of human emotions.

Los Angeles Times: "The Westerners" is a clear-cut transcription of the written word into the visualized episode, and its story flows with impelling smoothness and sweep to the series of exciting scenes of action which make the climax.

Demand for "Land of Free"

Interest in Biographical Film of Gen. Pershing Reported as Growing

THE effect of the news items dealing with General Pershing's early return from France, and the political possibilities that may later be his, is said to be having their effect in the increased number of inquiries which are coming into the Exhibitors Service Bureau of Fox regarding "The Land of the Free." This is the picture-biography of the A. E. F. commander.

"This interest will become increasingly stronger," says the statement, "as preparations become more active for welcoming ovations, parades and other demonstrations while the war hero passes on his way from state to state.

"In anticipation of a demand for "The Land of the Free" which even will exceed the interest in the picture at the time of its release, lithographs, banners and other strong publicity aids are being issued for its promotion by exhibitors. The purpose of the Fox organization, it is explained, "is to help the exhibitor link up the Pershing enthusiasm with his own theatre.

"The Land of the Free" is being exploited also as a typical Fourth of July subject—a non-war production dealing with the life of a great patriot. This picture, it is pointed out, was made only after a long period of investigation of the career of General Pershing and contains many facts regarding his early life which had not previously been revealed. The production was made under the direction of Richard Stanton and is said to have strong dramatic interest.

New Christie Feature

"Mary Moves In" is the latest of the Christie feature pictures to be released. This Christie Special features Fay Tincher, with Harry Ham, Eddie Barry, Patricia Palmer and Katherine Lewis. It was directed personally by Al E. Christie from the story by W. Scott Darling.

Three New Depots Open for "Big Four" Films

In addition to its first Canadian Distributing Depot, which United Artist Corporation announces this week that it will open in Toronto, Hiram Abrams stated that the "Big Four" would also open offices in Cleveland, Ohio, and in Atlanta, Georgia.

So heavy has been the business already written on the company's first release, the Douglas Fairbanks picture which will be put out on September first, that it is certain that the original number of Distributing Depots planned will prove inadequate. In order to provide for the handling of the enormous volume of business already assured, and to make for the greater convenience of the exhibitors of the country, United Artists Corporation will establish as a beginning, a minimum of seventeen offices.

These Distributing Depots will be located in New York City, Philadelphia, Washington, D. C., Boston, Pittsburgh, Detroit, Chicago, Minneapolis, Kansas City, Atlanta, Cleveland, Denver, San Francisco, Los Angeles, Seattle, Dallas and Toronto.

General Bustle in the F. P.-Lasky Colony

With the return to the West Coast of Jesse L. Lasky, many actions which had been held up pending his arrival were settled, and a general bustle of activity noted. Mr. Lasky will remain several months.

In the Famous Players-Lasky version of "Everywoman" it is announced Violet Heming will have the title role, and will arrive at the coast film colony in July.

The Lasky companies are all busy. Wallace Reid has finished the opening scenes of "The Lottery Man," and Bryant Washburn is about to begin on "Why Smith Left Home;" while Houdini is still doing fantastic stunts in "The Grim Game."

"The Four-Flusher" Is Begun by Metro

Hale Hamilton has started work at the new Metro studios in Hollywood on "The Four-Flusher," an original comedy drama by Izola Forrester and Mann Pagg, which was adapted for the screen by A. S. Le Vino. "The Four-Flusher" follows "In His Brother's Place," recently completed by Hamilton, who is again directed by Harry L. Franklin, the entire production being under the personal supervision of Maxwell Karger, Director General.

Big Risks Taken to Get Strong Flying Scenes

A daring feat of photography was performed by Harry Plimpton, cameraman for Richard Stanton, who is staging "Checkers," the big racing picture for William Fox. Plimpton, in a seaplane, filmed three members of the "Checkers" company who were in another hydroaeroplane over Jamaica Bay, L. I. The scene furnishes one of the thrills in "Checkers." The players in the other plane were Jean Acker, Thomas J. Carrigan and Tammany Young.

Temperament in Picture Writing

Frank Leonard Finds It in Clara Beranger's Case

TEMPERAMENT is not wholly confirmed to motion picture stars, the germ sometimes taking hold of singers, dancers, musicians and various human beings whose duty it is to amuse the public.

It occasionally takes hold of scenario writers as we saw when we met Miss Clara Beranger in her beautiful home on Riverside Drive.

As we approached her home we wondered what she looked like and how we would be received. However, faint heart never won fair lady, to an interview, so we braced up, gave ourselves the once over and bravely entered.

"Miss Beranger," we said to the stalwart attendant in uniform. "Does she expect you," he said with the air of one who knows how valuable the time is of one whose every minute means something to an industry second to none in this world.

Presently a young lady appeared and on being told whom we were she said, "Won't you come into the reception room, Miss Beranger will be in shortly."

During our wait we took occasion to glance around the rooms, and wonder of wonders, what we beheld; beautiful works of art, bric-a-brac and knick nacs from various parts of the world, all arranged in a most artistic manner, showing at once in which direction the tastes of the "lady of the house" ran.

Naturally from this our opinions began to form. How would she look, how would she dress, how would she act. Was she tall, short or stout. Would we be pleased with her manner or disappointed.

As we were glancing around still interested, someone approached with a firm step and said in a clear voice, "I am Miss Beranger, sorry to have kept you waiting."

Were we disappointed? We were not. I think we were rather dazzled or charmed or hypnotized, for she is tall, beautiful, well developed, with large expressive eyes and has the appearance of one who keeps herself in perfect health.

She wore a beautiful dark blue dress. We don't know what the name of the material in it was but from out of the dim past when we used to take our girl to the theatre and hear her talk "clothes," we seem to recall the word "Chiffon" or "Georgette." Could it have been either? Well, whatever it was it showed good taste.

And her temperament. Yes, it is there. She is "chuck full of it," it sticks out all over her every time she moves or speaks. She is known as the "writer with the temperament of a star." Well, we believe it and we're glad she has it, for we have noticed many times that people possessing these qualifications or whatever they may be, generally succeed in what they undertake."

"I am a thorough believer in keeping up to date in mental thoughts and body development, said Miss Beranger. Therefore in order to keep in good condition for my mental work, I take plenty of exercise, such as riding, walking and playing tennis, which is necessary in order to give me the action required for the brain work I do. Body and mind must work in unison and a healthy body means a healthy mind. I have always avoided getting 'just movie.' Madam De Stael says about travel that people take away what they bring and it is true not only of travel. In any creative work you give out what you put in. My theory is, you have got to keep developing. If you don't you have nothing to give."

"Tell me about your contract with the Famous Players," said the interviewer.

"I have signed a contract with that organization for two years," said Miss Beranger, "to do continuity for them exclusively. I have always dodged the contract business before, because I thought it too binding work. This contract calls for one continuity a month. When I freelanced, I worked three times as hard.

"I always felt this was the one firm I cared to work for because they take the trouble to make pictures artistically, buy the best stories, do not spare expenses in any branch of production and are constantly on the move.

"Since the first of January I have sold five original stories written in collaboration with Forrest Halsey. Two of them were sold for Farrar, two to the World Film and one to Fox Film.

"I have also completed since the first of January the continuity to 'Come Out of the Kitchen,' 'The Firing Line,' 'Girls,' 'Sadie Love,' and 'Enter Darcy.'

'What method do you employ in writing your scenarios?" asked the interviewer.

"I prefer to work at home," said Miss Beranger, "because the quiet atmosphere, away from typewriters and telephones, is more conducive to good work.

"In regard to continuity writing, some people think it is simply blocking off scenes, but the real secret of success is not only the ability to create original material but the ability to eliminate what would be deadly on the screen; and finally and most important is the power to create new situations, which is as necessary as the writing of plays or stories.

On his way back to the office the interviewer came to the conclusion that to work hard and to play hard and to have a temperament; yes, you must have a temperament, is the only way to be successful nowadays. Of course, all this must be augmented with a talent with which Miss Beranger is blessed.—*Frank Leonard.*

Clara S. Beranger, author of many popular screen plays

Allan Dwan Working on Independent Subject

After giving to the screen many big pictures in the East, Allan Dwan has set aside all his former precedents and is now at the head of his own independent producing organization, which will offer screen adaptations of the foremost literary and stage successes, presented in a manner that is bound to win approval.

His first production under the new arrangement will be a picturization of Richard Harding Davis' "Soldiers of Fortune" which he is now filming at the Brunton Studios.

"I am going to make this the greatest picture I have ever produced," said Mr. Dwan. "In branching out for myself, and putting out my own feature productions, I am doing so solely because I believe I can make much better pictures. I am using such well known players as Pauline Stark, Anna Q. Nilsson, Norman Kerry, Ward Crane, Frank Wally, Wallace Beery, Wilfred Lucas, Herald Lindsay, Fred Kohler, Philo McCullough and Melbourne MacDowell."

Fischer Features are Incorporated

B. A. ROLFE, A. H. Fischer and Charles A. Logue have incorporated a producing firm under the title of A. H. Fischer Features, Inc.

The new firm is to produec a series of big special features, following up one which has just been made by Messrs. Fischer and Rolfe and which will soon be ready for the market. No announcement has yet been made as to the nature of this subject, the sponsors having preferred to work quietly during the production period. It is expected, however, that an announcement will be given out shortly.

In the making of its product the new company will follow a well defined policy of showmanship outlined by Mr. Rolfe. Only subjects that offer the widest possible appeal through the box-office will be picturized.

In this connection, contracts have been signed whereby the new corporation secures a number of stories written by one who it is said is generally conceded to be the most popular novelist of the day. Charles A. Logue will make the screen adaptations from the originals.

B. A. Rolfe, associated with A. H. Fischer in the newly formed A. H. Fischer Feautres, Inc.

By outright purchase from Crawford Livingston and his associated, studio and plant at New Rochelle, Mr. Fischer acquired the Thanhouser N. Y. The amount involved in the deal was not made known.

The acquisition of the Thanhouser property marks another step in the materialization of plans laid to cover the future activities of Mr. Fischer and Mr. Rolfe as the sponsors of the new corporation. According to these plans, they will produce at the Thanhouser studio a series of special features. These specials will be produced on a big scale, with the element of showmanship a prominent factor to give each picture the widest possible box-office appeal. A number of stories have already been acquired.

As soon as certain improvements are completed at the studio, production will begin. It is planned to operate two companies, but as the personnel of these is now being arranged, no announcement in this regard can be made at this time.

The offices of A. H. Fischer Features, Inc., are located at 18 East 41st Street, New York.

Tourneur Will Continue Production in West

The Maurice Tourneur productions will again be found among the Paramount-Artcraft releases, and the director will continue to produce in California. He is at present negotiating for a number of stories and books of a varied nature.

When Maurice Tourneur decided not to be hampered by the set desires of a producing concern and started his own organization, it was in support of his contention that the most important thing in picture making is the combination of director and story, plus a competent cast of course. Any doubts as to his success were short lived.

Wish Mrs. Drew Success

That exhibitors throughout the United States have taken a marked interest in Amedee J. Van Beuren's announcement that Mrs. Sidney Drew would continue to make comedies is shown by many letters received by the V. B. K. Film Corporation.

Simplex Notes

Simplex Employees Make Merry

ON June 20, when the heavens opened and the rain descended, it brought not only dampness to the feet of the hardworking members of the Annual Outing Committee of the Simplex Employees, but it brought with it dampened spirits as well. Saturday morning, however, the day of the long-looked-for outing, broke sharp and clear so with brightened spirits, lead by the Dumbheit Band, the employees of the Simplex Factory at 8:30 sharp marched to the Ferry and proceeded to Stotsky's Belvidere Park, North Beach.

Here, the before mentioned hard working committee had arranged for a program of out-door sports in which competed the athletic champions of the numerous departments of the ever growing Simplex factory.

One of the features of the day was a Base Ball Game in which the married men strove manfully to show that the bonds of matrimony had no effect upon the male in the matter of skill and speed. Every effort in this direction was hotly contested by the single men, who, unhampered by the shackles of domesticity, proceeded to clean up those travelling in tandems or double harness. That their onslaughts were repulsed sufficiently to hold the score at eight to eight at the close of this splendid exhibition of married men's earnestness and bachelors' determination was due in a large measure to the pitching of Miller of the Nickle Plating Department, who was opposed on the mound by Hlubosky of the Turret-Lathe Sec-

The shot-put was won by Curtis, the athletic foreman of the Screw Machine Department while the hundred yard dash was won by Nettle, whose job it is to see that every Simplex gear turned out by the various gear hobbers is perfect.

The one mile race was won by Hlubosky, whose efforts to wrest the honors from the married men in the ball game had no effect whatever upon his speed as a runner. This latter fact possibly might be looked upon as one reason why he is not yet married.

The three-legged race provided much merriment and the honors in this event were carried off by Messrs. Curtis and Eggermann. The result of the shoe-string race involved a lengthy discussion, owing to the fact that Jim Soons, head of the Electrical Department was counted out on a technicality, for his failure to fully tie one of his shoes. His nearest competitor was Wassner, also of the Electrical Department, who was given the prize for this very interesting event.

The Messrs. Frappier and Healey, Superintendent and Purchasing Agent of the Simplex plant respectively were honorary guests. Dancing was enjoyed by all until a late hour Saturday.

Late Bulletin

Monday morning opening at the Simplex factory finds numerous vacant spaces in several departments due no doubt to over exertion indulged in by a corresponding number of insufficiently trained but ambitious athletes.

Robertson-Cole In a Canadian Deal

Entire Product and Trio of Exchanges Are Disposed Of

IN a transaction representing approximately a half million dollars, the Exhibitors Distributing Corporation of Toronto, has just purchased for all of Canada the entire Robertson-Cole output of fifty-two pictures for the coming year; the three exchanges owned by the Mutual Film Corporation, Ltd., Canadian subsidiary of the Exhibitors Mutual Distributing Corporation of the United States; and the Dominion interests in all the productions which up to this time have been issued in Canada by Exhibitors Mutual.

The Mutual exchanges which come into possession of the Exhibitors Distributing Corporation are located in St. Johns, Toronto, and Montreal. The purchase of these exchanges extends the activities of the Canadian organization from one end of the Dominion to the other.

Arthur Cohen, son of Judge Cohen, of Toronto, and president of the Exhibitors Distributing Corporation, represented his company in the deal. He was assisted in his arrangements by Harry Kaufman, who was formerly general manager of distribution of J. J. Allen in Canada. Mr. Cohen and Mr. Kaufman were in New York last week to sign the contract.

The Exhibitors Distributing Corporation is one of the most substantial in the Dominion, but heretofore has devoted its efforts to handling only special features. With the purchase of the Robertson-Cole product, Mr. Cohen looks forward to the day when his firm will become the leader of distribution in Canada.

From the Robertson-Cole viewpoint, the Canadian deal represents the most important transaction completed by its foreign department since the arrangements which allied it with Jury's Imperial Pictures, Ltd., of London, foremost distributors of motion pictures in the British Isles.

It also means that Robertson-Cole features will now be seen in the bigger film theatres of every province in Canada.

To Exhibitors Mutual, the deal means that it can concentrate its entire efforts to selling Robertson-Cole pictures in the United States.

"Tangled Threads," starring Bessie Barriscale, will be the first production to come under the control of the Exhibitors Distributing Corporation. Exploitation of the Robertson-Cole features will not be inaugurated by the Canadian firm until September but meanwhile a vigorous advertising campaign will be conducted on the productions.

William J. Clark, president of Exhibitors Mutual, made this statement, regarding his interest in the contract:

"Ever since the Exhibitors Mueual Distributing Corporation took over and rorganized the exchanges formerly operated by the Mutual Film Corporation, we have been negotiating for the sale of the three exchanges which we had taken over in Canada, offices at Montreal, Toronto and St. John.

"The Mutual Film Corporation had previously closed its exchanges in Winnipeg, Calgary, Regina and Vancouver, and for a year no effort had been made to distribute in western Canada.

"The sale of our Canadian exchanges to Exhibitors Distributing Corporation gives us an opportunity to concentrate more than ever on distribution in the United States."

Fox Building Is a Model In Safety

A MAXIMUM of precaution will be taken to make the new William Fox building in course of construction in New York, the safest edifice of its kind in the world for the protection of the 5,000 employees and the $2,500,000 investment. A wide inclined runway from street to each floor; complete fireproof construction; interior fire walls and fire doors; an elaborate sprinkler system, and exits arranged so that no employee will be more than 100 feet away from one, are a few of the major precautions incorporated in the building plans.

According to William Fried, who has charge of the construction of this new office-studio laboratory building, Mr. Fox has been an ultra-radical in the adoption of safety measures as applying to all of his extensive building enterprises. His record as producer, as operator of a chain of forty theatres, and as director of more than 100 branch offices handling enormous quantities of film, has been one of complete avoidance of fire loss. Never has the life of employee or patron been imperilled—a record due, says Mr. Fried, to insistence by Mr. Fox on the adoption of every practical precaution against danger.

The new Fox building, in which all of the eastern activities of the Fox organization are to be brought under one roof, not only will be of the most approved fire-resisting construction, but in other respects will reduce the fire hazard to a minimum. From the standpoint of construction, it is not so much any one or two safety features that make this Fox building notable—it is rather the combination of precautions.

Protection first is against fire, and then against danger and damage that might result in event of fire precautions unexpectedly proving inadequate.

William G. Fried, who with the firm of Wiseman and Carlson designed the new $2,500,000 William Fox building

On the latter score there is the most public interest; and in this connection it is declared by the construction engineer that the Fox plant can be emptied of employees, from roof to basement, in less than sixty seconds. To this end great ramps, or inclined runways, will contribute chiefly. One of these leads from the street to each floor of the building. These stepless stairways, arranged side by side, average about twenty-five feet in width and will accommodate a large outpouring of persons. Being built of steel and concrete and intended to sustain heavy loads, they afford every element of safety.

The ramps are on the Fifty-sixth street side of the building. Other exits, of course, are available on the Tenth avenue and Fifty-fifth street sides. The floor plans are so worked out, according to the architects, as to come well within the legal prohibition against any employee working more than 125 feet from an exit. The maximum distance from any part of the building to the nearest exit will be 100 feet.

The precautions against fire begin with the materials used in construction. The walls will be of brick and concrete and the floors will be of concrete and steel. Every part of the great plant, which covers a floor space of several acres, will be equipped with a special automatic sprinkler system, Fire apparatus and hand extinguishers will be provided at frequent intervals along the corridors, and it is planned to hold periodical fire drills of all the employees.

Polly Moran Signs as a Fox Comedienne

Hampton Del Ruth has added another link in the chain of Fox Sunshine Comedy talent by annexing Polly Moran to his staff of fun-makers. Miss Moran had just completed a stage tour in the west when the supervising director of Fox Sunshine Comedies heard she was in the vicinity and immediately offered her a proposition to play comedy leads. Miss Moran is considered very clever.

Fine Bal Masque Scene

That the Bal Masque scene in Eugene O'Brien's forthcoming Salznick Picture, "The Perfect Lover," is the best that has ever been made for any motion picture production, is the opinion of Sidney S. Cohen, president of the New York State Exhibitors' League, who visited the Salznick Studio one day last week.

Polly Moran
"Actress"

Slim Somerville
"Actor"

EDDIE CLINE

Directing

Jack Cooper
"Also an Actor"

P. H. Whitman
"Cinematographer"

Over Where the "Sunshines"

Professional Section

CONSTANCE TALMADGE wishes it understood that the platinum and diamond guard ring that she occasionally wears on the third finger of her left hand is not an engagement ring. She realizes that to the uninitiated it may look somewhat like one, but she prefers wearing it on her left hand to not wearing it at all, and it happens to be too small for the right hand finger for which it was intended, when given her by sister Norma.

Baby Ivy Ward was in the office of one of the producing companies the other day. It was after hours and all the office force had gone home. The president, who was interviewing Ivy, suddenly remembered an important phone call that he should have made some hours before, and there was no one around who could establish the necessary connection with Central. "I can get your number for you," volunteered Ivy, and to the president's amazement, she went to the switchboard and put in the right plugs. We take our hats off to Ivy—we couldn't possibly manipulate a switchboard ourselves.

We were surprised to see Alice Joyce drive up to the Vitagraph studio the other day, accompanied by an elderly gentleman whom we had never seen before and whose face wasn't even familiar to us in the movies. He proved to be Mr. John Joyce from Washington, who seemed to know every member of the Vitagraph company, but who gave us his word of honor that it was his very first visit to any studio and that he had never even been behind the scenes in a theatre. His evident familiarity with the players was the result of intense interest in daughter Alice's pictures.

Harry Morey has purchased a beauteous new twelve cylinder Pathfinder, aided and abetted, it is said, by Gladden James. Mr. James, however, seems not to practise what he preaches, as he has sold his own car while the market quotations on used cars are high, and has resolved not to buy another until the H. C. of motors has considerably lessened.

The latest word in dressing rooms comes from the Norma Talmadge studio on East 48th street. They are fitting up an entire apartment for Norma, including a wardrobe room, a kitchenette, where her luncheons can be prepared, a bath equipped with a most luxurious shower, and the usual dressing rooms. The color scheme is to be rose and gray.

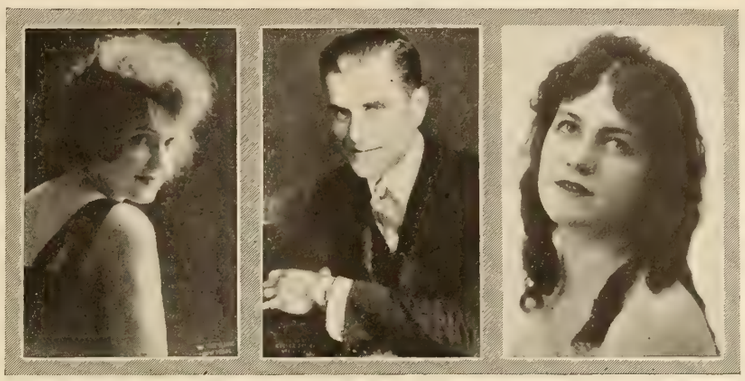
Someone rushed up to May Allison the other day with the exciting news that there was an express box marked for her on the station platform with what looked like a furry little puppy inside. Miss Allison unsuspectingly asked if she might borrow her friend's car so that she could get the puppy at once. At the station no express box was forthcoming, and realizing that the story had been a joke, Miss Allison drove the joker's car directly in front of a city stand-pipe, and let it stand, while from a safe hiding place, she watched a policeman commandeer the car and put a tag on it.

It is said that Stuart Holmes' role in his forthcoming role for Independent Sales Corp. is quite a departure from the sort of parts he has been playing. He, evidently agreeing with Theda Bara that vamping is cold, refuses to play any more he-vamps, and will be seen as the perfect hero when his next picture is released.

Betty Blythe has completed her contract with Vitagraph. Now she feels entitled to a pleasant summer, and she will close her apartment in the Hotel Joyce on West 71st street and take a cottage at Bayside for July and August.

Bert Lytell received word from his Scandinavian foreman that his orders had been fulfilled and his many acres of grapevines entirely disposed of. Surprised at the speed with which the cheerful Swede had accomplished this, Mr. Lytell wrote him asking how he did it. From the ranch at Napa, Calif., came this reply: "With a brush fire and gude wind."

Gleaned in Eastern Studios



May Allison, Bert Lytell and Viola Dana, a trio of the Metro star staff who are in great favor

Vita Director Burned

Jack Pierce, assistant to William J. Baumann, director of the Vitagraph's big snow serial, "Perils of Thunder Mountain," was seriously burned about the hands and arms last week during the destruction of a hut while the twelfth episode was being filmed.

Santschi Turns Down Alaska

HOLDING true to the promise which he made himself when he left the Selig company, Tom Santschi this week turned down what he regards as the most flattering offer ever made him by a film producer.

The offer came from the head of a film company operating in Alaska who had come to Los Angeles in search of players for a number of features now in course of production in the north. The first man upon whom he called after his arrival in Los Angeles was Santschi, whose work in the character of MacNamara in "The Spoilers," indelibly stamped him as typical of the men of the northland who answered the call of adventure during the early days of the gold rush.

The offer consisted of a material increase in salary, all his expenses while away from the city, a flood of advertising and as an evidence of good faith, the producer agreed to sign an iron-clad contract and put in escrow an amount to cover the promised salary.

Alluring as was the offer, however, Santschi, after mature deliberation, turned it down on the grounds that his present income is sufficient and that whatever the increase it could not possibly compensate him for even a temporary absence from a home in which a Mrs. Santschi presides, nor the genuine enjoyment he derives from shifting about among the studios as a free lance actor. Also he objected to tying himself down with a contract.

Since leaving Selig, Santschi has had no idle moments. He first went east to play in a Geraldine Farrar picture and remained to work in three other Goldwyn features. Since returning to the coast he has worked in a number of notable productions. He is at present finishing a leading role with Gladys Brockwell in "Sadie" under Frank Beal's direction.

A tense moment in "The Volcano," Augustus Thomas' play, produced by Harry Raver for Hodkinson distribution

ERNEST C. WARDE

Director

J. WARREN KERRIGAN

FRANK GEREGHTY, Assistant

Robert Brunton Studios

Owen Moore in the Goldwyn Mystery tale by Rex Beach, "The Crimson Gardenia," rated a winner

WILLIAM CHRISTY CABANNE

In Preparation

"THE DRAGON PAINTER," by Fenollosa

Just Finished

"THE ILLUSTRIOUS PRINCE," by Oppenheim

Ready for Release

"THE MAN BENEATH," by Edmund Mitchell
"THE GREAT HORIZON," by Clifford Howard

Released

"HIS DEBT," by Jefferson-Greihan.
"COURAGEOUS COWARD," by Thos. Geraghty
"A HEART IN PAWN" (Stage Success), Hayakawa
"BONDS OF HONOR," by Clara Whipple
"HIS BIRTHRIGHT," by Denison Clift

Pathe

BRYANT WASHBURN, in "All Wrong" *(Late Release)*
"Twenty-one," and "Ghost of the Rancho"

Goldwyn

MAE MARSH, in the "Beloved Traitor"

Bluebird

FRANKLYN FARNUM, in "The Stranger from Somewhere," "The Man Who Took a Chance," "Love Never Dies," Etc.
LEAH BAIRD, in "The Devil's Payday"
HERBERT RAWLINSON and ANN LITTLE, one year

WILLIAM WORTHINGTON

DIRECTOR OF

SESSUE HAYAKAWA

HAWORTH PICTURES CORPORATION

Address:

HAWORTH PICTURES CORPORATION
Los Angeles

A Shining Star Without Temperament : : : : : : :

"GOOD morning, Bessie." That is what you would hear, if you were an habitue of the B. B. Features' Studio in Hollywood, from every one in the place when Bessie Barriscale's car drove up promptly at 9 a. m., and the golden haired star's unfailing smile returned the greeting from director and call boys alike. "How *can* one be dignified and impressive when even the stage hands call one 'Bessie'?" Miss Barriscale laughingly exclaimed. "What do you suppose *would* happen if I were to turn into a real star some day and give vent to temperament and other such attributes?"

We confess that we can't possibly picture such a situation, so we aren't going to bother our heads trying to imagine what would happen. Temperament is absolutely foreign to Bessie Barriscale's disposition, and it would be just as easy for the Kaiser to vote the Socialistic ticket as for her to snub members of her company.

Her publicity manager showed her the copy for an ad that a new member of his staff had written, not long ago. He rather expected Miss Barriscale to object to it, on the ground that the names of the entire cast were displayed in type almost as large as that used for her own. But he did not know his star.

"Isn't that nice! I like that very much," was her only comment.

"What?" questioned the manager.

"Why, mentioning all the company," she replied, "I think it's only fair to give them all a chance."

Do you wonder that they all love her, and that she passes that infallible test for sincerity and geniality—the kiddies' opinion? For it seems to be the general verdict in Hollywood that in the realm of film celebrities there is no one who can win the affections of the juvenile players so successfully as Miss Barriscale. If her scenario calls for a child part, the star begins getting acquainted at least a week in advance, and by the time the scene is to be played, she can persuade the little one to do what she wants ever so much better than its own mother can. Her special chums are Ben Alexander and Mary Jane Irving, aged seven and four, respectively, and whenever the Robertson-Cole star makes a picture in which there is no part for them, they are distressed for days. The offer of a part with someone else doesn't compensate in the least.

One of her recent productions included a scene in the children's ward in a hospital. An hour beforehand, Miss Barriscale went from one little bed to another, talking and laughing with each occupant, and by the time the director was ready, the children were having the time of their lives, listening to stories and patting the 'pretty lady's hand. There was no faking the fact that they loved the star when she came into the camera's range as a visitor, and when it was over and time for her to go away, there was bitter protest. Only after repeated promises of an early return could Miss Barriscale leave without danger of demoralizing the hospital.

Next to the children, her chief hobby is her home. She always wanted one, a real one, to go to after her day's work was over, and it seems to us that her fondest hopes must certainly be realized. "I've never gotten over experiencing the keenest thrill of pleasure when I say to the chauffeur 'Home' and know that there's no make-believe about it—that it's my home I'm going to and that it's exactly the way I want it and I can do precisely as I please while I'm in it," she declares, and we'll say that if it were our home we'd be proud of it too and enjoy living in it. For it's a gorgeous place and we would tell you more about it, except that it's been told about so much.

We tried in vain to discover some flaw in her apparently ideal existence, but when faced by such a smile as hers, we almost came to the conclusion that there really may be some people in the world with no troubles at all, and that

if there are such, there isn't the slightest doubt that Bessie Barriscale heads the list. We did unearth one idiosyncrasy, but we can't call it a fault and we don't blame her in the least, although we sha'n't ever admit her excuse. She positively refuses to make any personal appearances, and when urged to do it for publicity's sake, if no other, she insists: "It wouldn't help matters at all, because if people really saw me, I'd lose whatever friends I have."

MARGARET JONES.

Visiting the Lee Kids Under Handicap : : : : : :

"I SAW Jane! I saw Jane! Honest I did. Say, lady, are you going in there? Is Katherine in there, too? What's the name of the picture? Say, tell us if Katherine—— They won't let you in 'cause they think it's us ringin' the bell—here—I'll bang on the door for you——"

We almost gave up our intention of going to see Jane and Katherine Lee making one of the first scenes for the first production of their own company; the working title of which is "Freaks in Oil," for we didn't think it possible ever to get through the swarm of children that buzzed and hummed around the doors of the Erbograph Studio, or to make ourselves heard above the babble of voices, if we did get through. We're quite sure that every kiddie within three miles of that exciting spot had flocked there just as inevitably as the children of Hamlin Town followed the Pied Piper and his piping. Only these children did their own piping, and they clamored about those alluring doors, and nothing but bolts would keep them out. Some one finally came to our rescue, opened the door just wide enough for us to squeeze through, and we went in to meet the envied little movie stars, who were just about to begin work with Director Tefft Johnson.

He was in the midst of a careful explanation of what was supposed to be happening and what they were to do. Both children listened intently, and with far more interest in the synopsis of the story than we have ever seen any grown-up stars display. At one point Jane clapped her hands delightedly.

"Fine!" she exclaimed. "Do we really give our daddy 32 cents to pay all his debts with?" and she laughed with keen appreciation of the uselessness of 32 cents in such misfortune.

"And we're going to do a Spanish dance in one scene—Katherine, lend me your tambourine so I can show how we're going to do it."

But Katherine wasn't in the humor for lending tambourines. She was more inclined to be serious.

"We're going to make two-reel comedies, you know," she said, "and Mr. Rogers says we'll be able to know how people like them in three months. I hope they like them because we *love* to make them. We think they're going to be very good, at least, we're trying awfully hard to make them funny."

"We have a new car," interrupted Jane.

"Can you drive it?" we asked.

"Well," hesitatingly, "not *yet*," with extreme emphasis on the "yet," "but we had our pictures taken in it, and I'll give you whichever one of them you like best."

So somewhere on this page is the picture we liked best, showing Katherine and Jane in their aviation suits, that are exact copies of the kind that real aviators wear, down to the last details of goggles and leggings.

Then Director Johnson called them to begin work, and they went through their rehearsals with a spirit and enthusiasm that should certainly assure their success. They enjoyed every situation just as keenly as children usually enjoy fairy tales, and if their audiences laugh as spontaneously and heartily over the comedy bits as the players do, Mack Sennett will find heavy rivals in his field. We are eagerly waiting for the first showing of "Freaks in Oil."

Demand for Young Directors

THAT there is an ever-increasing demand for young directors among film companies is proven by the recent departure of Lynn Reynolds for McCloud, Cal., with a company of sixty players for the purpose of making exterior scenes in the forests of that locality for use in the production of a six-reel screen version of Johnston McCulley's red-blooded story of the French-Canadian logging camps which appeared in a recent fiction magazine under the title, "The Brute Breaker."

Less than three years ago, Reynolds was unknown to the film world. He had worked for several companies as assistant director, but had never been granted a chance to produce himself. As a reward for long service with the Universal, he was eventually given a chance to co-direct with Sydney Ayres in the production of one reel subjects. He was not long in demonstrating his ability in that capacity, and before long was given a company of his own to make single-reelers. These also were successful and after a few weeks, he was given permission to undertake a feature.

From that point his rise was meteoric. Before he had made half a dozen five-reel offerings he was recognized as one of the most capable producers on the coast. After making a number of successful Universal subjects, he left that company to join the Triangle, where he remained until his consistently good work attracted the attention of the Fox corporation heads, who engaged him to direct the action of no less a star than Tom Mix. He made a number of the best known of that star's pictures and then left Fox to accept a flattering offer made him by the Universal.

The first production given him after his return to the U was a screen version of Joseph Medill Patterson's novel, "A Little Brother of the Rich." He is now making "The Brute Breaker."

Cline Completes a Comedy

EDDIE CLINE, who recently joined the directorial staff of the Fox Film corporation, has completed his first Sunshine Comedy, under the supervision of Hampton Del Ruth.

The cast in this production is a noteworthy one embracing as it does Polly Moran, Sim Somerville, Jack Cooper and others equally well known to screen fans throughout the country. It was photographed by P. H. Whitman, one of the ablest of Fox cameramen, and is regarded about the studio as among the most successful of recent comedy productions of that studio.

Prior to joining Fox, Mr. Cline was for several years associated with Mack Sennett in the old Keystone company, and later with the Sennett-Paramount organization, for which he made many of the most successful comedies ever released under those banners, among them "East Lynne with Variations," "A Bed Room Blunder," "That Night," "The Kitchen Lady," "A Movie Hero," "His Bread and Butter," "Bubbles of Trouble," "His Busted Trust" and others no less enthusiastically received.

THOMAS SANTSCHI

"THE SPOILERS"

"LITTLE ORPHANT ANNIE"

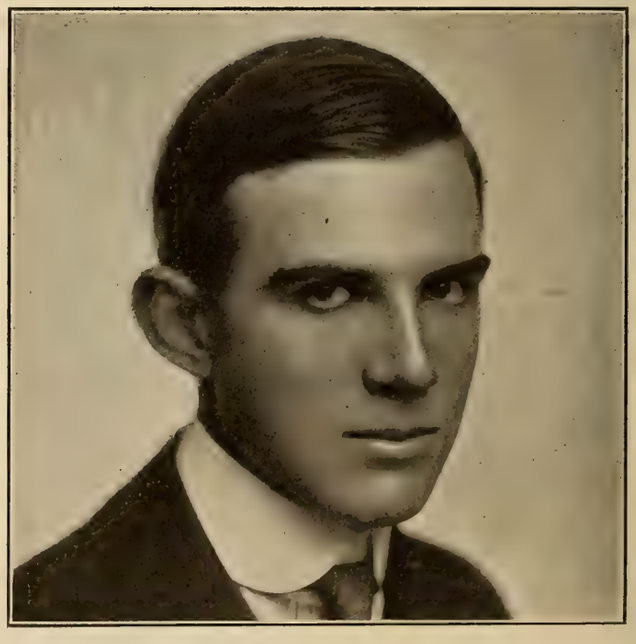
"THE HELL CAT" and "SHADOWS," with Geraldine Farrar

"HER KINGDOM OF DREAMS," with Anita Stewart

Present affiliation—FOX FILM CORPORATION

Personal Representatives
WILLIS & INGLIS
Los Angeles

BETTY BLYTHE, the niece of Samuel G. Blythe, who recently completed her contract with the Vitagraph Co., has achieved stellar prominence by her emotional work in such Vitagraph productions as "Beating the Odds," "Fighting Destiny," and the current release, "Beauty Proof."



FRANK D. WILLIAMS

Photographer of "Mickey" for 10 months.
Annette Kellerman in "Queen of the Sea"
Chief Cameraman to Keystone for four years.
Owner of tank patents used in undersea pictures of Kellerman.
Photographer of all late Sessue Hayakawa successes, and taking his present production "The Dragon Painter."

Address: Haworth Pictures Corporation, Los Angeles

Kerrigan Finishes "A Man's Chance"

UNDER the direction of Ernest C. Warde, the Kerrigan Productions company, Inc., has completed "A Man's Chance," the first production to be undertaken since the organization of the company to exploit the work of J. Warren Kerrigan. The picture was taken from a story by Johnston McCulley, which appeared in a recent Frank A. Munsey publication under the title, "A White Man's Chance," and is to be released through the Hodkinson Service.

When the company was formed several weeks ago, from a list of a score of available directors qualified to undertake the establishment of a new brand of films, Mr. Warde, because of his years of theatrical experience and the fact that he had previously produced several of Kerrigan's most successful features, was chosen by the company officials as the most capable man they could engage and judging from this first production, their confidence was more than justified.

Mr. Warde is the son of Frederick Warde, the noted English tragedian, but although born in England, he was educated in this country and it was here that he first took up theatrical work. After a successful career in the realm of the spoken drama, including nine years as Richard Mansfield's director, he turned his attention to the production of motion pictures.

His first work in this line was a series of features for Thanhauser, "The Woman and the Beast," "My Country," "The Woman in White," and "The Man Without a Country" being among the best known of his productions for that concern. Later he joined Pathe, for whom he made "The Bells," "More Trouble," and "Sierra Sixties." It was after he had joined Paralta that he made his first Kerrigan film, "A Burglar for a Night," "One Dollar Bid," "Three X Gordon" and "A Man in the Open," a Farnum production are also among his best known productions.

"Broken Butterfly" Cast

A cast of well known players appear in the newest Maurice Tourneur offering, "The Broken Butterfly." The players include Pauline Starke, Lewis J. Cody, Mary Alden, "Peaches" Jackson and Nina Byron.

Final O. K. on the production by Mr. Tourneur is now awaited, the production having been cut and titled.

Jess Willard and Arline Pretty in a "Challenge of Chance" scene

Three examples of the variety shown in Outing Chester pictures, which are reported as being in great favor throughout the entire country

Barker Stays With Goldwyn

Well Known Director Renews Contract with Corporation for Term of Years

REGINALD BARKER, one of the best known directors of the industry, has renewed his contract with the Goldwyn Picture Corporation and will direct at the Culver City studios for a number of years.

For two years Barker has been associated with Goldwyn, and the renewal of his contract means that he is to be permanently connected with this company, and will contribute his ideas to the rapid developments being made in the character of photoplays.

The rise of Reginald Barker as a director has been steady. He was born in Scotland and educated there. After a brief stage career as a juvenile he wrote and staged his first play at the age of sixteen. He came to this country and in Kansas City managed his own stock company. Subsequently he became producing director for Henry Miller, Olga Nethersole, Emily Stevens, Robert Hilliard and Walker Whiteside.

With the coming of the motion-pictures Barker turned his talents in that direction. He directed "Stepping Stone," "The Coward," "The Bugle Call," "Shell Forty-Three," "The Thoroughbred," "A Strange Transgressor," and others.

Shortly after the formation of the Goldwyn Pictures Corporation, Samuel Goldwyn induced Barker to cast his lot with the new and progressive enterprise, and he soon took a hand in the direction of the Geraldine Farrer productions as well as two of the Rex Beach pictures.

Willis and Inglis Buy Rights to Stories

The Los Angeles firm of Willis and Inglis have been quietly buying up the photoplay rights to several well known books and short stories. Both Mr. Willis and Mr. Inglis consider their purchases as a splendid form of investment. Apart from their own purchases, they report an increasing sale of the motion picture rights to books and plays and state that this department of their business has increased enormously.

Frank Howard Clark, author of a number of screen stories and recently editor at the American Company's studios, recently joined Willis and Inglis as manager of their book and play department. Among other innovations Mr. Clark inaugurated a continuity service, enlisting the services of several of the best known continuity writers in the profession.

Walthall Cuts Vacation to Make "Confession"

Henry B. Walthall, who is appearing in a series of six big productions being made by the National for the Pioneer Film Corporation, after leasing a villa at Santa Monica, Cal., for a few weeks' vacation, finds that his vacation will have to be postponed, if not given up entirely.

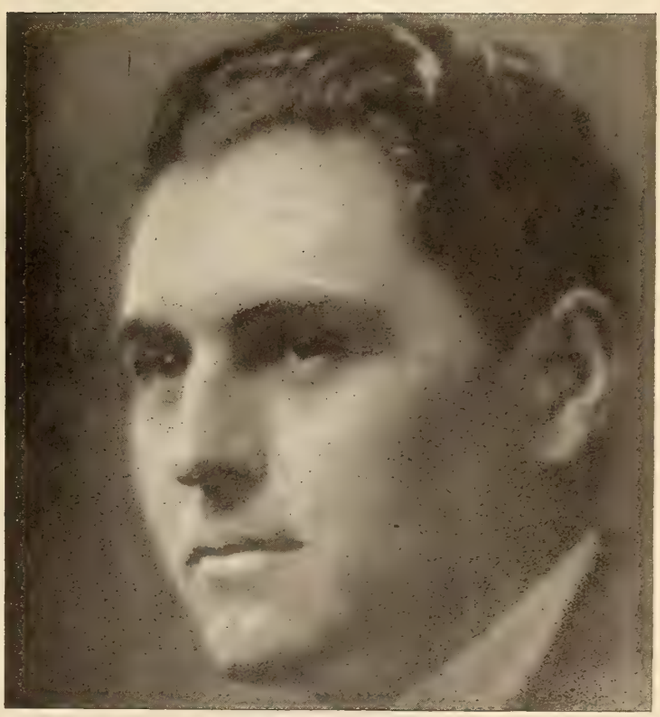
Mr. Walthall is now engaged in making "Confession." According to original plans, six weeks were allotted to this work, but at a recent meeting of the Pioneer and National heads, it was decided to work without a schedule, so that the element of haste would not be present in the production of "Confession."

Mr. Walthall and his company are now busy on exteriors at Truckee and Lake Tahoe. At the latter place has been erected the Roman Amphitheatre, in which is to be staged the scene showing the martyrdom of early Christians. General Manager I. Bernstein is experiencing difficulty in obtaining the twenty lions necessary for this scene.

Returns to Film Work

W. C. Fields, the comedian, is again going to invade the field of motion pictures. He will make a series of short comedies, to be released by a prominent screen concern.

Mr. Fields' comedies will probably be of the one-reel length. This will not be his first appearance on the screen, since, several years ago, he made a series of short reelers which were popular.



JOHN BOWERS

Leading Man in Goldwyn Pictures

Current Release: With Madge Kennedy in "THROUGH THE WRONG DOOR"

Remember the old swimming hole, your kid days and all? Here is Clare Briggs, cartoonist, who will make you re-live such scenes in Paramount-Briggs Comedies

Clark-Cornelius Buys Mutual-Chaplins

Announcement is made that the negative rights to the twelve Mutual-Chaplin comedies have been acquired by the Clark-Cornelius Corporation and that a new edition of the series will be issued in the fall through Exhibitors Mutual.

The principal figures in the deal are William J. Clark, president of Exhibitors Mutual Distributing Corporation, and H. C. Cornelius, vice president of Exhibitors Mutual. The purchase includes foreign as well as American rights.

The series includes: "The Floorwalker," "The Fireman," "Behind the Screen," "One A. M.," "The Pawnshop," "The Count," "The Vagabond," "Easy Street," "The Rink," "The Cure," "The Immigrant," and "The Adventurer."

Sales Managers Named

Two appointments of interest to exhibitors in the respective territories are announced this week by Hiram Abrams in connection with the Chicago and Seattle Distributing Depots of United Artists Corporation.

Cresson E. Smith, in point of service one of the oldest Chicago exchange men, will head the Chicago office of the "Big Four" and Louis W. Thompson who is widely known throughout the Western territory, will be Sales Manager of United Artists' Seattle office.

Pathe News Has Shots of Dempsey Training

Pathe News has secured some exclusive training pictures from the training quarters of Jack Dempsey, who is to battle with Jess Willard for the ring championship of the world. Experts say that they are the best boxing pictures ever taken, considered either from a photographic standpoint or from the fact that here is presented all of the skill and "gruelling" of a real fight.

Fox Branch Manager

Miles F. Gibbons has been appointed branch manager at Detroit for the Fox Film Corporation. Mr. Gibbons has managed offices in Cleveland, Chicago, and Denver.

"Big Four's" Canada Office

United Artists Will Operate Its Own Depot for Distribution in Toronto

PLANS have been perfected whereby United Artists Corporation will distribute its productions of Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith through its own offices in Canada. Hiram Abrams made announcement of the decision.

There has been much speculation regarding the Canadian distribution of the "Big Four" pictures, but up to this time the company has made no statement of its plans. All rumors and reports that have been circulated have been absolutely unofficial and as will be seen from this present statement, entirely without foundation.

United Artists Corporation has selected the city of Toronto for the establishment of its first Canadian Distributing Depot. Pictures will be released in Canada simultaneously with their release in the United States. This means, therefore, that the company's first release, a Douglas Fairbanks Picture, will be made public on September 1 in Canada, just as it will be on this side of the border.

It is pointed out by Mr. Abrams that the handling of United Artists Corporation's releases will be identical both in the States and in Canada. The same strong, central policy making impossible any outside control over the releases of the "Big Four" will be exercised in Canada, too. It has been made clear in previous statements that United Artists Corporation will at all times and in all places handle its own products.

A. C. Berman, well known in New England and New York, has been appointed sales manager of the Toronto Distributing Depot of the "Big Four."

Many Join United Theatres

Sixty-two New Members Announced in Week, Including First Run Theatres

WITH the accession this week to its ranks of the Strand and Orpheum Theatres, Cleveland, Ohio, United Picture Theatres of America, Inc., adds another important increment to its list of first run houses.

Paul Gasdanovic, proprietor of the two theatres in question, has taken a full seven share stock membership in President Berst's organization and will play each successive United release in either the Strand or the Orpheum.

In possession of the maximum number of United shares permissible under its constitution, namely seven, this prominent exhibitor is enabled to present United Productions for the full week's run, the number of days corresponding to the number of shares.

The Strand and Orpheum, among the many representative Cleveland picture theatres, have the distinction of being the biggest advertisers in that city, a fact which will give United a great vogue in Cleveland and do much toward publicizing its productions in the surrounding territory. Many suburban and nearby town theatres, following the lead of the Orpheum and Strand, are expected to align with President Berst's organization, it is reported.

United members reported as increasing their shares last week include: Thomas Saxe, Milwaukee; N. Lapage, Superior, Wis.; Dye, Ford & Rogers, Amarillo, Tex.; S. J. Osika, Burley, Idaho; Reading Amusement Co., Reading, Pa..

Sixty-two new United members are announced by that organization for one week. This Cleveland first run further strengthens United's list which already includes many important exhibitors and theatre chains.

Show "Lost Battalion" Soon

Argonne Spectacle by MacManus Will Have Washington Presentation July 1

INITIAL showing of the MacManus production "The Lost Battalion" will be held July 1 under the auspices of the National Press Club at Washington.

Scores of notables have signified their intention of attending, among them Vice President Marshall, officials of the War Department, members of the Cabinet, Senators, Ambassadors and the legislative correspondents of the three hundred leading newspapers of the country. The showing before the notables of the nation is a challenge to criticism. There is no gloom in the picture and through it runs a story of freshness and charm.

Besides Major General Alexander and Lieut. Col. Whittlesey, Major George McMurtry, Captain William J. Cullen, Lieut. Arthur McKeogh also appear in the production.

The ordnance used was the ordnance the Lost Battalion fought with, and guns, particularly the machine guns with which the Germans kept up an incessant fusilade were captured trophies, brought back by the victorious Whittlesey heroes.

White Likes Film Version of His Novel

Stewart Edward White attended the first showing of the film version of his novel "The Westerners," held in Los Angeles, and on returning to his home near San Francisco, wrote Benjamin B. Hampton, the producer, who will release the picture through W. W. Hodkinson, a letter stating that in every detail "the picture is the book" and is altogether a notable achievement.

Sawyer Discusses S-L Plans with Showmen

Arthur H. Sawyer, of S-L Pictures, has returned to New York, following a three weeks' trip throughout the South in the interests of "Virtuous Men." During his work Mr. Sawyer disposed of several states for the S-L production and made arrangements with several of the leading newspapers of the South for an advertising campaign in behalf of the feature. Aside from the sales made of "Virtuous Men," the S-L executive took the trip to secure opinions from leading exhibitors relative to a new production to be made by S-L Pictures. Carrying out a pre-arranged plan he laid the entire details of story, star, director and exploitation methods to be used before several hundred exhibitors gathered at the meeting and dinner of the Southern Exhibitors' Association at the Ansley Hotel, Atlanta, Ga.

The S-L idea of giving direct aid to the exhibitor by sending special men to co-operate in the exploitation of first run presentations, with the resultant radiation of this exploitation throughout the territory, was enthusiastically received by the assembled showmen.

"Sunnyside's" Quality

The humorously pathetic strain paramount in Charlie Chaplin's latest First National comedy, "Sunnyside," is receiving praiseworthy attention at the hands of critics and public.

Unquestionably, the critics declare, Chaplin has introduced a degree of comedy-pathos capable of holding strong audience interest, funny to the extreme, and decidedly beneficial to a class comedy in that it removes the picture from the slap-stick variety and places it among the humorous events happening in real life.

Distribute Brady Film

"His Bridal Night," Alice Brady's latest Select Picture, which Select officials last week declared to be the best attraction Miss Brady has ever made, is now being distributed by the Select Exchanges. This production is the last of the string of Select Pictures for June, the others having been Constance Talmadge in "Happiness a la Mode," in which she is presented by Lewis J. Selznick, and Thomas in "Upstairs and Down."

Capt. William J. Cullen, former New York lawyer, member of the original "Lost Battalion" and seen in the MacManus presentation

Metro executives and district and exchange managers, who held their fourth annual convention in New York City, at which the corporation's plans for the year were outlined

Pathe Finishes "Great Gamble," New Serial

With the filming of two big scenes last week, Director Joseph A. Golden completed work on the Western Photoplays serial, "The Great Gamble," co-starring Anne Luther and Charles Hutchison, which is to be released by Pathe on August 3.

In the first of these scenes Mr. Hutchison was required to climb a steep embankment on a motorcycle and race after a speeding train. On catching up with the train, the "stunt" star, at sixty miles an hour, leaped from the saddle to the rear platform, leaving a perfectly good motorcycle to dash out its brains against a boulder beside the roadbed.

The second "stunt" scene showed Mr. Hutchison, as the hero, being pursued across the roof of a five-story building. In his efforts to escape, he swung from a gutter which pulled loose from its fastening along the eaves and left him hanging far out in the air. Some delicate climbing was necessary to enable the star to reach solid ground again.

Great Wind Storm?—By Aeroplane Motors

A scene in "A Man's Fight," the forthcoming vehicle of Dustin Farnum, distributed by United Picture Theatres, Inc., during which a wind storm wreaks havoc almost unbelievable, is described in advance by Mr. Farnum, who has foreseen the inquiries which will follow exhibition.

During the action a "drunk" is blown off his feet, a Chinese laundryman has his wash blown out of his basket, heavy articles apparently take wings, and such incidents rouse curiosity in the minds of the picture goer.

Mr. Farnum has explained that two powerful airplane propellers anchored, with engines and all on wheels just outside of the range of the camera, "raised the wind."

Fox Comics in Demand

Continued heavy bookings are reported on the issue of "The Lucky Thirteen," the Fox Sunsine comedies. Five hundred and eighty bookings are reported to date, with the bigger houses in the forefront of those signing.

Jans Sells Many Territories

Ham and Bud Comedies and Tom Mix Westerns Reported Selling Rapidly

TWENTY-ONE territories have been sold to as many prominent states rights buyers on Tom Mix single reel westerns and Ham and Bud one-reel comedies, according to reports received from F. E. Backer, general sales manager of Jans Productions, Inc., owners of the world's rights, and a recent addition in the ranks of independent buyers of negatives for the entire world.

"Stingaree" is the latest acquisition of the Jans concern, and is described as a stirring serial of thrills. Buyers in foreign countries, as well as domestic buyers, are said to be keenly interested in the rapid development of the world wide film market installed by H. F. Jans.

On the Tom Nix single reel westerns the following territories have been disposed of to the state right exchanges respectively named: Doo Lee Film Company, Inc., Syracuse, for Northern New York State; Special Attractions Film Co., 145 West 45th street, New York City, for Greater New York and Westchester County; Modern Film Company, 729 Seventh Avenue, New York City, for Northern New Jersey; Electric Theatre Supply Co., Philadelphia, for Eastern Pennsylvania and Southern New Jersey; Craft Film Service, Pittsburgh, for Western Pennsylvania and West Virginia; Baltimore State Rights Film Co., for Delaware, Maryland, Virginia, District of Columbia; Standard Film Service Co., Cleveland, for Ohio, Kentucky, Michigan; Unity Photoplays Co., Chicago,, for Illinois, Indiana, Wisconsin; B. N. Judell, Inc., Minneapolis, for Minnesota, North and South Dakota; Sterling Film Corp., Omaha, for Iowa and Nebraska; First National Film Co., Kansas City, for Missouri and Kansas; R. D. Lewis Film Corp., Oklahoma City, for Texas, Oklahoma, Arkansas; Southeastern Pictures Corp., Atlanta, for Tennessee, North and South Carolina, Georgia, Alabama, Florida.

Ham and Bud one-reel comedies are sold as follows: Savini Films, Inc., Atlanta, for North and South Carolina, Georgia, Florida, Tennessee, Alabama; Crescent Film Co., Kansas City, for Kansas and Western Missouri; Magnet Film Exchange, New York City, for Greater New York and Westchester County; Standard Film Exchange, Pittsburgh, for Western Pennsylvania and West Virginia; Capital Film Service, Washington, D. C., for Delaware, Maryland, Virginia, District of Columbia; Strand Features, Detroit, for Michigan; Unity Photoplays Co., Chicago, for Indiana, Wisconsin and Northern Illinois; Standard Film Corp., St. Louis, for Eastern Missouri and Southern Illinois.

Finish Location Work on Lewis' Picture

Select Pictures Corporation announces that Mitchell Lewis, whose current attraction, "Jacques of the Silver North," is now being distributed, has completed the location work on his forthcoming Select Picture, which is announced under the working title of "La Rue of the Strong Heart," and has returned to the Brunton Studio in Los Angeles where the interior scenes will be made. For the last three weeks Mr. Lewis, Director Robert North Bradbury, and Mr. Lewis' company have been stationed at the head of the Columbia River in Washington.

National Board Passes "My Little Sister"

Endorsement by the National Board of Review of "My Little Sister," upholds the impression strongly felt by Fox officials that this picture, in which Evelyn Nesbit is starred, while a vivid exposure of the danger to young girls in a great city, is yet handled with refinement that will win approval from all.

It is believed that its presentation, and the educational lessons taught, will receive the endorsement of women's clubs and reform societies, as well as the ordinary public citizen, in all communities.

Guessing Contest Upon "Virtuous Men"

Since the release of "Virtuous Men" on a state right basis some time ago, Arthur H. Sawyer and Herbert Lubink, sponsors for the production, have been in receipt of many letters from exhibitors, querying as to the exact meaning of the title. In order to answer this question and at the same time further exploit the publicity possibilities of the title "Virtuous Men," S-L Pictures has decided to inaugurate a guessing contest among the exhibitors of the country. Special prizes will be given for the best answer defining the meaning of "Virtuous Men" as applied to the S-L production starring E. K. Lincoln.

This contest will be directed by Bert Ennis, Director of Publicity. The prizes will consist of articles useful to the exhibitor in the maintenance of his theatre. The contest will open on the first of July and run for one month.

Book American Comedy for Extended Runs

William Russell's comedy, "Some Liar," picturized from the Green Book story by James Oliver Curwood, is chalking up a number of extended bookings. Among the larger theaters which ran or will run the picture for a solid week are the Tivoli in San Francisco, the Strand in Washington, D. C., Ray's Garden in Los Angeles, the American in Denver, the Gaiety in Cleveland, the Olympia in Boston, the Plaza in San Diego, and the Strand in Newark, N. J.

Four-day runs are recorded for houses like the Columbia in Pittsburg, the Mission and the Class A in Seattle, the Blue Mouse in St. Paul, and the Columbia in Portland, Ore.

First Jose Film Named

Joseph M. Schenck announces that the first picture for the Edward Jose Company will be "Mothers of Men" by Denny William Warner and De Witte Kaplan.

Mr. Jose will start work on June 26 and is now engaging the cast. He is collaborating with Charles Whittaker on the scenario which will be completed shortly.

Marguerite Clark Has a Comedy in "Girls"

Marguerite Clark's new Paramount picturization of "Girls," the light comedy by the famous late American playwright, Clyde Fitch, is released June 29. This is Miss Clark's first Pacific Coast production in four years.

Miss Clark plays the role of Pamela Gordon, a charming little girl who has vowed an everlasting hatred of all men because a certain one whom she thought she loved, had jilted her in her younger days. She and two girl companions form a man-haters' club and put a little sign above the door which reads, "No man shall cross this threshold."

Walter Edwards directed. The leading male role is played by Harrison Ford, and the supporting cast also includes Lee Hill, Thomas D. Persse, Virginia Foltz, Tom Ricketts, Clarisse Selwyn and Arthur Carewe.

Fred Stone Begins on First Independent

Having completed the most successful season in his long stage career, Fred Stone is well into the first screen play of the Fred Stone Productions. It is the picturization of "Billy Jim," a big story of the West by Jackson Gregory that was printed in one of the popular magazines.

The magnitude of the story is indicated by the scope of locations used in the filming—the entire west from Southern California to the heart of the Canadian Rockies. The company is now at Lake Louise, British Columbia,

A company of more than fifty persons accompanied the star on the four day journey by rail and boat and again by rail, from Los Angeles to the mountain location. Manager Andrew Callaghan was in command of the expedition with Director Frank Borzage in charge of the cinema activities of the company.

Lila Lee in Dramatic Role in New Picture

Never before, it is said, has Lila Lee, the young Paramount star, been furnished with such a fine opportunity for the display of her dramatic talent as in "A Daughter of the Wolf," her new Paramount picture, released June 22.

Heretofore the roles enacted by the little star have been more or less of a lighter nature. But in "The Daughter of the Wolf," the role of a little motherless daughter of a rough and wary fur smuggler of the Far North, is one which requires the exercise of the powers of dramatic interpretation.

Raymond Hatton, Roy Diem, Dick Wayne, James Mason, Jack Herbert, James Neill and Clyde Benson are among the players who appear in the cast.

Some of the "boys" in the Robertson-Cole production, "The Good Bad Woman." The youngest is 54 and the oldest is past 91. The wig makers of the West Coast were not consulted for make-up

Change Blackton Film Title

First Release of Newly Formed Company Will Not Have Bryan in Cast

J. STUART BLACKTON, president of the recently organized corporation, the J. Stuart Blackton Feature Pictures, Inc., announces that title of the first release by the new company has been changed from "Moonshine" to "Moonshine and Shadows." This change has been made by the producer not only because of his recollection that the first title had previously be used on the screen but also because on consideration he decided "Moonshine and Shadows" is a more appropriate title for his production.

Incidentally, Commodore Blackton has issued a firm denial of all the rumors, published and verbal, to the effect that William Jennings Bryan appears in "Moonshine and Shadows." As the title indicates, the story and scenario written in collaboration by the producer and Stanley Olmsted, has to do with the timely question with which Mr. Bryan's name is often connected, but it is emphatically stated that Mr. Bryan not only does not appear in the production but also had nothing whatever to do with it. "Moonshine and Shadows" is a fictional feature on a timely theme, made by Commodore Blackton for his new company independently and not under the auspices of any association or interest.

Sylvia Breamer and Robert Gordon are the featured members of the cast of "Moonshine and Shadows," with important roles played by Eddie Dunn, Lefty Alexander, Violet and Charles Blacton, Fanny Rice, Julia Swayne Gordon, Margaret Barry, Van Dyke Brooke, Louis Dean, Robert Milasch, Jay Strong, Slim Rube, Frank Hilton, Anne Perry and Leo Delaney.

Select Favorites Come in July

Norma Talmadge and Clara K. Young Programmed in Two New Productions

TWO strong attractions are promised by Select for July in the latest photoplays of Clara Kimball Young and Norma Talmadge. Miss Young, appearing once again at the head of her own company, is seen in "The Better Wife," while Miss Talmadge, supported by a strong company of players, is presented by Joseph M. Schenck in "The Way of a Woman."

July being a good month in which to appreciate the charms of feminine beauty, Select avers that never have Miss Young and Miss Talmadge, respectively, appeared upon the screen in such stunning array as in these two midsummer releases.

Miss Young's picture is one of those entertaining affairs concocted of high society, low-cut gowns, misunderstood promises, faithful loves and hearts that break and break but keep on beating. The scenes are laid in England and on the Continent. Those on the "inside" who have seen the picture declare that it goes Miss Young's last production, "Cheating Cheaters," one better.

In "The Way of a Woman," Miss Talmadge has been fitted by Eugene Walter with a vehicle which he has carved from his successful stage play, "Nancy Lee."

TO SCENARIO WRITERS

The Creation Film Co. invites you to submit to them high class Comedies or Series and Dramatic Serials

CREATION FILM CO., CLIFFSIDE, N. J.

Care Scenario Dept.

Co-Stars Complete Capellani Production

The negative of "The Unknown Dancer," which is the first production just completed by Director George Archainbaud for the Albert Capellani Productions, Inc., under the personal supervision of Albert Capellani, in which June Caprice and Creighton Hale have been co-starred, has been delivered to Pathe and definite date for the release will be announced shortly.

As previously announced, "The Unknown Dancer" is an adaptation from the French play "Le Danseur Inconnu," by Tristan Bernard. In transplanting this piece to the screen, Mr. Capellani, together with Miss Peggy McCall, of the Capellani Scenario Staff, have so molded the story that its French atmosphere and settings have been entirely eliminated and under Mr. Archainbaud's directorial wand, "The Unknown Dancer," as it now appears, is an American society comedy drama.

The supporting cast includes Charles Coleman, Edwards Davis, Alfred Hickman and Katherine Johnson and others of equal prominence.

Universal Animal Comedy Released July 6

The first of the Joe Martin animal comedy series titled, "Monkey Stuff," will be released the week of July 6. Universal promises exhibitors as well as the public a treat in the comedy field of motion pictures. Joe Martin is an orang, assisted by two other capable animal actors, Caesar the Lion and Joe is Charley the elephant. The persons on the supporting cast are: Harry Lorain, Phyllis Allen, Beatrice Lovejoy, Harry Burns, and Lucille Smith.

Further Broadway Run

"Broken Blossoms," the D. W. Griffith production based on the narrative of "The Chink and the Child," from Thomas Burke's "Limehouse Nights," last week entered upon its seventh week at the Geo. M. Cohan Theatre. Because of the success of this offering other productions in the D. W. Griffith repertory season have been postponed, although arrangements now are complete for presentations of "The Fall of Babylon" and "The Mother and the Law."

Stuart Holmes, lead in Frank G. Hall's picture, "The Other Man's Wife"

Special Service Section on

Bryant Washburn in "A Very Good Young Man"

THIS might be called a farce, but exhibitors who expect to get the most out of Bryant Washburn in "A Very Good Young Man," should know a lot more about the picture than that. The fast-moving stuff should be put over in your exploitation and the happiness angle should be brought out strong.

You are going to take advantage of the popularity of the star and we would advise you to say that *this is an even funnier one that "Skinner's Dress Suit," in which Bryant Washburn scored probably his biggest comedy success.* It's light and frothy, but still there are so many surprising turns that it holds the interest to the end. You can tell the public that this will remind one of the old Hoyt comedies.

Another point to play strong is the supporting cast. You have here Helen Eddy, Helene Chadwick, Julia Faye and Anna Q. Nilsson, all players with large followings, as the girls of the picture and Noah Beery, Charles West and Edward Burns among the men while among the best known players in roles of elder women are Sylvia Ashton and Jae Wolf. *It will certainly be no mistake to list the entire cast of this one in the greater part of your advertising.*

This should not prevent your playing the name of Washburn strong. You should use either a picture of him alone or with one of the girls who plays a prominent part. The title should be only secondary and there should be an adequate selling talk, getting over the meat of the picture. *It's not enough to tell them that it's funny. Give them some of the reasons why.*

THIS is the story: LeRoy Sylvester, assistant at the local library, is such a good young man that there's not even a whisper against him. But that's the trouble, for the mother and sister of Ruth Douglas, LeRoy's sweetheart, are afraid of a man who is too good before marriage and that they point out to her that they always break out afterwards, and then the whole life of the wife is ruined. Against her heart she is convinced that her mother is right and so she tells LeRoy: "All good men break out after marriage. Grandfather flirted, father gambles and uncle drinks. I don't trust you; you are too good."

In contrast with LeRoy is shown Ruth's sister's sweetheart, a typical bully who drinks, lights his match on the back of a chair and rumples up the hair of the good natured LeRoy with impunity. But there enters the scene, unbidden to Ruth's birthday party, Osprey Mandleharper, flirtatious daughter of the lady undertaker just across the street, who, after trying to vamp all the men, takes in the situation, and with Ruth's refusal LeRoy determines that he has to "have a worst." And so, after a swig of whiskey and with the girl consenting to "the worst," he knocks out the bully before the whole party and they leave arm in arm—to the astonishment of all the rest and the great grief of Ruth.

Off to the Commanderbilt, the swell hotel of the rapid set, they go and there is a lot of comedy stuff before LeRoy registers with the undertaker lady as man and wife simply because they cannot get admission to the Babylon Gardens unless they are guests of the hotel.

DETECTIVE BLOOD, in a disguise that fools no one but himself hunting the jewels that have been stolen from one of the rich guests, Mrs. Van Zant and he is also conniving with Viva Bacchus, an actress who is threatening to sue Adrian Love, a rich youth for breach of promise. In the hotel elevator LeRoy's flirtatious activities are aroused and he continues it after Viva meets Love and his mother for the settlement of the case at one of the tables. Then he follows the girl from the room to continue the affair, but suddenly Viva discovers that she has been robbed of the bonds that she has just received in the settlement.

The elevator is jammed and when the detective shouts that they are covered and are going to be searched, Love asks LeRoy to care for a marriage license for him and another girl that Viva may not learn the truth, Johnny Binks, an impecunious guest, presses on him a strange package and even the elevator boy makes him take his pack of cards and dice. LeRoy wants nothing better than to be arrested and especially to have the "goods" found on him, though the other three think that they are using him for an easy mark.

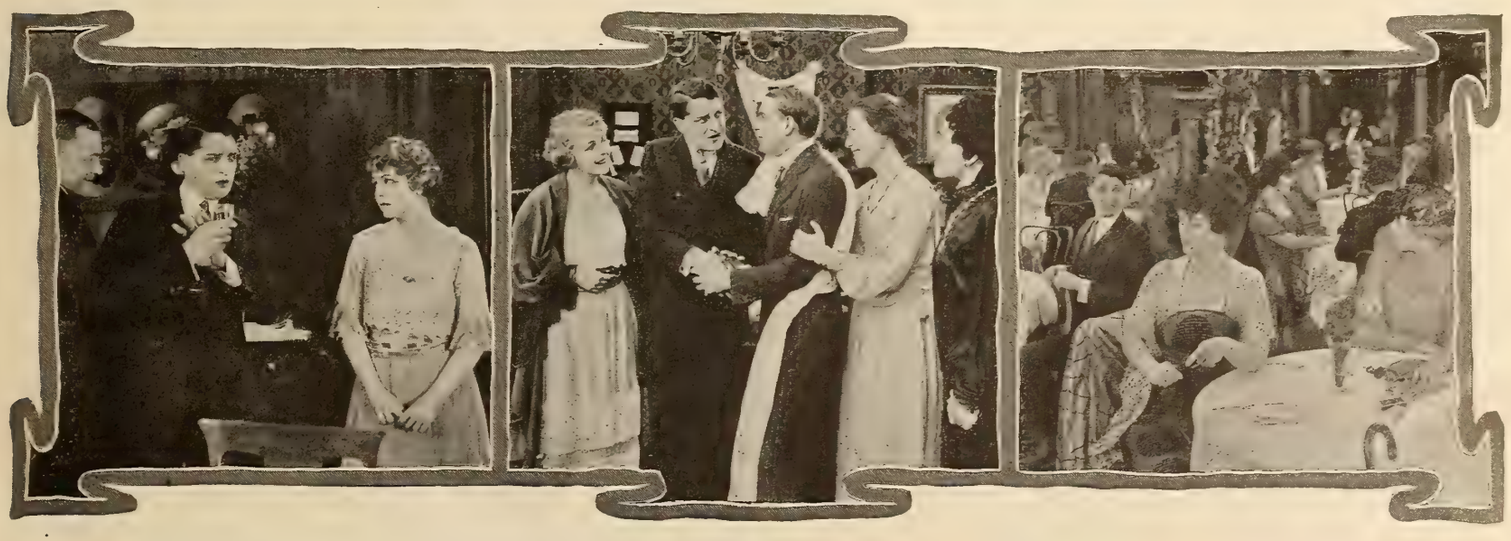
The elevator comes down just as Viva discovers that she hasn't lost the bonds at all so the search and the arrest are off. Then the men demand the return of their belongings, but LeRoy declares that they borrowed his virtues for the moment and that now he intends to borrow their vices until tomorrow.

VIVA is all aroused by the paper which Love doesn't want her to see and pleads with LeRoy to show it to her, but he promises that if she will take him to a gambling house he may show her. Thence they go and LeRoy promptly phones the police hoping that he will be arrested in the raid. In the meantime he wins large sums and the proprietor pays him to leave the place. But before he does he shows Viva the stolen jewels, which Binks had handed him, and the girl writes a note to Mrs. Van Zant telling her where they may be recovered and giving the address of the lady undertaker.

And there all the leading characters go. Osprey has been rescued from the restaurant where she was deserted by LeRoy with the dinner check on her hands, by Binks with whom Osprey has now fallen in love, and who is seeking to recover the jewels he stole. Detective Blood is after the jewels, too, and hopes to get a clue and the pair of them are hidden one by one by Osprey in the disguise of corpses when Viva and LeRoy arrive. There comes, too, the police who only thank LeRoy for tipping them off to the gambling house and when the latter produces the necklace and Blood is about to arrest him when Mrs. Van Zant arrives to claim the jewels and forbids the arrest because LeRoy has recovered them for her where the detective failed. Love is there to thank him for keeping the paper and preventing his marriage to the wrong girl, because he has found that he really loved Viva and Binks is delighted that LeRoy has saved him from his first crime and has shown him true love in Osprey. And then—then Ruth is on hand to claim him back.

THIS is a picture that you can give almost any sort of surrounding, but especially for the summer season we would advise lightness all the way through and never for a moment would we get serious in the exploitation. Rather than use anything of the teaser stuff, we would devote this additional space to the newspapers, increasing the selling arguments and continuing these during the run of the picture.

The title is not likely to suggest in the minds of many that there is anything of the reform stuff about this, but still we wouldn't take any chance on that. And don't go to any offensive opposite in reflecting on good people, because you are likely to make enemies out of a lot of people.



Left, the very good young man spurns liquor; but at the right, he's turned to a flirt; but in the center all is lovely in the end

At left, LeRoy gives the bully a dose of his own medicine; center, he courts arrest in the gambling house, and at right, he's a winner every time he tries

How to Get Whole City Talking About the Fun in This One

THESE Special Service Sections are written with the purpose of suggesting to exhibitors how to get the most out of pictures that they have booked. They are prepared after studying the pictures and the best way of exploiting them. Won't you let us know any use that you made of suggestions printed here and the original ideas that you have used in putting over this picture?

YOU can get most of the selling argument on "A Very Good Young Man" right from the titles themselves and this is always a mighty conducive thing to word of mouth advertising, for people who have seen that language in your advance advertising and then get it on the screen are more apt to boost the picture along those lines.

Leave the story up in the air. There is a real story here, but after all it is not so much the story itself as the way that it is presented and you can do little more than suggest the comedy possibilities, and at the same time leave a certain element of suspense. If "Skinner's Dress Suit" played either in your theatre or your town we would advise the line:

"Funnier than 'Skinner's Dress Suit.'"

That's better than a ton of adjectives. Then get into the selling argument:

"LeRoy Sylvester was just about the model for all young men. In fact that's what was the matter with him, and his sweethearts, mother and sister kept pointing out to her that the men who are too good before marriage always break out afterwards.

"She was convinced against her will. Even the Ouidja board told her that he had never done anything wicked, and so she told him: 'All good men break out after marriage. Grandfather flirted, father gambles and uncle drinks. I can't trust you—you're TOO good.'"

"But LeRoy sure did love that girl and he determined that if she wouldn't marry him without knowing the worst, there must be a worst for her to know. So an actress, a thief, a hotel detective, drink and gambling houses got all mixed up with him in his efforts to be wicked—but he was balked with every turn. How? If we told you it would only spoil your laughs. Don't laugh too long, each chance you get, or you won't be able to keep up with them."

ANY time you can get the girl element in strong, all the better so long as there is nothing suggestive about it. This picture is entirely clean, but still it has plenty of "pep" and that is the angle to which attention should be given. Then try:

"Ruth dearly loved LeRoy, but she was afraid to marry him, for everyone told her that men who were good before marriage always broke loose afterwards. Ruth, she longed to discover something wicked in his past, but it simply wasn't there.

"So LeRoy determined that he would mass all the wickedness in the world. He took a drink of liquor, that he had always spurned before, knocked out the bully whose insults he had always endured and then fled from the party with another girl, leaving the astonished Ruth behind.

"He flirted with an actress, got possession of another man's papers and a rich women's jewels, gambled—and always won—called the police and tried to get himself arrested—but all he got was thanks. He put on the speed and there was something happening every minute—an avalanche of laughter for you. There's a real story here—a farce comedy that means something."

And this:

"Lots of married men spend the first years of wedded bliss, hiding their pasts, but here is a youth who couldn't get his sweetheart to consent simply because he didn't have a single stain on his career. So he determined to set out to get the most lurid record that the big city could afford. If you and I had done one-tenth of the things that he did we'd find ourselves in jail for life.

"But getting arrested was the thing that he wanted more than anything else, and every time he started out to do anything wrong he ended up by doing just the thing that brought him praise. Even when he summoned the police to arrest himself they merely came with thanks. No use? Lots of it. He won the girl. And for you? Listen, if it were possible to fill our theatre with people who'd never laughed before you'd hear the noise a block away."

THEN here are some short ones:

He was reputed to be the best young man in the city, and when he found it barred him from his sweetheart he tried to be the worst. He drank and he gambled, he flirted in public places and hid stolen jewels—but all he got was thanks, because everything that he did in his mad desire for a 'past' was just the right thing. That's what makes it just the funniest of all films."

"He'd been good all his life—and it only brought him the refusal of the girl he loved and who loved him. She was simply afraid that the 'wild oats' would be sown after the marriage. So he determined to set that right by gathering in a fine young crop. He tried hard enough—but he simply couldn't get away with it and he remained a very good young man—after being just about the funniest character that you've ever seen on the screen."

"Here was this young man whom everyone said was simply too good to be married in a public gambling house with the police on the way. In his pockets reposed a rare stolen necklace. The thing he was hoping for was to get arrested. Did he? He did NOT. For everything that he tried to do in the way of being bad was just the right thing in the end—so the girl had to succumb and marry the very good young man."

"His sweetheart had just refused him. She told him that he was too good to be true. So he set out to be the worst ever. Things began to look black for him, but every time he was just about to succeed and get himself into trouble the wrong things turned right and he only got thanks and blessing. And what you'll get is lots of action and laughs that we haven't been able to count yet."

THIS picture offers unusual possibilities for musical stunts. Most of it should be light and airy or with burlesque effects and the cues are so plain from the title that a musical score is almost unnecessary.

As a prologue you can use one of the lighter love songs or character songs from some of the comic operas, the more popular the selection the better. A stage setting representing a cabaret scene could be well used and then this theme can be carried through the picture as the secondary one for Viva Bacchus. "Rings On Her Fingers, Bells On Her Toes," the Blanche Ring success, sung by a girl in chorus girl garb and dancing would be a hit.

Use a lively selection through the titles and then have the orchestra tacet with the title "Hush-sh-sh, You're about to enter a public library." This should continue through to the place where we are introduced to Washburn and the girl and here the real theme should be introduced and there is none that fits better than "Dearie," "Kiss Me Again," or "A Little Love, a Little Kiss."

Where the bully is used "He Was a Devil in His Home Town," may be used and then with the scene where the undertaker's daughter begins to vamp the bully and through the scenes that follow with her "Oh, Lady, Lady," may be used. Where the music is shown on the screen "The Curse of An Aching Heart," is shown that should be played burlesque with piano and trombone, just a bar or so.

There is a scene where Washburn almost enters the ladies' rest room and here "He Walked Right in and Turned Around and Walked Right Out Again" is appropriate. Of course the Hawaiian effects for the hula hula dance is obvious and for the scenes with the thief and where Washburn tries to get into trouble use the mysterioso accentuated with cornet or trombone, or something like "That Creepy Weepy Feeling."

We have already suggested the theme of Viva which should be started when Washburn tried to flirt with her. The real theme will not come back until the end of the picture.

In and Out of West Coast Studios

By J. C. Jessen

Vitagraph News Bits

THE Vitagraph studios are under process of reconstruction and enlargement. Carpenter shops, new stages and cutting rooms are among the buildings now under way.

The Bessie Love company, under the direction of David Smith, is at work on the production of "Over the Garden Wall," taken from the novel by Milicent Evison. Allan Forrest appears in the role opposite Miss Love with a supporting cast including Ann Shafer, Otto Lederer, Jay Morley, Myrtle Reeves, Willis Marks, James Blackwell, Edward Hearn and Truman Van Dyke.

Larry Semon is at work on one of the biggest pictures of his Vitagraph career. In its production a set has been constructed with stage, orchestra pit, dressing rooms—everything necessary to stage a legitimate production.

Earle Montgomery and Joe Rock are making a tramp comedy of the Nat Wills type.

The Antonio Moreno-Carol Holloway company has finished the last of their "Perils of Thunder Mountain" serial scenes to be made at the studio and have left for Trukee, Cal., where they are to make the concluding episodes of the chapter production.

The William Duncan Serial company is still at Huntington Lake making the first episodes of their current production.

Universal Newsettes

LYNN Reynolds and a company of sixty players this week left the U lot for McCloud, California, where he is to make exterior scenes for "The Brute Breaker," a six-reel story of the French-Canadian logging camps, written by Johnston McCulley. Frank Mayo and Kathryn Adams appear in the leading roles.

Eric Von Stroheim has completed "The Pinnacle" and is cutting and titling it at the U studios.

With Pete Morrison and Magda Lane in the leading roles, George Holt is producing a two-reel western melodrama entitled, "A Desert Wooing." The story was written by Harvey Gates.

The Marie Walcamp company has returned from Sonora, Cal., where they went to make exteriors for the "Tempest Cody" series of western melodramas, and this week began the production of the final of these productions at the U plant.

Under the direction of James W. Horne, James J. Corbett is at work on the sixteenth episode of "The Midnight Man" serial, Kathleen O'Connor appears opposite Corbett.

William Campbell has completed the third of his animal comedies, "Wild Lions and Loose Bandits."

Jack Ford is making the final scenes of his latest Harry Carey western, "Jim of the Rangers." Gloria Hope, Claire Anderson, Joe Harris, Vesta Pegg, Ted Brooks, Jannie Lee and Jack Woods comprise the supporting cast. H. Tipton Steck prepared the scenario from the story by G. B. Lancaster.

The Monroe Salisbury company is at Tobin, Cal., where under the direction of Rollin Sturgeon, they are making exteriors in the production of "Sundown Trail." Alice Elliott, Beatrice Dominguez, Carl Stockdale and Clyde Fillmore are among the supporting cast.

Paul Powell has cast his next production, "Common Property," and is making ready to start shooting. The story was written by Elliott Clawson and will be made with an all-star cast including Colleen Moore, Robert Anderson, Johnnie Cooke, Arthur Maude, Nell Craig, Richard Cummings, Robert Lawler, Frank Lee and Arthur Jasmine.

George Seigmann is producing a screen version of Sada Cowan's play, "Playing the Game," with Fritzi Brunette, George McDaniels, Fontaine La Rue, Sam De Grasse, Harry Springler, and Edward Cecil in the leading roles.

At the Ince Plant

UNDER the direction of Fred Niblo the Enid Bennett company is at work on a story written by Eugene B. Lewis under the title, "The Gay Miss Fortesque." The cast chosen thus far includes Milton Sills, Irving Cummings, William Conklin and Theodore Roberts. Two other principals are yet to be named.

It has been decided that upon the completion of "L'Apache" which the Dorothy Dalton company is at present making in New York, under Joe De Grasse's direction, that unit will be held in the east to make a second production. The script has been written and approved, but thus far it has been given no title.

Seemingly Fay Tincher, now in Christie comedies, has naught to worry her

Douglas MacLean and Doris May are at work on a screen version of Mary Roberts Rinehart's story, "Twenty-Three and One-Half Hours' Leave." The story is founded upon a private's bet that he will eat hot muffins at the captain's table.

Charles Ray is making ready to start work in another Ince production. Margery Wilson, who will be remembered for former work with Ray, William S. Hart and other Ince players, has been cast for the leading role opposite Ray in this offering.

About Metro Players

BERT LYTELL, Viola Dana and May Allison have completed the last of their program pictures and are resting before taking up the work of making the first of their subjects for the "fewer and better pictures" Metro policy.

A. P. (Billy) Younger, recently mustered out of the army, this week joined the Metro scenario department and is at present cutting and titling a recent production. Prior to joining the army, Mr. Younger was with the Universal and Triangle companies.

For screen purposes, the title of Will Irwin's story as it appeared in the Saturday Evening Post, "Free," has been changed to "The Uplifters." May Allison appears in the stellar role of the production which is now being cut and titled.

The final scenes of "The Microbe," the latest Viola Dana production to be completed at the Metro studios, were made in Los Angeles' Chinatown several nights this week. The picture was made under the direction of Henry Otto from June Mathis' adaptation of the story by Henry Altimus.

Under the direction of John Ince, Emmy Wehlen has completed the last of her program pictures for Metro, "A Favor for a Friend." The story was written by Luther A. Reed and staged with Jack Mulhall, Hugh Faye, Joseph Kilgour, Effie Conley and Harry Todd in the cast.

Here and There

PEGGY HYLAND has just completed a picture for Fox entitled, "Cheating Herself."

Tom Mix has finished "High Speed," his latest picture for the Fox corporation.

After completing a Madlaine Traverse production, "Rose of the Wilds," Harry Millarde has left for New York, where he is to spend his vacation. He will return to the western Fox Studios in August to resume production.

Frankie Raymond, known to theatre-goers of a generation ago as the girl who made "The Alabama Coon" famous, as well as for her work in juvenile roles with the American Extravaganza company, has been engaged by the Brentwood company to play the role of Florence Vidor's mother in King Vidor's current production. "The Other Half." Thomas Jefferson, son of the late Joseph Jefferson and an actor well known to the screen, has also been engaged for this production. His is the role of country newspaper publisher who will not sacrifice his love of truth for money.

Upon the completion of his work in Brentwood's "The Other Half," Charles Meredith is to go over to the Marguerite Clark company.

Under the direction of William Seiter, Mr. and Mrs. Carter De Haven have completed another of their National comedies, entitled, "Close to Nature."

Unable to accommodate their production activities to the studio space at the Gower street studio, President William Parsons and Production Manager Isadore Bernstein have completed negotiations with William Clifford, by which they have secured a lease on the Clifford Santa Monica Boulevard studios for a period of five years.

Eddie Larson has been engaged as cameraman with the Gale Henry company, to succeed Irving Reis.

The Francis Ford serial company spent the past week at Catalina Island making exterior scenes in the production of their current chapter film, "Mystery of 13."

Double Exploitation

The Filmclas Corporation has secured "Bred in Old Kentucky" which will be sent out with a colored band and orchestra. A parade will be given together with band concerts in front of the theatre before each performance.

Half Million Insurance

To protect itself against loss in case of accident, sickness or death, Briggs Pictures, Inc., has had Clare A. Briggs, the creator of the Paramount-Briggs Comedies, insured for $500,000.

Gladys Brockwell is starred by William Fox in "The Sneak"

Hollywood Hokum

JULY 5, 1919 NEWS MORE NEWS

X-tra! X-tra!

A sneak thief put his hand in [illegible] pocketbook and took $400. It all happened while Viola was shopping. No reports have reached us that the thief overlooked anything.

Carl Lemle is in town.

Jesse Lasky is out here.

J. Parker Reed is back from New York.

ZaSu Pitts loves music of the [illegible]

[illegible] Parsons is back from New York with a smile.

Kathleen Kirkman is referred to in publicity copy as the "Virtuous Vamp."

Walter Hiers claims someone sent him a treatise on "Eat and Grow Thin."

Madge Kennedy and husband, Captain Harold Bolster, are said to be flitting eastward.

Bill Seiter finds it convenient to film "Close to Nature" in these days of warmth.

Captain Wm. D. Taylor is not to be bothered with stars in making "Huckleberry Finn."

And to think that Marguerite Fisher would be playing in a picture named "The Hellion."

George Hackathorne is from Pendleton, Ore., famous for its round-ups; George thinks well of the town.

Fred Nible before becoming an actor was a lyceum lecturer with a grip of stereopticon slides.

"The Egg Crate Wallop" is what they are going to call Charley Ray's picture. This is the one that Charley knocked out a pugilist in.

Bill Duncan has made them sit up again; he got some shots in Lake Huntington country that the Vitagraph studio staff say are the best ever.

William M. Ritchie avers that to successfully write scene plots, one must be able to visualize "how it would look on the screen."

The Fox cameraman has figured out he gets a half tone every time he photographs Al Ray and Elinor Fair. Cute, don't you think?

Dave Butler was a victim of a major operation this week and recovered in thirty seconds; the hospital was at the Brentwood studio.

Richard Willis was invited out to dinner the other evening and carried a hat; he is still Richard the 'atless (yes he's English).

"A Man's Chance" is the first story Bob Brunton slipped to Jack Kerrigan. There are several who are wondering just what Bob meant.

We urge all the high flyers of the film industry and any others with aeronautic instincts to heed that $50,000 note of Tom Ince for someone to fly across the Pacific.

Lois Wilson refused to deny that she's married because she says it is not necessary for her to deny that she's married because it isn't true.

Emmy Wehlen is so gentle and demure she refused to hit a man in a scene the other day until John Ince had three times instructed her to make it "realistic."

Director Dave Smith comes forth with an original statement that he is now making a typical Love love story; one guess to anyone to know what he means.

B. Ziedman is said to have resigned from Doug's publicity staff and is to be the production manager for a $5,000,000 corporation formed by Louis Meyer. Bennie says the story is not ready yet.

June Mathis vacation four days —one for each year she has been with Metro. This is her first vacation since accepting position with this firm (something sounds familiar in that last sentence).

Bob Brunton has added a 500 acre ranch to the facilities of his commercial studio which he may [illegible] to use for the overflow of producing activities from his 22 acre spot in Hollywood.

The co-stars of the Ince lot are not getting along. Doug MacLean said Doris May would have to reduce after he had carried her up a flight of stairs for four takes and congratulated himself they were not in for a long engagement at Sapho.

John Flynn brought a fancy bag of pretty golf sticks to the Coast and since arriving he has been so busy he has not had time to inquire where a course is. John has a reputation of doing nothing but work.

Tom Gibson comes out with a bold statement in pica typewriter type which tells of the arrival of a daughter which has been named Roma Walsh Gibson. The daughter is said to be red headed, and Tom admits that his hair is turning white.

Charley Meredith, who just came off the speaking stage to be leading man in a Brentwood picture, is reported to rise at seven, take a plunge, visit the barber, breakfast at eight, read the paper over his second cup of mocha and be at the studio at nine; such is the life of a film actor.

Hokum has received a letterhead which reads, "Robinson & Cook, Specialty Advertisement Publicity, 1400 Broadway," and above we see in small unassuming type the name of Ralph D. Robinson, the former director of publicity for Metro West Coast Studio. Here is our well wishes.

H. H. Van Loan met Hayes Hunter; the first H. H. said, "You are directing for Zane Grey Company?" The second H. H. replies "yes," whereupon the first H. H. said, "Will you ask Mr. Zane Grey if he wants some good stories? I'm just going home to dash off one now." And thus a peaceable conversation was ended.

Max Karger is a truly democratic supervising directory, for the other day he put on the grease paint, went in and did a bit, and yes, induced Mrs. Karger and Frederick Karger and Baby Mary Ann Karger to serve as part of the atmosphere for a circus picture scene, "One-thing-at-a-time O'Day."

Thos. H. Ince, on being interviewed this week, urged the theatre managers throughout the country to give credit to the authors in their newspaper advertising and publicity and thereby aid in building up another asset for the motion picture theatres all of which sounds reasonable and I am sure will be O. K.'d by every scenario writer of the industry. Tom's right ear should burn continuously from now on.

Hugh Ford came back to the Lasky studio with his hands all cut Monday morning and explained he had landed two tuna at Catalina, one weighed only 76 pounds and the other tipped the beam at 78. Hugh insists that the two hour struggle with Mr. Seventy-Eight required more team and concentration work on his part than "The Woman Thou Gavest Me." "In catching a tuna," he explained, "you write the synopsis, continuity, direct the scene and edit it all at one time and it takes some lightning calculation."

Albert Glassmire, who writes pieces for the screen for Mack Sennett comedians, and diving girls, in association with Ray Griffith who wears a French moustache, calls our attention to a very peculiar condition. Glassmire's statement is that Mack Sennett's two-piece scenario department is ideally democratic in that it is a department without a pencil, pen or the model writing facility, typewriter. Furthermore, Albert adds we have no office or department, just works all over the lot and in the shade of the old apple tree on these hot days.

John Jasper reveals a very sad condition. John is building a four-unit commercial studio, the plans of which require four separate film vaults and of course four film vault doors with combination steel frames, etc. When he went to buy these doors he couldn't find any and then—discovery. Preparations for a wetless U. S. A. has taken up all the surplus stock of vault doors, the vault doors being placed in basements safely locking up valuable wetness. John could get no definite promise on deliveries except some time after the first of July when new shipments are received. This film industry is just harassed, and harassed, and harassed.

Bert Lytell claims members of movie colony could win nine events at the Olympic Games at Antwerp in 1920, and here they are:

One hundred-yard dash for lunch.

Eighty-eight-yard run after the "still" photographer.

Six-man relay, passing the buck.

One twenty-yard high salary hurdles (stars only).

Hop, step and jump (directors on a cloudy day).

Putting the "shot" out of focus (cameramen).

Throwing the custard pie, Greek style.

Standing high prices (open to Hollywood landlords).

Running broad bunk (publicity men).

Will Rogers has come to town.

Marjorie Rambeau is making Hollywood her summer home.

Marjorie Wilson is back at the Ince Studio.

Polly Moran is again in films with Mr. Fox's gang.

Madge Kennedy is giving the eastern Broadway the double O.

J. L. Frothingham is the G. M. of the B. B. features, but really he's mild mannered.

Howard Hickman is a little bit old fashioned; he is just recovering from the flu.

Harry Wulze has taken off the uniform and is now manager of the scenario department for Century comedies.

Bill Russell has not been in town for three weeks; now we learn the reason is he has been at Lake Tahoe.

Somebody wants Marguerite Fisher to cry in a picture and offers to write her a crying story. Don't let 'em walk out.

Bessie Barriscale finds but one thing to complain about in the making of water stuff; that is, that she does not like the water.

Enid Bennet is all fussed up because she is to have Milton Sills, Theodore Roberts, Irving Cummings and a lot more as her supports.

Helen Jerome Eddy has taken pity on the printers and reduced her name to just Helen Eddy. And these days of hurry we must have snappy names.

Gale Henry has been hit by the suffragette movement or at least is playing the part of a politician while hubby takes care of the children—in the present comedy.

Tom Ince made a lot of them swallow their mean sayings when he gave the Venice town dads $50,000 in cold cash for the first aviator who would fly the Pacific.

Bill Taylor is realizing the ambition of his sweet young life—he is making "Huckleberry Finn" with a cast of his own selecting. What could be sweeter.

John Flynn has gone east carrying with him a loving cup from the West Coast exchange boys. And you should hear what they say about John. His ears will burn for months.

Charley Chaplin was told by an English visitor that the Americans are so deucedly clever they can safely keep their trousers up without a single sign of bally braces and Charley agreed with him.

Charley Parrot has again threatened to discard that road louse and buy a regular car, and just then the trusts that be announced an increase of 1 cent on the gallon for gas and he changed the tempo of his check-writing hand.

J. H. Walraven has transferred his affections and press agent abilities to the Mayflower Film Corporation and is pounding out reams of copy regarding "Soldiers of Fortune" which will bear the name of Alan Dwan.

We know a press agent that gets extravagant with his terms. Every time he mentions a favorite character man he says "that star," which is unfair to the real stars and we can prove it by 'em.

L-Ko comedies are not to be laughed at in a few months, for we are told the name is to be changed to Century, but what we started to ask was who suggested the intimation that the comedies are to be one hundred years old.

The Ray family seems to be getting into pictures pretty strongly, Charley, Albert and Actinic Ray have been with us for some time, but now we learn that Marjorie Ray is in Century comedies wearing guns and a smile.

Francis Ford has built settings around his studio that give all the effects of shots taken in the Yosemite and so Hookum plans to send a representative to the Ford studio who will later visit the Yosemite just to see if these press agent yarns are correct.

We clip from a copy dated June 23d of a well known publicity writer, "strange to say this hot weather has not brought a request for beach stories as is usual—but then Vernon is not so far as the beaches," all of which is of the past ages, for this is July.

Now that Select has "Up Stairs and Down" filmed, Vic Schertzinger is making "Up Stairs" with Mabel Normand for Goldwyn, the question arises as to who is to make "Down Stairs," we don't know that there is such a story, but why not have one.

Doug McLean claims the only thing that saved him from tough luck on his second co-star vehicle with Doris May is the fact that the author added a half hour to the title "23½ Hours Leave," whereupon the inquiry arises are actors superstitious?

This life is just one — thing after another, but Clarence Badger is too polite to say so after working thirty-six hours straight he went home to rest and found a surprise party there for him. It was his birthday and Clarence was—but who wants to know the age of a director.

We are led to believe East India soldier costumes are scarce, for Park Frame Hampton director found five uniforms and turned them over to the casting department with the order "five men to fit these uniforms," all of which is said to be a great joke.

Every once in a while some fair being of the screen causes someone to break forth in song and all of which reminds us of what we heard Dick Willis warbling about Elinor Fair; it ran something like this: She is so dark and yet is Fair; She looks like Clara Kimball Young, but is not Young, but yet is young; She dislikes the wolf breed, but is content to be with a Fox; She is a bright little star, and yet likes to be opposite a Ray; She is a paradoxical young person, this Elinor Fair.

An usher told us that he heard a woman say to her husband as they were walking out of the theatre that these titles, referring to domestic bliss or blister such as "Don't Change Your Husband," "Why Change Your Wife" and "What's Your Husband Doin?" are getting entirely too personal. "I don't see why anyone's home life should be aired before a great big audience," she said, and we pass this along that some enterprising producer may secure her to write a new kind of drama that has nothing to do with the threadbare triangle:

CURLEY'S CHATTER

Being the mutterings of
Our elevator man
boiled down.

Say, tell me one thing: what is all this fuss about making stereoscopic pictures?—who wants to hold those glasses up to your eyes all the time you are in the theatre?

"Heard the other day the cinema theatres were going to raise their prices after July 1 because people would have no place else to go and it occurred to me that a dry bar on the mezzanine floor would increase the war tax. But why make more money when there is no place to spend it."

Charles Whittier, one of the leading players in "The Man Who Stayed Home," Screen Classic

"Young America" Series to Be Shown July 1

Bloxbe Film Corporation, 1547 Broadway, announce that the "Young America" series, directed by Mr. Philip Van Loan, who also wrote the scenarios, will have a showing for the benefit of the press and territorial buyers at Wurlitzer Hall on Tuesday afternoon, July 1st, at two o'clock.

The idea, to portray in motion pictures the exploits of those who earned Distinguished Service Crosses and Congressional Medals in the now concluded war was conceived by Mr. Van Loan several weeks ago. The handicap that the leading characters are not professionals was overcome by the special care Mr. Van Loan has taken in the direction. The pictures are depictions of real life with comedy and drama intermingled, and, after all, as the leads had to act as they lived before and after their momentous exploits, as art should be a true portrayal of life.

Deals Consummated on Pioneer Features

One of the deals reported as consummated by the Pioneer special sales force during the past week was the sale of the rights of the "Sins of the Children" in the Louisiana and Mississippi territory to the Saenger Amusement Enterprises of New Orleans.

This sale bears out the statement made recently that none of the Pioneer attractions would be withheld during the summer months.

Another sale reported is that of "The Girl from Nowhere," featuring Cleo Madison and Wilfred Lucas, to the Apex Feature Film Corporation of Pittsburgh, for Western Pennsylvania and West Virginia.

"Bomb" Mormon City in Exploiting "Sahara"

Salt Lake City was "bombed" by three aeroplanes with advertising matter on "Sahara" as the missiles, on the presentation at the American theatre of the Hodkinson release.

This method of attracting attention to the production was taken by George Mayne, manager of the American on the occasion of the arrival in Salt Lake City of three aeroplanes to make test flights. Free tickets were also dropped from the clouds.

Equipment Service

News and Gossip in the Equipment World

We Hear a Report that a new machine to be called the National Drop Head Projector Co., is in process of development and will soon be ready for sale. As soon as it is definitely on the market a complete description of the machine will be printed for the benefit of our readers.

And What is this we hear about the Edison Super-kinetoscope coming back to its own?

If the reported influx of new and renewed machines continues perhaps the manufacturers of present standard projectors will have to look to their laurels. Perhaps!

The New Newman Theatre of Kansas City was officially opened on June 5 with considerable ceremony. Mr. E. M. Porter was present to break the bottle of spirits over the four special Simplex machines.

The Newman Theatre is said to be the best equipped motion picture house in the world—so far.

This can be ascribed to the cooperation between architects and equipment manufacturers. Yes, sir, the architects erred in laying out the Newman Theatre and provided for *straight-away* projection. Moreover the room was laid out in council with the manufacturers of the projection equipment.

Did You Notice the Ad of the newly developed Recticon of the A. R. Bullock Co.? Bob Burrows thought so well of the device that he left the National Lamp Works and went with the new concern. Bob says of the Rection, "It's a Wonder!"

It Is Now "The Cooper Hewitt Works of the General Electric Company."

The Brooklyn Strand is being pushed ahead to final completion. Max Spiegel's newest will be one of the wonders of the New York district.

R. D. Quinn, known to many as a "G-E representative" around New York, has gone with the 1900 Washer Co., of Binghamton, N. Y.

Looks as if the October Transactions of the S. M. P. E. would be available soon after many delays between convention and bindery.

Last Week We Met—Edwin S. Porter

When a man comes to occupy a position as high in industry as does Edwin S. Porter, he is generally thought to be the traditional type of hard-headed, cold-hearted business man. But not so with the subject of this sketch. Rarely have we met a man so enveloped by his daily stint and yet showing so deep an interest in the affairs of those around and under him.

Mr. Porter arrives at his desk in the morning, removes his coat, lights up a Pittsburg stogie (no twenty-five cent perfecto for him) and plunges into the work before him, consisting preferably of some new principle involving either mechanics, electricity and optics.

In his mode of living he is counterpart of Thomas Edison. Although whenever possible he retires at the stroke of two bells in the evening, he is often up again soon after midnight working enthusiastically on a new idea. Some of the latest developments in the Simplex machine have been the results of his midnight vigils.

There is none of the haughty employer about "E. S." He is more of a brother employee, working with his men and calling them by their first names.

Although his name is usually associated with the design of the Simplex projector, Mr. Porter's career has been most varied. As a director of producing he ranked with the country's greatest. On a pedestal in his home stands a beautiful loving cup and on it are inscribed the names of Adolph Zukor, John Barrymore, Daniel Frohman, Mary Pickford, Hazel Dawn, Hugh Ford, Pauline Fredericks, James Kirkwood and many other prominent actors, actresses and directors whose names are known and recognized everywhere. The cup was given to him at the time of his connection with the Famous Players Company.

We must admit that in a space of this size it is impossible to do justice to a man whose life has been so complete and whose work has been so varied. It can only be said that the name of Edwin S. Porter has been connected in some way with every marked advance in the fifth greatest industry

Both Members of the firm of Broda & Meyers, Title Makers, were in an auto accident some time ago and have but lately got back to their brushes and bristol board.

Laboratories in General report difficult working conditions of late due to the high and ever-changing humidity. Those plants that have been rushed with work have been "hard put to it" to turn out films.

And how many labs aren't rushed at present?

Hello, Yes, this is Strychmann talking. . . . What! You want the film right away? . . . Sorry, but our messengers are all out. . . Well, then if that's the case I'll bring it over myself. Palisides Laboratory, you know, gives service besides talking it.

Not an imaginary conversation but one we heard while in the Palisades office last week. And to prove what he had said Strychmann gave us a lift to the ferry and across it in his 60 h. p. self-service car.

Blood of the Motion Picture Apparatus Co., has been ordered by his physicians to take an extended vacation.

That excellent writer of things motion picturesque—Homer Croy—says in a recent Satevepost story:

"Wherever the American flag goes there goes the motion picture; and long may she wave."

To which we humbly add, "But may she never flicker."

Will Smith has gone to Europe. The crowd at the dock to see him off included Messrs. Earl, Bell, Uhlemann, Bird and Abrams, all of the Nicholas Power Company. Mr. Smith's trip is to be one of pleasure interspersed with business. He will be away for an undetermined time.

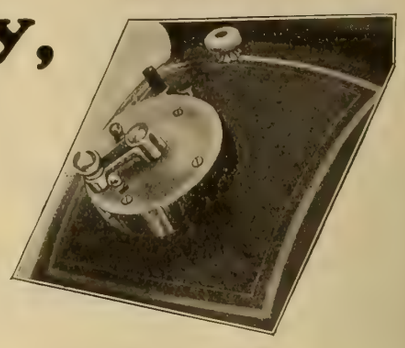
Here are our best wishes for his trip.

The Graphoscope Development Co. has lost one of its officials in the person of Mr. Lane, who recently left that firm to engage in other business. At the present time Mr. Lane is enjoying a vacation in Illinois.

His place with the Graphoscope has been taken by Major White, who before his service in France had been connected with the Graphoscope Co. of Washington for over ten years.

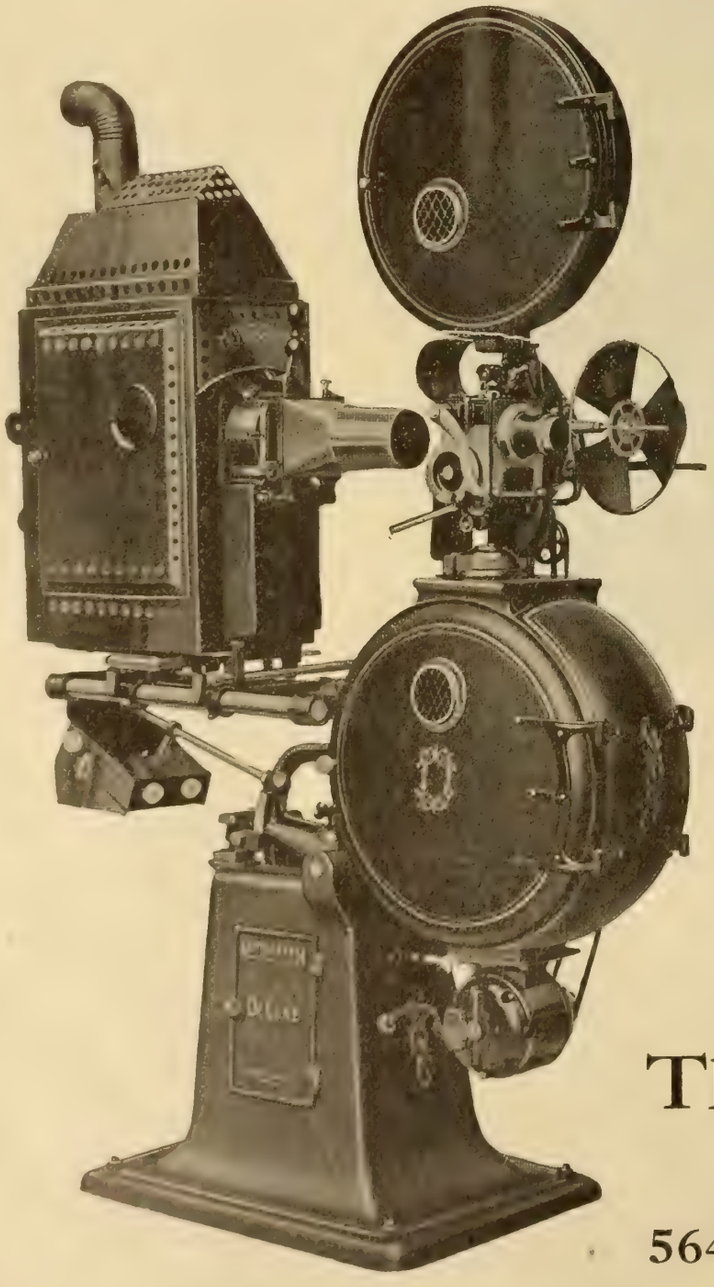
Convenience, Safety, Ease of Control

The De Luxe Instrument Board



One of the prominent advantages of the MOTIOGRAPH De LUXE is

CONVENIENCE, — EASY CONTROL, — READINESS FOR INSTANT USE



YOUR operator doesn't need to start in his booth prepared to continually remove the oil from his *speed control* to insure uniform speed; nor is it necessary to keep the shelves in his booth full of extra parts, fearful that some part of the Machine will give away without a moment's warning.

These things don't happen with a MOTIOGRAPH de LUXE.

You know the quality of the material used in the manufacture of a Motiograph—not a single die casting is used; the gears and sliding discs have never been known to wear out; speed control fully enclosed; no oil troubles.

Make the picture which you sell to your customers the very best—You can do it with a MOTIOGRAPH de LUXE.

(*Write for literature*)

The Enterprise Optical Mfg. Company

564 W. Randolph St., Chicago, Ill.

Equipment Operating Projection Questions Answered

Requirements to Cover an Operator's Examination

By D. C. Burkholder, Oyen, Alberta, Canada

(Just how much should a Protectionist know about the equipment he is daily handling? Is it right to expect Projectionists everywhere to be equally well posted or should they be classified on the basis of their knowledge—and experience? In Alberta, Canada, they are being classified. Suppose you are now running in a city theatre, pleasing your manager and giving the place a good name because of the quality of picture you are showing. Then suppose you take an examination and are given only a small town license. Would you consider it a fair thing to do? We'll suppose again that the reason you fell down on your "exam" was because you were asked questions on apparatus which you had never had anything to do with.

This article expresses one individual's idea of what an examination should be, based on the present Canadian practice. Other readers will have other opinions. These pages are always open to discussions of this nature. Keep this fact in mind throughout the process of putting down your thoughts on paper: It isn't a question of how little or how much a projectionist should know. It is a question of what method of procedure would be best for the industry. That which is best for the industry will be best for the projectionists. Motion pictures cannot thrive without good men behind the projection machines. Neither can experienced and well versed projectionists arrive at the height of their possibilities without an industry to keep pace with their efforts.

Think it over before you write. There are two sides to the question. Then tell us what you think. Editors.)

PRACTICAL knowledge in PROJECTION is enough to run any picture machine, but does projection stop at this? Supposing you or I were to install a new outfit and were both experts in running a film through the machine, but never had the electrical experience, about all we could do would be to hire an experienced electrician. This would be easy to do in the cities where one would be available, but in a small town where nearly every picture has its own Light Plant to keep up, the projector would be up against it. In this case more than Projection is required.

A practical set of questions covers everything under all conditions.

In hiring an assistant he should have a practical knowledge of his surroundings and be able to take a first class examination at any time after an apprentice term. At no time should an assistant be left alone until he has taken the required examinations as a first class Projectionist. In case of sickness it's up to the management to look for a first class man who has passed as a head operator, which could be easily obtained from their local Operators' Union.

It's hardly necessary to go into detail of the entire optical system, but it would be practical to know something about it, as it belongs to your working outfit. Supposing you were wanting to know why your picture had a keystone effect or couldn't get the color out of your picture or your lenses were poor and the spherical aberration was to be tested to get correct lenses or your manager said: I want you to find out what the E. F. and B. F. of your objective are, not knowing anything more about them. How easy it would be to answer all this when one knows his optical system thoroughly.

A projectionist should be no other than a master of all he has to work with, and know the details of all forces of his electrical apparatus, the principles of his projection system, a general knowledge of motors, dynamos and lighting plants, a thorough knowledge of the machine head, its parts, movements and master of the arc under all kinds of current.

Our examinations in Alberta this year contained 100 questions. We were allowed five hours to complete the same. They were graded in two classes, first and second classes get city licenses and third class get small town licenses. The questions are about the same every year. I am informed that nearly all union operators pass first class.

In closing I will say at least six questions could be asked on public safety, twenty on handling of machine and lamp, thirty on electricity and ten on the optical system.

Wants S. M. P. E. Transactions

JOSEPH E. BLIVEN, of New London, Ct. says: I have been expecting to hear about the Transactions of the Society of Motion Picture Engineers which were to be off the press soon. If they are not all available now please send me some of them so that I can be studying them. I have been a member of the Anti-Misframe League since it first started, being No. 14, and there has been no cause for any film exchange to kick about the condition that they receive it back in. Some of them try to blame you for old prints that are in wretched condition when they leave the exchange, but I spend a lot of time in looking them over so it does not give them any cause for complaint.

I hope you will forgive this typing as it is my first offense.

May I look forward for the Transactions soon? Also send me some more stickers.

Answer: It takes some time to get the material together for one issue of the Transactions. We believe it is the plan of the Society this year to incorporate in the account of the meeting, the impromptu remarks and discussions brought out at the close of each paper. As you can easily see, this will increase considerably the value of the Transactions. As soon as the last issue comes from the press a notice will appear in these columns so that projectionists will know where they may be obtained.

We are sending you a new supply of labels. You have done good work, and some day, if not now, the exchanges will appreciate it. Do you use any form of report blank such as have appeared lately in the Projection Department, for returning to the exchange when films are *received* in poor condition? A report blank is an added protection for you.

Nothing the trouble with your typing. Come again.

A Small Towner Speaks—

FROM N. A. M. L., No. 858, comes this:

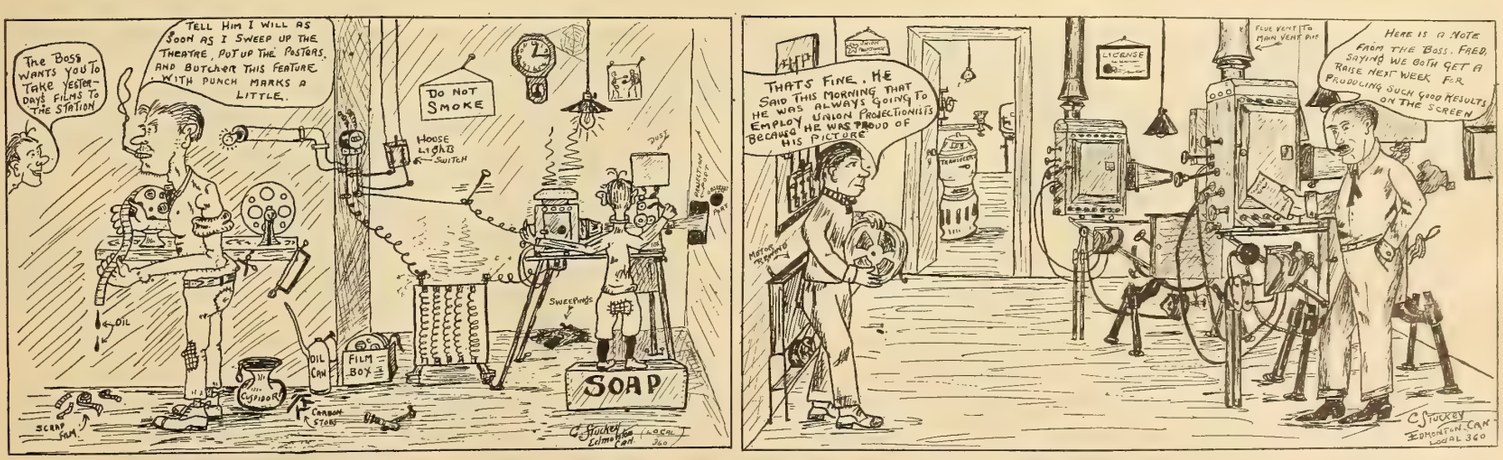
In the MOTION PICTURE NEWS of late issue statements have been made by city operators that the mutilation and destruction of film was due to the experience and carelessness of the small town crank turners.

In this connection I am sending you several clippings of film which was taken from the Mutual picture, "Hearts Asleep." These are in the worst possible condition, and in as much as this picture has only been shown in the large cities of Oregon, I would like to ask these wiseacres how they would explain this destruction.

This for a square deal for everybody.

Answer: The clippings were in the worst possible condition without a doubt. On strips several inches in length the picture was entirely obliterated by a black coating of some sort. Surely the condition of the film could not be blamed on its age, as it was very evidently of recent release.

This letter ought to get a few words from some of the champions of the "large cities of Oregon."


THE BOSS WANTS YOU TO TAKE YESTERDAYS FILMS TO THE STATION
TELL HIM I WILL AS SOON AS I SWEEP UP THE THEATRE, PUT UP THE POSTERS, AND BUTCHER THIS FEATURE WITH PUNCH MARKS A LITTLE.
DO NOT SMOKE
HOUSE LIGHT SWITCH
SWEEPINGS
OIL
OIL CAN
FILM BOX
CUPBOARD
CARBON STUBS
SCRAP FILM
SOAP
C. Stuckey Edmonton Can. LOCAL 360
THAT'S FINE, HE SAID THIS MORNING THAT HE WAS ALWAYS GOING TO EMPLOY UNION PROJECTIONISTS BECAUSE HIS PICTURE
LICENSE
HERE IS A NOTE FROM THE BOSS, FRED, SAYING WE BOTH GET A RAISE NEXT WEEK FOR PRODUCING SUCH GOOD RESULTS ON THE SCREEN
C. J. STUCKEY EDMONTON CAN LOCAL 360

Before and After

UNION NOTES

This Column for Your Use

SOMEONE a few weeks ago suggested having a column or even a page for news-notes affecting the M. P. M. O. unions, and we thought it a fine idea. The matter was taken up with the secretary of every local in the country in a letter giving our plans and asking for co-operation. Instead of getting an avalanche of items from all over the country the interest displayed was limited to a very few locals. But these few were enthusiastic and welcomed the offer to allot a space for the locals to use as they saw fit.

The apathy on the part of the remaining locals can only be ascribed to a "Can't bother" spirit. As far as the editor is concerned it isn't a question of filling the space as we always have more matter than can be printed. The gain would be on the side of the locals.

If Union Notes come in finally at such a rate that a column is insufficient we will gladly turn over a page for this purpose. When it is considered that there are about 150 motion picture locals in the country, it is easily seen that there should be no shortage of news items.

A good plan is to authorize one man in your local to prepare and send in a batch of news notes each month. In this way we can be sure that no local is being slighted at the expense of others.

This column—and page if necessary—is yours to use.

Los Angeles Isn't Dead

TECHNICAL EDITOR:

This is my first communication to your department, though I am a constant reader.

I would like to write this as an answer in your columns of Projection Department to a letter written by one person, namely, G. A. Goldie, as per his letter, seemingly an authority on conditions prevailing in Los Angeles.

I am a member and have been of Local 150 I. A. T. S. E. for the past seven years and usually when a projection authority arrives at our city he makes himself known and meets our boys here. I don't believe I've had the pleasure of meeting one G. A. Goldie.

As for scrubs working here, there are none in our organization that are not fully competent and reliable operators.

Due to our climate we have to contend with a few so-called floaters who come here for the sights, etc., and who work here (if they can) just to make expenses. These few so-called scrubs never make application in our Local or intend to stay—they call themselves operators—believe so in their own hearts—and take any operating position they can find; if not that studio life enthrills them and they try a whack at that, then they're on their way again.

Now these few men that do this are a detriment to the profession and to their fellow workers as well.

If they would confine themselves to the game and settle in some place himself and others would be better off.

I really think that we have as efficient lot of workers in our local as there are heretofore proven when some of our ablest and most widely known producers—men whose word and authority on projection is not questioned—pick our men to project his or their masterpiece, men whose territory is from the East Coast to the West Coast and whose eyes are always open to learn of or see something new in projection.

Mr. Goldie, how far did you investigate? When you are again in the City of Angels please make yourself known, and don't go away and then tell us how rotten our organization is.

Sincerely yours,

C. C. PIPER,

Local 150 I. A. T. S. E., Los Angeles, Cal.

Letters Tell the Story

SELECT PICTURES CORPORATION,
920 Main Street, Kansas City, Mo.

Gentlemen:

We have installed a new system of film inspection at our theatres. We are inclosing you a copy of inspection card that is given to each operator both at the Grand and Dixie theatres. This card is carefully checked after the day's running; one card is kept here, and one is sent back to the exchange. We are doing this to eliminate poor film inspection by the exchange. Now, we ask you to co-operate with us in this matter, and if at any time your inspectors find any features shipped back by the said theatres, Dixie and Grand, in poor condition, please notify us at once, as we are demanding 100 per cent. perfect projection. We believe that this will not only help our projection, but will do away with the punch hole fiends that are becoming so numerous in the State of Oklahoma.

Trusting that you will give this matter your careful attention, and will have your inspectors check over the features we are using according to our report, we are

Yours very truly,
(Signed) JOE PATTON,
Assistant Manager, Grand Theatre.

MOTION PICTURE NEWS,
729 Seventh Avenue,
New York City, N. Y.

Gentlemen:

We are attaching hereto a letter just received from the Grand Theatre, Cushing, Okla., which is self-explanatory.

We believe this idea a very good one, and would suggest your publishing it for the benefit of the entire industry.

Yours very truly,
SELECT PICTURES CORPORATION,
A. H. McLaughlin, Branch Manager.

Mr. A. H. McLaughlin,
Select Pictures Corporation,
920 Main Street, Kansas City, Mo.

Dear Sir:

We were very glad, indeed, to receive your letter of May 26, with the inclosed letter from the Grand Theatre, of Cushing, Okla.

An exact duplicate of this film report was published in issue of the NEWS for May 17, together with commendable comment.

What interests us most in your case is the fact that you, as an exchange manager, have the well-being of the industry so much at heart that you can see the good points in a report of this sort.

As you know, there has been a disagreeable lack of unity between the projectionists and the exchanges from which they get their films. Only too often, it is my opinion, that when a whole exchange is blamed for the condition of a film, the manager of that exchange would be very much pleased to learn the exact condition so that he could put his finger on the employee who is slighting his work. On the other hand, we believe the manager of an exchange should be equally diligent in ferreting out the projectionist who willfully mutilates film in one way or another.

Now, Mr. McLaughlin, it is our opinion that exchange managers have had far too little to say on this subject in the trade press. We believe that projectionists everywhere would be intensely interested in a communication prpared from the standpoint of the exchange men. Can you not find time to accommodate us in this respect?

Yours very truly,
TECHNICAL EDITOR.
MOTION PICTURE NEWS.

"What's Your Occupation?"

SELDOM are these columns favored with the outpourings of a poetical genius. Letters are received in all languages, in all tempers, and especially in all the possible combinations of handwriting, and such letters are perused with pleasure. But a poem is an oddity—and a pleasure to receive as well.

The communication below came in at the tag-end of a sultry day and we felt after reading it, that, as the author-poet says, "The effect was marvelous."

The poet, if we were to name him, would be instantly recognized as one of the best friends of the Projection Department. As he prefers to cloud his name by false (?) initials we have no other way but to respect his wishes.

EDITOR PROJECTION,
MOTION PICTURE NEWS:

DEAR SIR:

With the coming of the Spring and Summer, green grass and flowers come also, and sometimes poetry (?), also the heat, which alters the brain when operating in a small booth. Therefore this wild attempt to tell the "operators" of the Royal Theatre at K. C. how to become "chief operators." First they must get a job where only one "operator" is required and then repeat the following lines ten times every day for one week, or until they really believe it.

"What's your occupation?"
And it hurts to tell the truth.
Just a movie operator
Working in a booth.
I hate to think of this position;
Just twist and turn the crank,
Besides, think of my ambition
To be a man of rank.
A better title—let's see;
Operator or operatorist,
Janitor or amputator,
Projectionator or projectionist,
No, it must sound greater,
Or my thoughts will turn to grief.
Ha! I've found the real solution.
I'm the only guy, "The Chief."

(Apologies to Edgar Allen Poe and Goldberg).

The above must be said with deep feeling and in the solitude of the projection room. The effect is marvelous, especially in the summer months.

P. C. J.

The Written Truth

EDMUND McD. BENDHEIM, a projection engineer of New York City, shows that he has a correct grasp of the situation confronting the present-day projectionist. His letter is full of thoughts that have often been in all of our minds, but never so well expressed.

Read it and, whether you agree or not, give us your idea of the conditions and the way to correct them.

TECHNICAL EDITOR, MOTION PICTURE NEWS:

In the past two or three years that I have been reading the NEWS I have noted from time to time comments both in your editorial columns and otherwise on the question "What Ails the Motion Picture Industry?" The answers and advice have come thick and fast and from all sources with the exception of one—and, to my way of thinking, one of the most important, and competent to know and advise—namely, the Projectionist, or plain Operator.

This silence is probably mainly due to three primary causes, which in the final analysis can be traced back to the attitude of the exhibitor end of the industry. They are, first: The inability of the average operator to express himself intelligently; second: the lack of enthusiasm shown for his work; third: the absence of respect for himself, work, or employer.

Of course, how any sane man can expect another to have the above qualities under the conditions which the great majority of exhibitors

(*Continued on page 374*)

A Steady, Noiseless Light Source

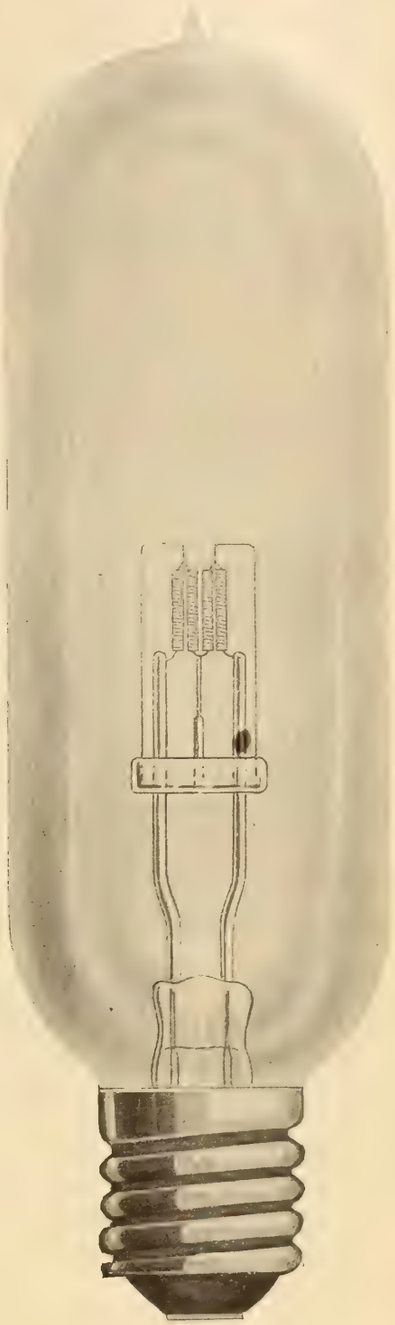
Two of the great advantages of WESTINGHOUSE MAZDA LAMPS for motion picture projection are steadiness of light source and the absence of all noise.

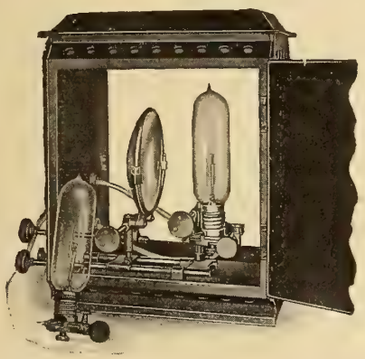
There is no flickering, sputtering or sudden change in the light.

When the lamp has once been focused, it requires very little further attention, thus enabling the projectionist to give more time to improving the picture on the screen.

Furthermore, the WESTINGHOUSE MAZDA LAMP does away with all carbon dust and fumes.

There are now on the market motion picture machines especially designed and made for MAZDA Lamp projection, as well as special equipment for adapting carbon arc machines for use with MAZDA Lamps.





Guaranteed by the Name

WESTINGHOUSE MAZDA LAMPS

For Motion Picture Projection

165 Broadway, New York City

Sales Offices and Warehouses Throughout the Country

For Canada—Canadian Westinghouse Co., Limited, Hamilton, Ont.

(*Continued from page 372*)

have made, are making, and will make, passes my understanding. Why a man is expected to perform miracles after being kept away from his family every day in the year for from ten to twelve hours of the best part of the day, compelled to work under unsanitary, unhealthy surroundings, with poor equipment, little assistance, and less facilities, is beyond my reasoning powers. How a man can be expected to respect, like, or take an interest in an enterprise or its owners with such treatment, and in addition when the employer considers him a combination gorilla, bum, thief, and sometimes Union robber; and how such conditions will lead to a well regulated, smoothly run organization, is also not plain to me.

No matter how poor, or how fine the story, production, players, and all the rest may be 75 per cent of the final results—good or bad—depend upon the operator. And what does the average exhibitor want from an overworked, nervous, discontented, unhealthy, unobliging, surly, ugly, and often underpaid man?

To alter these conditions costs money. Much money, and the general run of gentlemen in the business have the idea of entering with a "shoestring" and leaving in a year or so with about several "millions" at the least. Most of them have been failures in other lines. They know little, and care to know less. Their aim is not to stabilize the business, by giving the public value in return for money spent, and being satisfied with a fair return on the investment, but rather is typified by the following expressions: "Gyp others before they gyp you!" "Get away with murder whenever you can!" "Always put one over on the other fellow!" "Anything will do as long as we get away with it!" "Those suckers who have got wise to our ways, and been taught, will be replaced by others not so wise, and more patient ad infinitum!" It is natural to understand that there are exceptions, but they only prove the rule.

Even considering the foregoing facts, it has always been a riddle to me that steps were not taken to correct conditions. In discussing these matters with others I have never been able to make them understand why one of the most important parts of the exhibiting end of the industry was left to the advice of every one in the business except the operator, and the design, supervision, etc., to some chance busy-body friend of the owner. I am not one who thinks that an operator knows it all. He can take advice from others, even from those outside of his line, and he can make profitable use of it. The fact, however, remains that he should have supervision and final say in these matters. It is a well-known fact that "the proof of the pudding is the eating thereof."

There is no reason at all why a man cannot make above the average brick, if given straw, no matter how poor the clay may be. Given facilities for general and emergency use, an incentive to use ingenuity in preparing and overcoming difficulties, a willingness to make an employee contented, an interest in the health and well-being of the man, and this business will become solid and substantial, and not as it is today in reality, "fly-by-night," despite all the splendor, bull and camouflage.

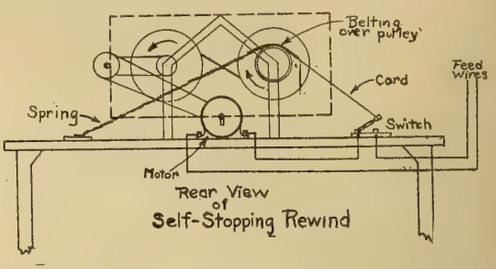
This letter is due to my coming across a note from my friend, the late Mr. Alfred E. Corey, whom I had the pleasure of knowing very well, and who often urged me to put my ideas into written form.

I remain, yours for a substantial, healthy, and reliable industry, EDMUND MCD. BENDHEIM.

E. J. Lauste, who is known throughout European countries as the real father of the talking motion picture is preparing to place his invention on the market as a commercial reality. Mr. Lauste came from the Continent three years ago in the hopes of interesting Americans in his inventions, on which he has worked cotninually for 25 years. If at had not been for the war it is probable that his remarkable Photocinematophone would have been in actual use in many theatres by this time.

A Self Stopping Rewind

This is another of the Projection Room devices used by William Karzas of the Woodlawn Theatre, Chicago. The action of the machine is well represented in the drawing but a few words may help in describing *how* it works: It is evident that the spring which furnishes the force required to open the single-pole switch must be adjusted after trials tod be sure that its pull is not great enough to overcome the pull in the other direction



Rear View of Self-Stopping Rewind

after making a few changes in some of the details produced by the friction of the strip of belting riding on the pulley.

To start and set the rewind, the motor switch is thrown and held in until the speed of the rewinder comes to normal. The pulley which rotates with the full reel exerts a greater and still greater friction on the leather belting which in turn tends to stretch and thus relieve the tension on the cord running to the switch.

As soon as the film runs off the right hand reel in the illustration the reel will stop because of the pressure of the belt on the pulley. This in turn will cause the spring to contract, and in doing so the switch will be opened, cutting off the current supplied to the motor.

The NEWS is always glad to receive descriptions of devices which projectionists have developed for their own use. Quite often, perhaps it is not possible for others to use the idea in the exact form submitted.

SWAAB'S SUPERLITE SCREEN

Is a perfect Screen and will not oxidize; remains bright and Silvery and can be cleaned easily and quickly. Swaab's Superlite Screen now in use in the Stanley and other large representative theatres in this and other cities. Price is 75c per square foot. An additional charge is made for the Special Stretcher Frame, according to size, the average extra cost is $30.00. You are not obliged to buy the frame.

NEW SPEER CARBONS

now ready and far superior in quality and screen results to any carbons thus far produced.

SWAAB'S MOTORS

for Power CA and GE are pleasing their users—not a single one has fallen down or been returned. They are sold for $37.50 and $40.00 respectively and are complete absolutely. Dealers do not recommend our Motor Equipments because they cannot make anything on them. We have priced them so that the Exhibitor gets the best price regardless of the Dealer. WE ARE EXCLUSIVE DISTRIBUTORS OF THE *SIMPLEX* MACHINE. We repair all makes of machines and sell all supplies. Your old machines taken in trade for *SIMPLEX*.

LEWIS M. SWAAB

1327 Vine Street, Philadelphia, Pa.

A Personal Word to My Brother Projectionists—

I have been through the mill and know all about the operating room troubles due to uneven and excessive film tension. You know this, too, and now I want you to know that you can cut out *all this trouble* by using my Even Tension Reel which I have successfully used in my own operating room for nearly two years before offering it to you. Tell the Boss it will pay for itself two or three times a year in the saving in lower sprockets, besides reducing other wear and tear. I give you my word as a Brother Projectionist that this is true. You will be amazed at the light, even tension. Just try a couple. They're guaranteed.

Fraternally yours,

GOVE S. BOYLAN.

AUTOMATIC REEL CO.

203 Evans Building Washington, D. C.

What Is a "Chief"? Read This and See

MR. E. L. BRAGDON, Technical Editor, Motion Picture News, New York City, N. Y.

My Dear Sir: The letter signed by the "Operators, Royal Theatre," Kansas City, Mo., was a surprise to me and also afforded much amusement, for it showed that very reason why we have so many "operators" and so few "projectionists" in the game.

The modern operating room has at least two projectionists, and in some cases three, and there are at least enough competent men on the job so that the film is known positively to be in as near perfect shape as possible, long before the first show starts.

The members of the N. A. M. L. are NOT working against the Inspectors' UNION, they are working WITH it to secure the best results possible, and the inspector that is infallible does not exist as yet.

The fellow that doesn't take an interest in the condition of his film, is in the same class with the *operator* that rewinds his film and applies machine oil to it to keep the emulsion from sticking to the tension shoes of the machines, or else uses a tallow candle to remedy the sticking, both of which stunts are a back number idea that never has been worth while, and never can be.

If the Royal boys will admit that they don't know how to beat the emulsion proposition without the use of wax or oil, I will be glad to submit a device to them that I have been using for over three years, and have never known it to fail.

They ask what the "Chief of Projection" is.

I hope that Mr. George Mitchell, one of the oldest projectionists in their city, does not read that question. It would break his heart.

As I am holding down such a position with the H. H. Elliott Enterprises, I think that maybe I can speak with authority on the subject, and if they will look up Mr. Mitchell, he will tell them that we were the pioneers in the operating game in the Oklahoma country, and as we worked together many years ago, and also made good wherever we went, we must know what we are doing.

I joined the Elliott Enterprises over three years ago, and in my capacity as chief, I am required to be posted on where I can locate an operator in a hurry, what it will cost to throw in an emergency line for handling special lighting effects, what it is costing us for carbons, what condition our films are leaving our hands in, how many stops we had at a certain house last month, or maybe three months before, why did we have the stops if any. What condition is such and such a machine or motor in, how many hours has the tube at the "Queen" worked without replacement? How much have we at hand in the supply line, why hasn't the light plant notified us that they were apt to blow us up for current on account of changing up a transformer, instead of just shutting down without notifying us to cut in on the commercial line?

You might say, "Oh, all the operators can keep track of that!" but let me tell you right now that when the projectionist stays on the job for three to five hours at a stretch, he is supposed to REST, not chase over the string chasing trouble that has developed.

We have a few OPERATORS with us that had to be cured of trying to make a right-angle lamp out of a perfectly good Powers lamp, and didn't succeed, but get blamed near enough angle on the carbonholders to accomplish the stunt. The same operator was using a three-wing shutter on alternating current, and had his condensers in wrong side to, and also had corroded lamp leads and loose connections to the extent that he burned out a Lemon Arc Regulator and a Compensarc inside of five months, also burned out two motors in the same length of time. He breaks condensers as fast as he puts them in the lamp-house, and there is a bunch of carbon-stubs in the lamp-house until you cannot pull the lamp back far enough at times.

I once knew an operator in San Antonio, Texas, that tried to take the in-and-out of focus effect out of a film by tightening the tension shoes on the machine, and he also tried to tell me that it was wrong to use brass tubing on the panel-board of the rectifier, in the face of the fact that the Westinghouse Electric Company supplies brass tubes for just such a purpose, leaving it to the common sense operator to know enough to protect the primary side with suitable fuses.

That operator is not working in San Antonio now, and I will say to the credit of the San Antonio bunch, that they have at last got a bunch that are real PROJECTIONISTS, and are all delivering the goods, although I can name some theatres in that city that have to stand the picture machines on their head in order to reach the screen, which is ROTTEN, but that is not the fault of the PROJECTIONISTS. I also know that there are places in that city where they need some decent screens, but again, we can't blame the boys in the projection room.

No, Royal Theatre Bunch, there is nothing superhuman about the "Chief," but he's your best friend. He gets you what you want and assists you with your troubles, and whenever he sees where things can be improved on, he shows you, and he's sometimes busy all night to get a new motor placed or some extra wiring into shape, to make your work easier for you.

An example for you:

Before I joined Mr. Elliott, he would not have a rectifier in his theatre, knew that the tubes burned out in two or three weeks, made a lot of noise, were expensive to keep up, were a big expense at the start, etc.

After an OPERATOR burned out two current controlling devices, he told me to go to San Antonio and buy anything I wished, and so I went over his head and bought a 30 amp. rectifier, and he nearly fainted, but I stood my ground, and now he won't think of using anything but direct current again, and he saves money all the way through, but no one could convince him before. Now, he does not question any thing, but says to attend to it myself.

I could say more, but Brother Smith will probably tell him just how the war broke out, so this will be enough.

In closing, Royal Theatre Operators, how many of you fellows can take and develop and print your own stuff in the movie and slide line? I am sending with this letter, a sample of my work, showing the original negative, and will leave it up to Mr. Bragden to tell you whether or not it classes up with the best of them.

Yours for the best of the game,

PERRY J. SHERMAN.

Chief of Projection, H. H. Elliott Theatres.
P. O. Box No. 547, Corpus Christi, Texas.

Reply: If the letter you have just read isn't as clear a definition of a "chief of projection" as you've read or heard it is the fault of the English language. And Sherman knows what he is talking about, too. He didn't arrive where he is now through "pull" or "luck" but because he knew the game.

There are thousands of projectionists who believe that their present occupation holds out no prospects of advancement. They are quite right but why should they remain at their present occupation when there is an ever increasing demand for well-equipped projectionists to become "chiefs." The reason is plain. A too large percentage of men engaged in this occupation are not hustlers, a condition of affairs which they may have brought on themselves or have been forced into by their working condition.

A writer in a recent magazine gave as one of his maxims:

"Do more than you're paid for, if you want more pay."

In other words, do your work in such a way that your manager will place every faith in you, as Mr. Sherman's manager did. When a man begins to assume responsibility of this kind he commences to become of greater value to his employer. If the latter doesn't recognize his value be sure that some other manager will. The road to a chiefship is through work, industry, and Mr. Sherman's negative strip was a mighty fine piece of work and it surely does "class up with the best of them."

To the few who may not know Mr. Sherman we will say that he is Chief of Projection at the "Amusu" and "Queen" theatres, Corpus Christi, Texas. In his off hours he is a screen reporter for the Bray Studios, Universal and Pathe Weeklies.

What he does in his spare (?) time, we'll have to leave for him to say in another letter.

National Anti-Misframe League

Pledge

AS a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

HONOR ROLL

(1049) C. F. Snyder.....South Brownsville, Pa.
(1050) Merritt C. Schaub.....Douglas, Ga.
(1051) Calvin W. Wright.....Hickory, N. C.
(1052) Charles Mills.....Brevard, N. C.
(1053) David Engel.....Brooklyn, N. Y.
(1054) Roxy E. Palmer.....Springfield, Ill.
(1055) Clifford Roark.....Paducah, Ky.
(1056) James C. Whalen.....Baltimore, Md.
(1057) Luther Cummings ...Mineral Wells, Texas
(1058) Lawrence Mullen.....Camp Custer, Mich.
(1059) George Buttry.....Washington, N. C.

Blank for New League Members

Member's name.....

Home address.....

Name of theatre where employed.....

Address of theatre and name of manager....

Guests Aboard the Idaho

The U. S. Idaho which has been designated as tthe ship to carry Dr. Pessoa, the President-elect of Brazil, to his own country has been equipped with Power's 6B Cameragraph and a plentiful supply of film for the entertainment of the guests during their return journey. Lieut. Cooper, who has charge of projection on the Idaho, entertained Mr. Edward Earl and Mr. E. E. deHart, presidentt and selling representative of the Nicholas Power Company on board ship a few nights ago. During the course of the dinner Lieut. Cooper took advantage of the occasion to speak in the highest terms of the class of projection accomplished by the Cameragraph.

Camera Laboratory — Picture Making — Studio Technique

The New Handschiegl Coloring Process Successfully Applies Natural Colors to Film

Some of the Best Coloring Work Seen in Recent Releases, the Result of This Process

FOLLOWERS of features were recently treated to an unusual offering in the presentation of Metro's "Red Lantern" and not the least effective part of this production was the color work used in many of the scenes. This coloring was carried out by means of a process recently patented by Mr. Max Handschiegl of Los Angeles. Besides its use in the aforementioned play this method has been used with equal success in several of the best known releases now appearing before the most critical audiences in the country.

Before describing the process it will be well to say a few words concerning the inventor. Mr. Handschiegl was for many years an expert lithographer and three color printer and it was while pursuing his work in those fields that he conceived the idea of applying the principles there in use to the coloring of motion picture film. Before much could be done it was necessary for him to develop a line of special machinery to accomplish the desired ends. Those who are at all familiar with the machinery required in the lithographic arts will realize the task Mr. Handschiegl took unto himself. But nothing stopped him until the process was fully developed and in commercial working order.

This in brief is the method he uses to convey to the film the natural color of the objects photographed. A pair of negatives is taken simultaneously of the same view by a single operation of a shutter and through a pair of complementary color screens. A positive is then prepared of all the views taken through one of these screens. This positive is then dye-toned with a dye having a color which is complementary to the color of the screen through which the negative corresponding to the negative was taken.

A negative is then prepared of the views taken through the second color screen, to which a transfer dye is applied. This negative will absorb this dye according to the light parts of the negative. The color of this transfer dye is complementary to the dye in which the positive was dye-toned.

The positive is now immersed in a solution to soften its coating of gelatine in order to render the gelatine capable of absorbing the transfer dye which has been applied to the negative.

At this point the transfer of color takes place. The positive which has been dye-toned and gelatine-softened, and the negative with its coating of transfer dye are passed through a special apparatus in perfect and firm contact. Of course it is vitally necessary that the chronological order of both positive and negative be coincident at point of actual contact. The two prints are held under pressure for a length of time dependent on the amount of dye it is wished to have absorbed by the positive. After this time has elapsed the two prints are wound on separate reels, the positive having passed through a drying mechanism meanwhile.

All this sounds extremely complicated and above all else expresses the many obstacles the inventor of the process was up against during its development. However the success of his invention attested by examples now being shown has served to take it out of the developmental stage into commercial reality. Mr. Handschiegl has installed his machines at the Sanborn Laboratories and there he will carry out the coloring of many projected film features. As to the capacity of his equipment he could not say for certain but according to his best belief the transfer method was approximately ten times faster than the stencil process, a feature of decided worth in itself.

Motor Generator Set For Studio Work

A THREE unit, 120-kw. motor generator set was recently purchased by the Robert Brunton Studio, Inc., and installed in the studio power house. The set was christened in true naval style by Bessie Barriscale on January 8, 1919.

This motor generator set is the second Westinghouse set purchased for the Brunton Studio. A third set of 300-kw. capacity is now on order. The action of these sets is simple. The alternating current is taken from the power line at three phase 2,200 volts, to drive the induction motor, which in turn operates the two 125-volt direct current generators. These sets will supply direct current for lighting the entire six stages now in operation. Mr. Walter Strohm, chief electrician for the Brunton Studio, had complete charge of the installation and is satisfied that the three-unit motor generator set solves many of the lighting problems of the studio.

The Title

By Peter Suau.

SOME films seem to be titled to give the idea that it is only done as a necessity and not as a part of the film. In the infancy of feature films when curiosity and not entertainment held the audience in their seats while they were served with 500 feet or so of flicker a slide written in wax pencil served the purpose. Then by degrees the film ribbon came into universal use but the full dignity of well written attractive headings were not even then fully realized.

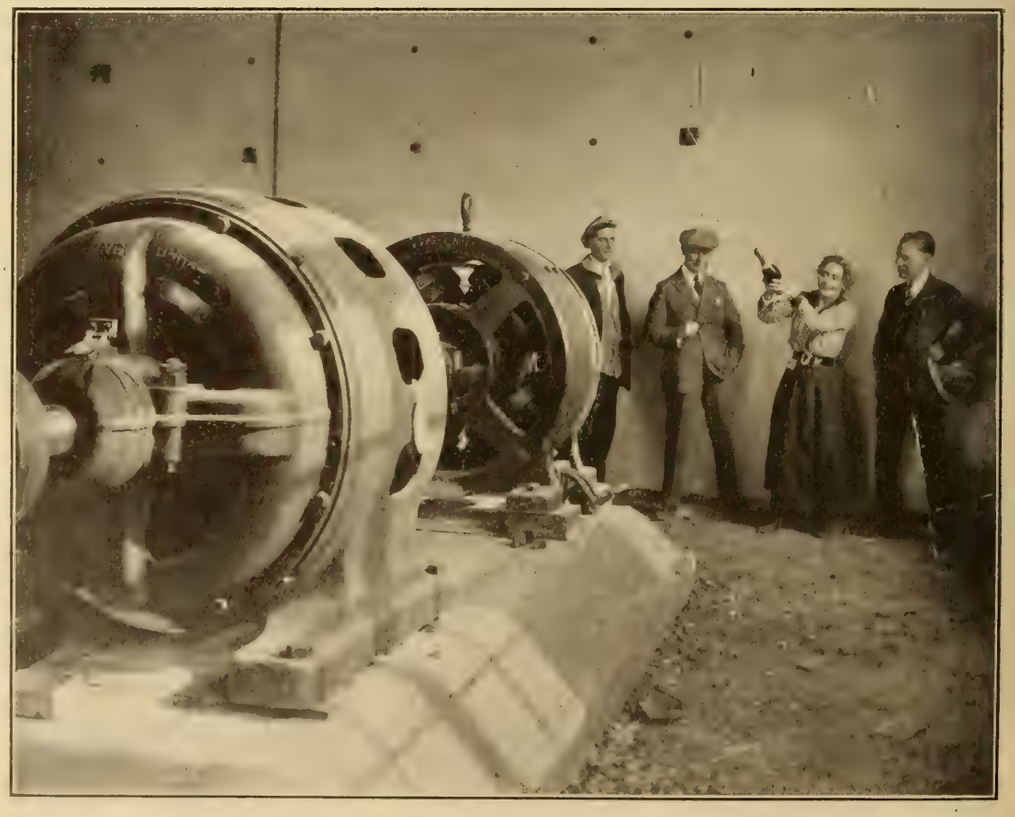
The well equipped laboratory of today gives the title as much study and attention as the minutest detail of any part of a large production.

Some of the credit must undoubtedly be allotted to the vast improvements made in appartus during the last few years.

A first class camera, rock steady, is the first essential to obtain desired results. The camera returned from field or studio as useless for those purposes will not make first class titles.

While the frame line has about reached a standard there will be found a variance among cameras

(*Continued on page 378*)



CHRISTENING THE NEW MOTOR-GENERATOR SET AT BRUNTON STUDIOS. LEFT TO RIGHT: WALTER STROHM, CHIEF ELECTRICIAN; ROBERT BRUNTON, MANAGING DIRECTOR; BESSIE BARRISCALE, STAR; MICHAEL LEVEE, TREASURER.

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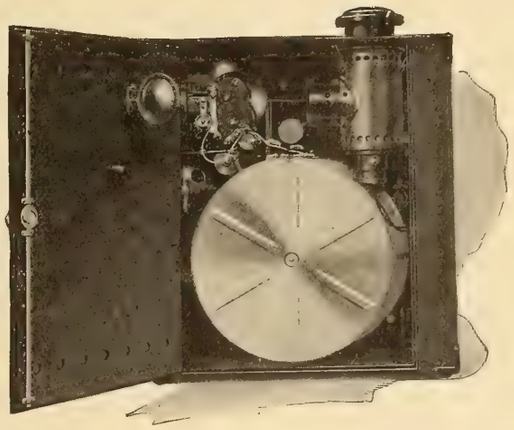

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MOTION PICTURE APPARATUS CO., Inc.

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(Continued from page 376)

and often from old films to be reprinted, so that in making one's choice of appartus for titling work a camera with an adjustable frame line is desirable.

An outfit of the first quality—such as a Pathé is always dependable, but where the H. C. of L. steps in and takes command a careful choice of some other type of camera can be made and work turned out equal to any. To insure exactness the camera should be driven by an electric motor, geared down to the desired speed and then any quantity of title can be made without fear of any appreciable difference of exposure.

A camera with inside magazines with the driving mechanism on one side and the magazines and gate, etc., accessible through the other side of the case helps for simplicity of operation as the camera or motor does not have to be disturbed for loading or removing exposed films.

In addition, a focusing device which will prevent focusing with the loss of only one frame, while in itself not vital, yet will save many feet of film during the year and also time, as focusing can be done directly through the film. With this method a continual rearrangement of the film is unnecessary.

A fade-out adds attractiveness to titles and can be had at a wide range of prices. The Photo Cines No. 4 is equipped with an automatic diaphragm dissolve and can be adjected to operate for several different lengths of films and furthermore is supplied as a part of the camera. This apparatus has also an adjustable frame line easily changed to match any film which may come to the hands of the operator.

Static is a phenomenon of film due, it seems, to friction. To eliminate friction the film race should be made of metal, highly polished, a smooth even surface that will not retain dust to cause scratches. With properly adjusted springs at the pressure plate the film moves easily and evenly, free from damage and friction reduced to a minimum.

There are many cameras on the market such as the Pathé, Williamson, Prestwich and Photo Cines that meet the requisites of title making. The Photo Cines No. 4 is a reasonably priced camera, complete with all the refinements that are a necessity to the producer of today.

The Title Decoration on the left is a sample of the excellent work produced by Reed Williams. The Illustration was secured through the courtesy of the "Thumb Tack."

Big Business in Cameragraphs

The plant of the Nicholas Power Company, Inc., is a busy beehive these days. Everybody is on their toes taking care of the big demand for Cameragraphs. Mr. Lang, export manager, reports a large increase in the business of his department and states that many orders have been received for Cameragraphs for Mexico, Porto Rico, Spain and Latin America.

In the domestic department the demand for Cameragraphs is on the increase and distributors and dealers show great activity.

The various branches of the United Theatre Equipment Corp'n., have, within the last few days, made the following installations; 2 6B Cameragraphs to Charleston Electric & Supply Co., Charleston, W. Va.; 1 6B to Delite Theatre, Albany, Ala.; 1 6B to Bridgewater Woolen Co., Woodstock, Vt.; 1 6B to Town Hall, Edgartown, Mass.; 1 6B to Essex County Hospital, Cedar Grove, N. J.; 2 6B to Spooner Theatre, Bronx, N. Y.; 1 6B to Kister's Hotel, Coney Island; 1 6B to Navy Hospital Corps Training School, Hampton Roads, Va.; 1 6B to Jackson Amusement Co., Jackson, Ky.; 1 6B to Cooper Union, N. Y.; 1 6B to Liberty Theatre, Keyser, W. Va.; 1 6B Viirginia Pearson Studio, Riverdale, Yonkers; 1 6B to Temple Theatre, St. Marys, Pa.; 1 6B on U. S. S. Denver; 1 6B o U. S. S. Seattle; 1 6A to Knights of Columbus, Wards Island, N. Y.

Many sales are reported by the Southern Theatre Equipment Co., from their Dallas and Atlanta branches. Among their direct installations are noted: 2 6A Cameragraphs to A. R. Thomas Lumber Co., Burkburnett, Tex.; 1 6B to Grubbs Vocational School, Arlington, Tex.; 1 6B to Benjamin School Board, Benjamin, Tex.; 1 6B to Queens Theatre, Hendersonville, N. C.; 1 6B to Camp Supply Officer, Nogeles, Arizona.

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Stage Equipment Theatres Worth While, Auditorium Lobby

One Method of Cooling the House

HOT weather, the bane of the exhibitor of an unventilated theatre is coming. In a few localities in the north that are always favored with a cooling breeze the effect of summer heat on the box-office receipts is negligible, but in other places the exhibitor and owner looks forward to the days of July and August as his "slack time" by necessity.

This should not be so. Summer months are the months for restful enjoyment and as such should have no depressing effect on the attendance. The fault of the average house is the lack of ventilation facilities in order to maintain a restful and cooling temperature for the patrons. A theatre that gets a name for being cool even on sultry evenings need have little fear of a drop off in attendance.

There are several different systems of ventilation based on different theories of action. Some require that arrangements be made for the apparatus at the time the theatre is constructed. Moreover, the cost of such sets is practically prohibitive to the owner of a small theatre. Then there are other systems which are readily applicable both to the theatre under construction and the house already in operation. Of this latter class is the Typhoon Cooling System which is described herewith.

The Typhoon Cooling System is based on the same principle that applies to the person riding on a trolley car or in an automobile. By means of a comparatively large, many bladed, but slow moving fan, a large volume of outdoor air is drawn in at the screen end of the house and passed slowly over the entire audience to the exit at the rear. These systems are ordinarily designed with a capacity great enough to permit a complete change of air every minute or one hundred and eighty changes during a three-hour performance. This frequency of renewal will be found ample for conditions far worse than ever met by the average.

The fan or fans of the Typhoon System are placed on the roof of the house and controlled usually by a switch in the projection room. Very little attention other than the periodical oiling of motors and fans is necessary, which makes the system a dependable one and cheap in up-keep. For the usual installation the so-called Twin Set is preferable. This set consists of two fans on the same shaft and driven by the same motor. The air is drawn in between the two fans and discharged in opposite directions. From this point the air enters the theatre directly and being relatively cool, drops to the lower level and travels slowly to the exits provided for it. In some theatres are large but short ducts leading into the theatre while in more pretentious houses the air enters through grill work placed over the proscenium arch. Of course, the freer the openings the more efficient the system.

The fans and motors on the roof are enclosed in a specially designed fabricated pent-house. Although allowing the entrance of all air necessary, rain and light cannot enter. Typhoon Systems are extremely simple to install. The manufacturers ship each part carefully numbered to correspond with detailed instructions and understandable blue prints so that any exhibitor with local help can put in the system without trouble. Each separate procedure from the time the crate of material is received is plainly indicated and it would be difficult even for a beginner in mechanics to go far wrong.

Although as previously stated, the majority of fan installations are on the roof, Typhoon engineers have worked out plans for installing the set at any available place such as in an attic space on a peaked roof, in a vacant room above the auditorium and on the side of an outer wall.

The cost of operation is low, due to the small amount of power required by the slow moving fan. For the average theatre seating 700 to 900 persons, the sysem would not cost more than 40 cents an hour on the warmest and most uncomfortable of nights when the fans would be running at capacity. These figures are based on a power rate of 4c. per kw-hr. As will be readily seen this cost is practically negligible when it is considered that the theatre is thereby converted from a humid almost unendurable place to one of placid comfort and cooling breezes.

For winter time use, when only ventilation is needed the direction of rotation of the fans may be reversed thus removing the used vitiated air from the auditorium. Whether used for this purpose in the winter or as a cooling agent in summer the movement of the air is so slow and constant that there is never trouble from draughts. These are the principal features that have made the Typhoon Systems so popular and widely used in the theatres ranging from those with 150 seats to the largest playhouses in the country.

Theatre Illumination

BY M. J. LEVY

(*Continued from June 21 issue*)

There is one important thing about the auditorium lighting that the architect must bear in mind, and that is emergency lighting. This usually consists of lights on double circuits which are placed on the walls in brackets, having one circuit controlled from the panel board in the box office, and another circuit controlled from the stage switchboard, the particular object being to light the auditorium sufficiently for a dismissal of an audience in case of accident.

Stage lighting today in principal is not very different from what it was years ago when gas was used. There is usually a foot light, a number of borders and certain spots. Formerly all foots and borders were controlled from a gas table which served the purpose a dimmer does today. We can now, of course, get effects that were formerly impossible. The footlight serves to throw light backward and upward and the borders throw light downward and backward on the stage. In addition we have pockets for strips and for spot lights for special effects. The stage equipment will vary depending on the character of the house. However, there are generally certain set principles covering the stage lighting which vary as a rule only in quantity. The cheap vaudeville house might have a footlight of simply white lights, and perhaps one or two borders of white lights only. The better class of vaudeville house will have a footlight of three colors with three or four borders, each of three colors, and in addition incandescent pockets either side of the stage, and from two to a half dozen arc or spot pockets. An equipment such as this will light the average stage.

The legitimate house, which will take any dra-?? dramatic production that comes along, can get along on a stage lighting equipment similar to that described for a good vaudeville house, but should be heavier, and adapted to special demands. Where extravagant productions are given, such as some of the musical comedies, the stage lighting is particularly heavy. A great many shows will require not only incandescent pockets of white only, but incandescent pockets in colors—white, red, blue, or green, or amber—sometimes three colors, sometimes four. They will also require a number of bridge pockets; pockets in the fly gallery, and equipment so that flood lighting can be introduced from the house or auditorium. The concert moving picture house requires a very heavy equipment.

The stage switchboard is practically the heart of the electrical installation. Architects little realize this, and usually provide scant space for it to function in. It seems to be the last consideration, and more is expected from it than from any other single item in the house. The first question usually put to me by an architect is "How much room will you need for the switchboard?" What he really means to say is, "How little room will you take?" When he is told, he usually begins to bargain. "Can it be put into a smaller space?" is his first question. He does not seem to realize that besides moving switches, the electrician has a great deal to do, and even the moving of switches requires room. In locating a switchboard it must be placed where the electrician can watch almost the entire stage. To get proper effects at the right time he must be able to watch for his cues. The slightest mistake in this direction will mar any show. Besides this, the architect must not forget that the electrician is only human, and should have comfortable working conditions.

The switchboard itself should be of the "dead face type," so as to be as safe as possible. It should have a sufficient number of switches so that the control of the lighting throughout both the house and the stage may be divided into units as much as possible. Of course, there is such a thing as going too far in subdividing the units of a house, but with the stage there is hardly any question. A switch should be provided for each color in the footlight, for each color in each of the borders, for each color in each set of pockets, and for the various pockets throughout the stage. It does not pay to skimp on the stage switchboard.

The remarks relative to the switchboard apply to the dimmers. Particular care should be taken to design these of sufficient capacity for the load they are to take care of. Dimmers are rather sensitive, they can do just so much and no more. They cannot be safely overloaded, and if underloaded, they will not properly dim. The dimming equipment should be placed above or below the board if not too large, and where there is plenty of ventilation, so that heat may be taken off as it develops.

No house is now complete, whether it be for legitimate or intimate drama, musical comedy, or any other purpose, without a picture booth. The utility of a room of this sort is fully recognized, and it is now used for spot and flood light purposes in houses that do not show moving pictures. Formerly the spot light operator occupied what was perhaps the most valuable seating room in the house, the front of the first balcony. Now, however, he is put in a booth, and does not disturb the patrons in any way by his presence.

The electrical equipment of the booth for legitimate houses should consist of a sufficient number of pockets of large capacity for spot and flood lights. In addition it should be provided with capacity for one or two picture machines, even though they are not required when the theatre

is opened. The value of making provision for these machines is apparent to any manager who is suddenly called upon for excess current.

Of course, in a moving picture house or in a house presenting vaudeville and moving pictures, the booth is the main part of the building, and it should have in its equipment adequate provision for two or three picture machines, spot lights, etc. The architect should also be sure to provide direct current for the picture booth apparatus, and if direct current is not available from the regular lighting company's service, it should be provided by means of a transforming device of some kind.

Austin C. Lescarboura's new book on the M. P. industry is a welcome addition to the general library of M. P. literature.

The name of the book is "Behind the Motion Picture Screen."

Mr. Lescarboura is on the editorial staff of Scientific American.

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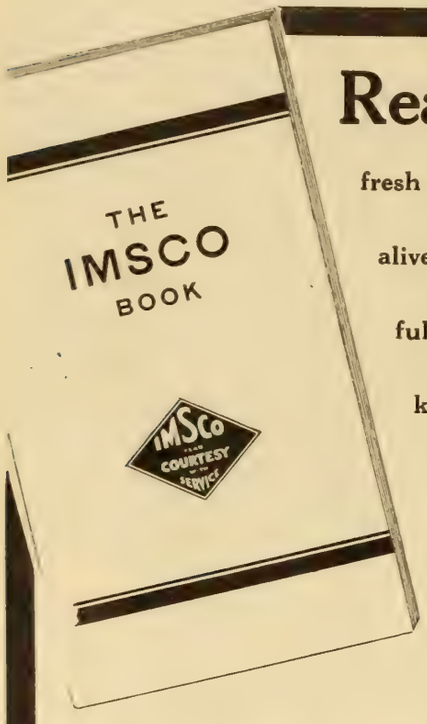

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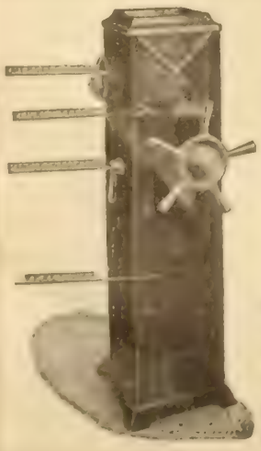

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Cue Sheets Latest Hits | MUSIC | Musical Equipment

An Example of Japanese Music for Motion Pictures

MR. MUSICIAN, how much Japanese and Chinese music have you in your library? The customary answer to this question is, "Plenty." I always accepted this answer as a solid fact until the Metro Pictures released "The Red Lantern," a Chinese extravaganza, starring the great Nazimova. Mr. S. M. Berg, the capable music arranger for Metro Pictures Corporation, was honored with the task of preparing the musical suggestions for this picture, and conclusively proved to me that this picture was one of the most difficult ones he ever prepared music for, because he found it to be nearly impossible to hunt up ninety minutes of Japanese and Chinese music. If a man of Mr. Berg's ability, with an experience behind him unrecorded by any other individual, considers it difficult to find ninety minutes of such music, I am prompted to say that Chinese music is really a scarce article on present day music counters.

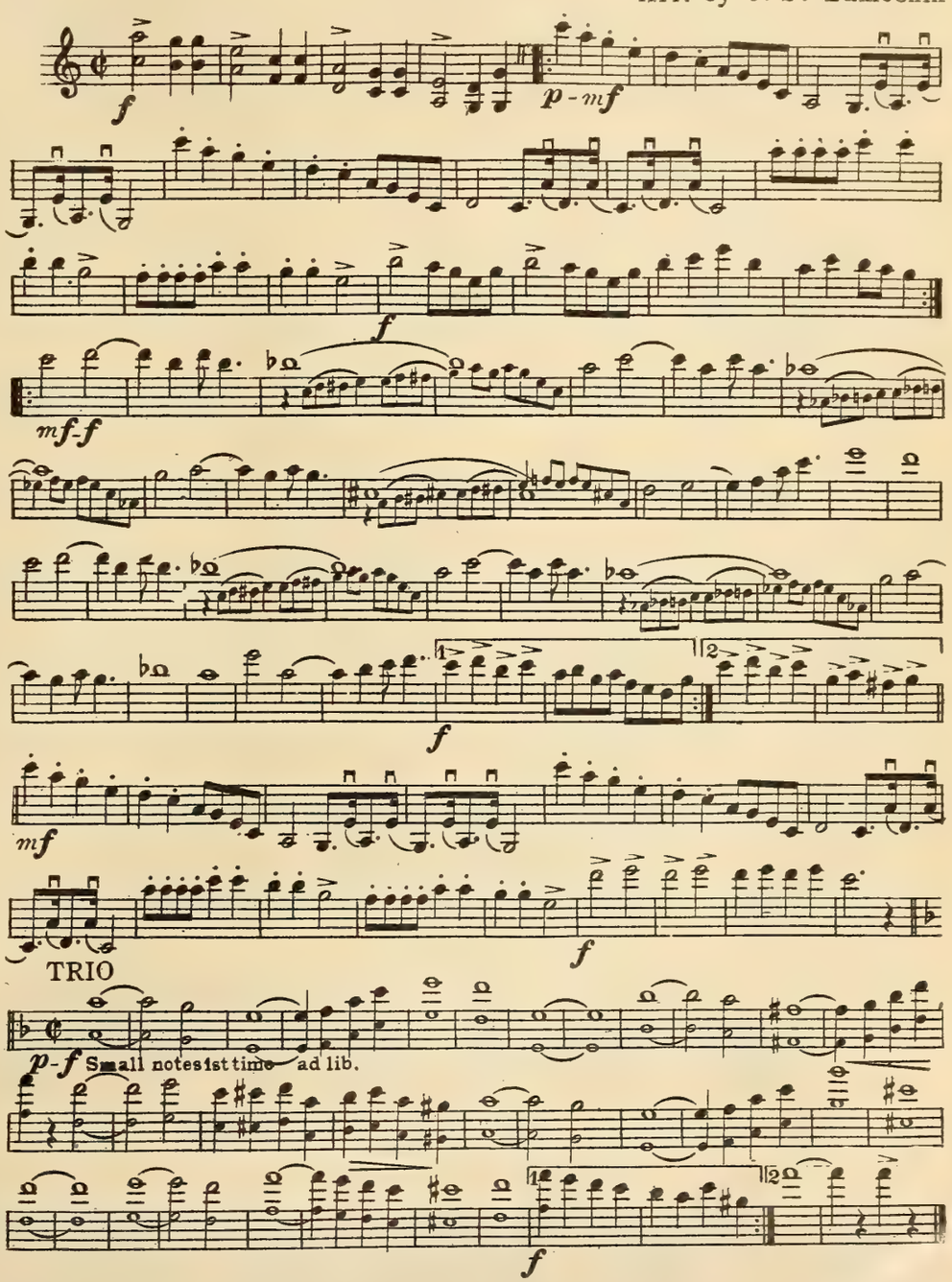
Several days ago I met Mr. Jos. Samuels, Musical Director of "The Cafe De Paris" of New York, an institution offering dignified and refined entertainment which under the musical guidance of Mr. Samuels has established for itself an international reputation. In the course of the conversation, I related to Mr. Samuels that it would be a great thing if someone would concentrate on the subject of writing Chinese and Japanese music, because it is in demand at present. As an answer to the above statement Mr. Samuels produced a copy of a Japanese Composition, published by Sam Fox, of Cleveland, Ohio, which in my estimation is the best I have ever seen. As music editor of this column, I consider it my duty to acquaint my readers with its musical merits.

"CHU-CHU-SAN," by Jos. Samuels, is an excellent composition, and I earnestly suggest that every musician avail himself of the opportunity of obtaining copies through Belwin, Inc., 701 Seventh avenue, New York City, at specially reduced rates.

CHU - CHU - SAN

1st Violin

JOS. SAMUELS
Arr. by J. S. Zamecnik



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Dedicates Song to Alice Brady

JOSEPH W. STERN & Co. announce that they have dedicated "I Cannot Believe I Lost You," one of their leading hits for the coming season, to Percy Marmont and Alice Brady, conjointly. One of the officers of the music publishers' corporation saw recently "In the Hollow of Her Hand," in which Percy Marmont was the leading man to Alice Brady, and in which he has made his greatest screen impression to date, and was so favorably impressed with Marmont's work that he decided to dedicate one of Stern's forthcoming numbers to this sterling actor. When "I Cannot Believe I Lost You" was accepted for publication and marked for special featuring, it was decided that here was a fitting number to be dedicated to Marmont and Miss Brady.

Accordingly, the cover of this song—which will be published at once in a million copies and thus will be seen by approximately three million people—will carry a photograph of Alice Brady and Percy Marmont. In addition, the slides which are thrown on the screen while this song is being sung in the countless picture houses throughout the United States have been selected from various photographs of Marmont with Miss Brady.

This co-operative publicity will undoubtedly serve to increase the popularity of this eminent leading man of the screen, whose performances with Alice Brady, Elsie Ferguson, Geraldine Farrer and Marguerite Clark have already stamped him as a "comer" on the silver sheet.

Review of Latest Musical Compositions

1—"Flirty Flirts," by Sol P. Levy, a melodious intermezzo of exceptional musical charm and tonal beauty. Very practically arranged for orchestra, or as to make it adaptable for the smallest combination of instruments, as well as for grand orchestra. (Belwin, Inc., 701 Seventh Ave., N. Y.).

2—"Roses of Picardy," a melodious waltz arranged on melodies from Haydn Wood's phenomenal song hit. (Chappell & Co., 41 E. 34th St., N. Y.).

3—"Alabama Lullaby"—This beautiful song is a very clever arrangement of the popular melody "Swanee River." (Leo Feist.)

4—T. B. Harms have just published four dance numbers from the most popular musical comedy, "A New Girl," meeting with great success on New York's Broadway.

5—"Me-Ow," by Kaufman, a novelty number which on its own musical merits has become an overnight hit throughout the world. It is published for orchestra, piano and band. (Sam Fox, Cleveland, Ohio.)

6—"Sweet Siamese"—The fact that this number was written by the composer of the famous "Beautiful Ohio" assures its musical merits in every respect. (Shapiro & Bernstein, N. Y.)

7—"Tumble In," a new musical comedy composed by the great Friml, has just been issued by G. Schirmer, N. Y. The famous "Limbo-Land" one-step is an extract from this popular musical show.

8—"General Pershing's March," by M. L. Lake, a catchy and snappy composition, most appropriate for scenes showing the homecoming of our troops. (Carl Fischer, N. Y.)

Dedicates Song to Miss Talmadge

IRVING BERLIN, the song writer, has dedicated his newest composition to Norma Talmadge. It is called "The New Moon," and both the words and the music were inspired by Miss Talmadge's Russian story of the same name. The cover will bear an autographed photograph of Miss Talmadge, and there will be a display of this song in the windows of all the more important music publishing houses simultaneously with the showing of Miss Talmadge's picture.

"The New Moon" by Irving Berlin, is the fifth popular song to be inspired by Miss Talmadge this season. "Tears" by S. R. Henry and Frank H. Warren, dedicated to Miss Talmadge, is published by Jos. W. Stern & Co.; "San San" by Danny Nirella, was inspired by "The Forbidden City;" "Heart of Wetona," words by Sidney D. Mitchell, and music by Archie Gottler, is published by Leo Feist; and "Norma" by the same authors, is also published by Feist.

Something New Under the Sun

IN MOTION PICTURE NEWS issue of June 7, we distinctly mentioned that in our estimation, S. L. Rothapfel, former manager and director of the Rialto and Rivoli theatres of New York, is the only man who was able to create "Something New Under the Sun." But, June 12, during the annual convention of the Music Dealers of the United States, we were firmly convinced by Ed. P. Little, of the Sherman Clay & Co., music house, of San Francisco, Cal., that there are other things in existence which are "New Under the Sun."

He has drawn our attention to about twenty numbers which the Sherman Clay music house is publishing, and was able to also show the copies of these compositions, and after this short performance was over, we realized that their small catalog consists of a variety of music, which is indispensable to any musician playing for pictures. Their publications are, from a musical standpoint, of exceptionable merits, and we must confess that we have never seen a list of twenty numbers consisting of such a variety and useful possibilities as the Sherman Clay catalog.

We have often said that this column is devoted to the betterment of music for pictures, and its pages are here to render its readers valuable information, and living up to its tradition, we are herewith announcing the list of the musical compositions contained in the above catalog, and I earestly suggest that every musician avail himself of the opportunity of calling himself a possessor of same.

1—"Cairo," by Arthur Freed and Harold Weeks. An Oriental characteristic.

2—"My Waikiki Ukulele Girl," by Glick and Smith, an original novelty.

3—"Let's Start All Over Again," by Howard and Behim, a melodious waltz.

4—"Aloha Land," by Wallie Herzer, a Hawaiian characteristic.

5—"Roses at Twilight," by Herbert Marple, a beautiful waltz.

6—"In Old Japan," by Walter Smith, a Japanese characteristic.

7—"Let the Rest Have Dixieland, I'll Take California for Mine," by Billy Frawley, an original melody.

8—"Good Bye, Daddy Dear," by Ben Black, a fine concert number.

9—"Bring Back a Belgian Baby to Me," by Ben Black, a fine concert number of world renown.

10—"On the Beach at Waikiki," by Henry Kailmai and Sonny Cunha, an international success.

11—"Arabian Rag," By George Gould, a slapstick rag.

12—"While the Incense is Burning," by Walter Smith, a pathetic ballad.

13—"Behind Your Silken Veil," by Coburn, Burtnett and Rose, an Oriental number.

14—"We're Coming Back to California," by Walterstein and Hogan, a fine concert number.

15—"My Oriental Rosebud," by Walter Smith, an Oriental composition.

16—"My Dream Girl," by Jim Schiller, an excellent concert number.

17—"Fair Hawaii," by James F. Kutz, a Hawaiian characteristic.

18—"Im Going to Hang Around Until I Make You Care for Me," by Frawley and Flanders, an original melody.

19—"What Would We Do Without the Girls," by Kohler and Fitzgibbon, a number of international renown.

20—"Lil' Liza Jane," by De Lachau, a number of exceptional musical merit.

21—"Aloha Oe," by George P. Howard, a combination of melodious waltzes.

MOTION PICTURE NEWS will gladly furnish information regarding prices of the above numbers.

Slides Illustrating Lisping Song

EXPLOITATION aids of real feature calibre are furnished on the next Paramount-Arbuckle comedy "A Desert Hero" released June 15. Among these is a series of slides illustrating the popular lisping song, "Sipping Cider Thru a Straw," which the music publisher, Joseph W. Stern, has dedicated to Fatty Arbuckle, the famous comedian. There are seven of these slides, each bearing a scene showing Fatty Arbuckle with his leading lady and each illustrative of two lines of the verse which are carried below.

Exhibitors who adhere to the practice of using illustrated songs will find these slides a welcome addition to their programs. The slides are some of the finest issued and are done in attractive colors. The scenes selected are notable for their humorous value and show the comedian in poses typical of his comedies. In addition to the seven slides containing lines from the song there are two others containing the different choruses of the piece and yet another showing Arbuckle holding up a placard announcing the title of the song and drawing attention to his new picture, "A Desert Hero."

The whole scheme is one particularly well fitted to exploit the Paramount-Arbuckle comedy inasmuch as the song itself is unusually humorous in its lisping lines, while he slides tie it up with the picture in neat fashion.

Through an arrangement consummated by the Famous Players-Lasky Corporation, if the exhibitor so desires he may get in touch with a Joseph Stern representative and secure a singer to render the song while the slides are being changed by the operator. Such artists are supplied free by the music publishers. If this practice is followed considerable publicity will be derived therefrom as the publishers are naturally desirious of securing all advertising available for the song.

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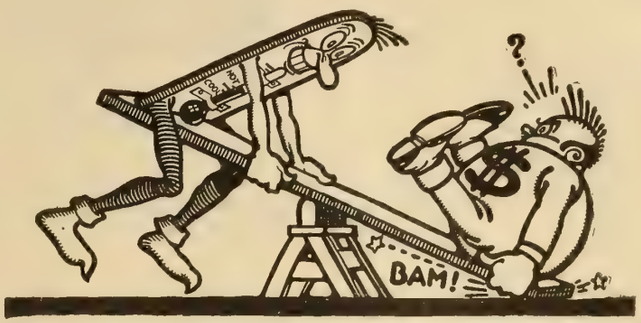

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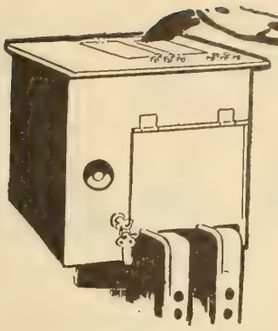

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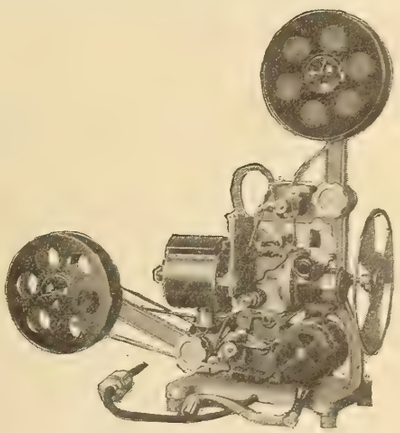

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LATEST MUSIC CUES

"THE SINS OF THE CHILDREN"

"Theme: "Serenade" (Dramatic), by Widor

Specially selected and compiled by M. Winkler.
The timing is based on a speed limit of 14 minutes per reel.

1—Theme (1 minute and 15 seconds), at screening.
2—"Doloroso" (Poeme D'Amour), by Tobani (1 minute and 55 seconds), until—T: "Peter Guthrie, Port Graduate."
3—"Flirty Flirts" (Mel. Int.), by Levy (1 minute and 15 seconds), until—T: "Lady Friends."
4—Piano solo to action (dance music) (25 seconds), until—S: Girl playing piano.
5—"Flirty Flirts" (Mel. Int.), by Levy (1 minute and 30 seconds), until—S: Girl leaves piano.
6—Theme (2 minutes and 5 seconds), until—T: "Why? What's wrong?"
7—"Adagietto Symphonette," by Berge (3 minutes and 55 seconds), until—T: "Mrs. Guthrie Peters grandmother."
8—Continue pp (35 seconds), until—T: "Doctor Hunter Guthrie."
9—"Weird Oriental Dance," by Levy (2 minutes and 55 seconds), until—T: "The Khedive, an exclusive."
10—Theme (55 seconds), until—T: "The serpent enters the garden."
11—"Valse Divine" (Medley Waltz), by Rosey (3 minutes and 5 seconds), until—T: "The first evening."
12—"Dramatic Narrative," by Pement (1 minute and 45 seconds), until—T: "The treasure room."
13—"Capricious Annette" (Characteristic Caprice), by Borch (4 minutes and 30 seconds), until—T: "Not content with using."
14—Theme (2 minutes and 25 seconds), until—T: "At the opportune time."
15—"Dramatic Agitato," by Hough (1 minute and 5 seconds), until—T: "Peter is introduced."
16—"Dramatic Recitative," by Levy (2 minutes and 15 seconds), until—T: "Where in the guise of."
17—Theme (2 minutes and 30 seconds), until—T: "In the waning hours."
18—"Dramatic Suspense," by Winkler (2 minutes and 40 seconds), until—T: "Enmeshed in a web."
Note: To action pp or ff.
19—Continue pp (1 minute and 15 seconds), until—T: "But love can hope."
20—Theme (2 minutes and 40 seconds), until—T: "In the hope of."
21—"Sinister Theme," by Levy (3 minutes and 25 seconds), until—T: "A sinister move."
22—"Dramatic Reproach," by Berge (4 minutes and 5 seconds), until—T: "Another move in the game."
23—"Half Reel Hurry," by Levy (3 minutes and 45 seconds), until—T: "I just left Belle at Keynons."
24—Theme (1 minute and 30 seconds), until—T: "Then through clouded."
25—"Storm Furioso," by Minot (2 minutes and 5 seconds), until—S: Flash of lightning."
26—"Bleeding Hearts" (Floral Poem), by Levy (2 minutes and 35 seconds), until—T: "The crisis."
27—Theme ff (1 minute and 15 seconds), until—T: "I never realized"—until * * * * THE END.

"THE PAINTED WORLD"

Specially selected and compiled by M. Winkler.

Theme: "Camelia" (From "Boutonniere Suite," And. Mod.), by Tonning

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

1—Theme (2 minutes and 30 seconds), until—S: At screening.
2—"Flirty Flirts" (Intermezzo Rubato), by Levy (1 minute and 30 seconds), until—T: Dante Murree.
3—Popular One-step (1 minute), until—S: When curtain rises.
4—Popular Fox Trot (1 minute and 30 seconds), until—S: When girls leave stage.
5—"Clematis" (From Boutonniere Suite—Moderato Poco Agitato), by Tonning (1 minute and 30 seconds), until—S: When curtain falls.
6—"Mysterious Nights" (Valse Dramatique), by Berg (1 minute and 15 seconds), until—T: Time merrily dances the.
7—"Dramatic Reproach" (Andantino Expressivo), by Berge (3 minutes and 15 seconds), until—T: The mother conscience is.
8—"Tympani Roll" (segue to Mysterious Nights) (30 seconds), until—S: As auto scene fades.
9—Theme (3 minutes and 30 seconds), until—T: The daughter of a wealthy.
10—"Heavy Mysterioso," by Levy (2 minutes and 30 seconds), until—T: An unexpected guest.
11—"Gruesome Mysterioso No. 31," by Borch (2 minutes), until—T: "And what's more."
12—Repeat: "Mysterious Nights" (1 minute and 30 seconds), until—T: When Yvette next sees.
13—Theme (2 minutes and 30 seconds), until —S: When dancing girl fades.
14—"Birds and Butterflies" (Intermezzo Capricioso), by Vely (3 minutes), T: "And Yvette I hope."
15—Theme (2 minutes and 30 seconds), until—T: "It always takes two."
16—"Grave-Allegro Molot" (Excerpts Beethoven Sonata Pathetique), by Berge (2 minutes and 45 seconds), until—S: When Yvette reads book.
17—Repeat: "Mysterious Nights" (1 minute and 15 seconds), until—S: When scene fades to Father Time.
18—"Serenade Romantique" (Characteristic Andantino), by Borch (3 minutes and 30 seconds), until—T: Across the threshhold.
19—"Dramatic Tension No. 9" (Andino) (2 minutes and 30 seconds), until—S: When Murree enters house.
20—Popular one-step (30 seconds), until—T: The gate of the painted world.
21—"Lento Allegro" (From Symphonette Suite), by Berge (2 minutes), until—S: When curtain rises on artist.
22—"Dramatic Tension," by Levy (3 minutes and 15 seconds), until—T: The gate of the painted world.
23—Theme (1 minute and 15 seconds), until—S: When scene fades to Red.
24—"Agitato No. 37," by Andino (2 minutes and 30 seconds), until—T: "After the show."
25—"Dramatic Tension No. 36," by Andino (4 minutes), until—T: "I dare not ask forgiveness."
26—Popular one-step (30 seconds), until—T: "And then"—until * * THE END.

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" A Wonderful Night "

(Billy Parsons Comedy in Two Reels—National)

BILLY PARSONS has matrimonial troubles again in his newest breeze, "A Wonderful Night." He simply has no use for mothers-in-law, has Billy, and when his bride informs him that "mother" is coming for a visit, he digs up an excuse anent a business trip to 'Frisco. It is only camouflage on Billy's part, for his real reason is to meet a couple of lady buyers who are sportively inclined. And that's where the complications begin.

Wifey must see him off on the boat which gets his "goat," since he knows he is in for a healthy bath in swimming back to town. The bride, in the meantime, is entertained at a shady roadhouse by friendly neighbors, and Billy takes his buyers there to drink at the shrine of Bacchus.

The upshot of it all is, the place is raided, and Billy finds out that his story of the sinking boat is a figment of his imagination. But mother-in-law arrives in time to restore amicable relations. And Billy finds that his prejudice hasn't a leg to stand on for she proves to be his fair companion—the buxom buyer.

The comedy is of a refined character and like all of the Parsons brand it tells a story. It is a comedy of complications rather than character and is amusing every foot of the way. Mr. Parsons succeeds in scoring his points in his easy style, and his principals and ensemble are good funmakers. Wm. Louis Chaudet, who directed the picture, has kept it alive and has also mounted it in good taste. —*Laurence Reid.*

" The Great Gamble "

(Fifteen Episode Serial Featuring Anne Luther and Charles Hutchinson—Produced by Western Photoplays for Pathe)

A VIEW of the first two episodes demonstrates that "The Great Gamble" has a fascinating story with a real plot as its basis. A good reason is supplied for the fast action and many thrills furnished that should satisfy even the most blase elite audience which as a rule is not credited with liking the general run of serials.

As a "stunt" artist Charles Hutchinson has the nerve and ability combined with a rather agreeable personality and nothing appears too daring for him. Anne Luther is charming in the two roles and portrays the girl brought up in wealthy environments and the sister surrounded by criminals.

The cast is very good, the action fast and furious with the element of keen suspense, and the directing of Joseph A. Golden, who also wrote the story, reveals a thorough knowledge of what constitutes clever producing. The locations have been carefully selected and the "chase" incidents are realistically handled. Released August 3.—*Tom Hamlin.*

NOTHING IS COPIED!

EVERY line of the service in the Complete Plan Book is written by experts of the editorial staff who have seen the pictures personally. Nothing is copied from the producers' plan books.

Reviews and service prepared by
THOMAS J. HAMLIN
and
LAURENCE REID

" Photoplay Magazine Screen Supplement "

(Number Six for July—One-reel Educational)

RATHER a novelty all through is the Photoplay Magazine Screen Supplement for July. This is the sixth of these single reelers distributed by Educational and the motion picture stars at leisure are presented in an entertaining and varied style. Elsie Janis, "honorably discharged doughboy," opens the bill and gives photoplay audiences an intimate glimpse of her Long Island home. And she also gives one of her inimitable impersonations—this time of Mary Pickford. Marguerite Snow and James Cruze, married in 1913, give all a brief glimpse of the big spots in their congenial married career with the third member of the cast added a year later. Then there is Clara Kimball Young trout fishing in California and she makes a charming fisherwoman. The Supplement sends them out with a laugh as it shows wild impromptu antics of Mack Sennett's bathing girl. It's an excellent and pleasing filler with any big featured picture.—*Tom Hamlin.*

" Pets and Pests "

(Mutt and Jeff Animated Cartoon—Fox)

LITTLE JEFF and his tall companion, Mutt, are still unable to agree according to their creator, Bud Fisher. This time the cartoonist has made Jeff, a lover of the animal world, and the little man with the sideburns doesn't care whether the object of his affection is a quadruped, biped, or just plain fowl. He even has a soft spot in his heart for the slimy thing that crawls—namely the alligator.

Well to have so many freaks that squawk and squeal and grunt and crawl and fly and canter about the house makes poor Mutt considerably out of patience with his little "sidekick." The elongated fellow wouldn't mind the pets and pests at all if they stayed on Jeff's side of the house, but when they flock all over his person even to the extent of playing leapfrog on his head and nose, he says it is about time to give them the exit. And little Jeff is sent along too.

A comic cartoon in every sense of the word, with the freaks supplying most of the fun. The frog is the ablest performer, and he knows that Mutt's nose is a safe landing place in his flight through space.—*Laurence Reid.*

" You Are Fired "—with Wallace Reid

ONE thing people admire in real life is pluck. They like to see a man get what he is after. Their sympathies go to such men, and when he comes out the winner, they heartily applaud. The same thing holds true in pictures, which purport to portray real life. The hero of this one, a young wealthy man, wants the daughter of a railroad magnate; and she wants him, too. But papa will not consent, because the hero is only a young idler; he had never seen him do a day's work. And he is not slow in telling him so to his face. The hero, however, is not to be discouraged —you can't down a live spirit; so he enters into an agreement with the old man whereby he is to get the girl if he can show him he can keep working for thirty days without being fired.

The picture is based on the O. Henry story "The Halberdier." It is good all the way through. The scenes in the Bohemia cafe, in particular, are extremely funny; they also offer some thrills. Released by Paramount June 8. Length, 5 reels. *P. S. H.*

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Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the current quarter arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of Motion Picture News which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to April 6, 1919.

PICTURE BRAND STAR RELEASED PLAN BOOK

AFTER HIS OWN HEART (METRO) HALE HAMILTON (APR. 28).....MAY 10
"Good farce idea is basis of star's latest picture."—M. P. News.
Exhibitor Comment—"Average business."

ALL WRONG (PATHE) BRYANT WASHBURN (JUNE 1).....MAY 24
"Star in a picture of platonic love."—M. P. News.

ALMOST MARRIED (METRO) MAY ALLISON (JUNE 2).....JUNE 14
"May Allison in pleasing comedy-drama with good farcical windup."—M. P. News.

AMATEUR ADVENTURESS, THE (METRO) EMMY WEHLEN (MAY 5)..MAY 17
"Excellent comedy marks star's return to screen." "Great picture. Average business."—M. P. News.
Exhibitor Comment—"Picture very good. Big business." "Great picture. Average business."
Consensus—"Excellent picture, good puller."

AMAZING WIFE, THE (UNIVERSAL) MARY MACLAREN (APR. 7) (Six Parts).....MAR. 29
"Here's one on which you can go the limit."—M. P. News.
Exhibitor Comment—"Picture A1 but hard to get star over in this town. Not liked. Poor business three days." "Average business. Didn't draw. Average picture."
Consensus—"Good picture, average puller."

AN AMATEUR WIDOW (WORLD) ZENA KEEFE (MAY 26).....MAY 24
"World offers an exceedingly pleasant comedy."—M. P. News.

AS A MAN THINKS (RAVER-HODKINSON) LEAH BAIRD (APR. 27)....MAY 3
"New four-star combination steps over the line with a winner."—M. P. News.

BACHELOR'S WIFE, A (AMERICAN) MARY MILES MINTER (MAY 11)..MAY 24
"Star assumes an Irish role in her latest picture."—M. P. News.

BARE-FISTED GALLAGHER (ROBERTSON-COLE) WILLIAM DESMOND (JUNE 29).....JUNE 28
"Desmond's personality bolsters up Western."—M. P. News.

BARE FISTS (UNIVERSAL) HARRY CAREY (MAY 4) (Six Parts).....APR. 26
"As satisfactory as all the Harry Carey pictures."—M. P. News.

BEATING THE ODDS (VITAGRAPH) HARRY T. MOREY.....MAY 10
"Star continues his forceful way in a romantic drama."—M. P. News.
Exhibitor Comment—"Good story but poor puller."

BEAUTY PROOF (VITAGRAPH) H. T. MOREY.....JUNE 7
"Old-fashioned melodrama of the far north."—M. P. News.

BEST MAN, THE (HAMPTON-HODKINSON) J. WARREN KERRIGAN (MAY 4).....MAY 10
"Star appears in mystery story flavored with romance."—M. P. News.
Exhibitor Comment—"Good picture and enjoyed by everyone. Average business three days." "Kerrigan pleased, but he is one of the few who stands still regardless of how you push him. Average business." "Good picture. Big business."
Consensus—"Good picture, average puller."

BETTER TIMES (ROBERTSON-COLE) SPECIAL CAST (JUNE 22).....JUNE 21
"A 'Sunshine' picture that should please any audience."—M. P. News.

BISHOP'S EMERALDS, THE (PATHE) PEARSON (JUNE 8).....JUNE 7
"Star presents herself in good melodrama."—M. P. News.

BLACKIE'S REDEMPTION (METRO) BERT LYTELL (APR. 14).....APR. 26
"Melodrama with power and pathos, and Bert Lytell."—M. P. News.
Exhibitor Comment—"Very good crook play to average business." "Excellent production to big business."
Consensus—"Fine picture, good puller."

BLINDING TRAIL, THE (UNIVERSAL) MONROE SALISBURY (MAY 19) (Six Parts).....MAY 3
"Predominant element is suspense; a trifle uncheery."—M. P. News.
Exhibitor Comment—"Average business."

BOLSHEVISM ON TRIAL (SELECT SPECIAL) SPECIAL CAST (APR. 20) (Six Parts).....APR 19
"Picture as good as its title; square deal."—M. P. News.
Exhibitor Comment—"Five day run, all came. Big and little, blind and armless. I removed most the rudeness from the film. Picture pleased."

BOOMERANG, THE (PIONEER) HENRY B. WALTHALL (MAY 26) (Seven Parts).....MAY 17
"Star and competent players in capital versus labor picture."—M. P. News.

BREAK THE NEWS TO MOTHER (SELECT) SPECIAL CAST (JUNE 8)..JUNE 7
"Rather poorly done picture with mother love theme."—M. P. News.

BUSHER, THE (PARAMOUNT) CHARLES RAY (MAY 18).....JUNE 7
"The star excels all his past works."—M. P. News.
Exhibitor Comment—"Oh Boy! And on the holiday, too. Great. Made a big hit with everyone. One of the most satisfactory we've played. Another success for Ray. Hope we get another like it. Big and average business."

CALEB PIPER'S GIRL (PATHE) HELENE CHADWICK (MAY 18).....MAY 24
"Nothing big but will appeal to the tender emotions."—M. P. News.

CALIBRE 38 (EDGAR LEWIS-SHERRY) MITCHELL LEWIS (APR. 13) (Six Parts).....APR. 5
"Melodrama based on murder mystery; story well constructed."—M. P. News.
Exhibitor Comment—"Average business."

CAMBRIC MASK, THE (VITAGRAPH) ALICE JOYCE.....APR. 5
"Star in version of unusual Chambers story."—M. P. News.
Exhibitor Comment—"Fair picture, average business."

CAPTAIN KIDD, JR. (ARTCRAFT) MARY PICKFORD (APR. 6).....MAY 3
"Mary Pickford in brittle comedy drama, fairly diverting."—M. P. News.
Exhibitor Comment—"Average business seven days." "Picture below Pickford standard. Average business." "Here's your hat, Mary. What's your hurry." "Average, poor to average business."
Consensus—"Good picture, average puller."

CASTLES IN THE AIR (METRO) MAY ALLISON (MAY 12).....MAY 24
"Star in a pleasing sentimental picture."—M. P. News.
[illegible] "Not a comer, she's here now. Big business two days." "I think this is a very entertaining picture. Decidedly different. Average [illegible]." "Very pleasing. Big business."
Consensus—"Good picture, good puller."

CHARGE IT TO ME (AMERICAN) MARGARITA FISHER (MAY 5).....MAY 3
"Star continues her frolicsome career in slender comedy."—M. P. News.
Exhibitor Comment—"Average picture, average business." "Poor business."
Consensus—"Fair picture, ordinary puller."

COME OUT OF THE KITCHEN (PARAMOUNT) MARGUERITE CLARK (MAY 11).....MAY 24
"Beranger continuity good; acting high class."—M. P. News.
Exhibitor Comment—"A delightful picture, highly satisfactory. Hot weather hurt business. Acting good. Supporting cast fine. Good picture for Marguerite. Average business two days."

COMING OF THE LAW, THE (FOX) TOM MIX (MAY 11).....MAY 24
"Unusually satisfying Western with Tom Mix starred."—M. P. News.
Exhibitor Comment—"Good. Regular type for this star. Average business." "Not as good as previous Mix offerings. Big and average business." "Good snappy Western. Tom is coming along fine and if he gets the right stories should be a big winner very soon. Big and average business." "Good picture. Big business." "The only star Fox has left. Very big business."
Consensus—"Fine picture, good puller."

COURAGEOUS COWARD, THE (ROBERTSON-COLE) SESSUE HAYAKAWA (APR. 14).....APR. 26
"Story of great interest; Japanese lovers united."—M. P. News.
Exhibitor Comment—"Not quite up to standard by reason of the story. American people don't like to see a 'Jap' as District Attorney, and then 'Anti-Jap' sentiment weakened same considerably."

COWARDICE COURT (FOX) PEGGY HYLAND (JUNE 15).....JUNE 28
"Peggy Hyland makes pleasing heroine."—M. P. News.

CRIMSON GARDENIA, THE (BEACH-GOLDWYN) SPECIAL CAST (MAY 18).....JUNE 28
"Different from stereotyped productions."—M. P. News.
Exhibitor Comment—"Great. Extra big to big business three days."

CRY OF THE WEAK, THE (PATHE) FANNIE WARD (MAY 4).....APR. 26
"Fannie Ward in an absorbing play of crime and punishment."—M. P. News.
Exhibitor Comment—"A good program picture. Star very good. Average business."

DADDY LONG LEGS (FIRST NATIONAL) MARY PICKFORD (MAY 11)..MAY 24
"Star's initial First National has much comedy and sentiment."—M. P. News.
Exhibitor Comment—"Mary is good. Picture is good but Mary is not as good as she used to be. Big business first two days, average third day." "Pickford's best. Broke our records for four days, doing extra big business."
Consensus—"Excellent picture, big puller."

DELICIOUS LITTLE DEVIL, THE (UNIVERSAL) MAE MURRAY (MAY 11).....MAY 3
"A highly pleasing comedy with Mae Murray starred."—M. P. News.
Exhibitor Comment—"Average business."

DESTINY (JEWEL-UNIVERSAL) DOROTHY PHILLIPS (MAY 25).....MAY 24
"Big in every sense of the word; Frenzied finance the theme."—M. P. News.

DEVIL'S TRAIL, THE (WORLD) COMPSON-LARKIN (JUNE 16).....JUNE 21
Melodrama of Canadian Northwest; fair production."—M. P. News.

DIVORCE TRAP (FOX) GLADYS BROCKWELL (MAY 25).....JUNE 7
"Dramatic exposition of the divorce problem."—M. P. News.
Exhibitor Comment—"A good picture of its kind. No one raved or complained either way. Average business."

ETERNAL MAGDALENE, THE (GOLDWYN) SPECIAL CAST (APR. 20)..MAY 3
"Long heralded picture largely an allegory."—M. P. News.
Exhibitor Comment—"Opened to big business in spite of heavy rain early in afternoon. People satisfied."

EXQUISITE THIEF, THE (UNIVERSAL) PRISCILLA DEAN (APR. 28) (Six Parts).....APR. 19
"Star shows unusual talent; highly artistic."—M. P. News.
Exhibitor Comment—"Average business." "Very interesting picture. Big business."
Consensus—"Good picture, good puller."

EYES OF THE SOUL (ARTCRAFT) ELSIE FERGUSON (APR. 20).....MAY 3
"A beautiful story presented in a beautiful way."—M. P. News.
Exhibitor Comment—"The public does like a happy ending. However, this would not be a good picture if it ended any other way. Elsie Ferguson is well liked here." "People didn't like it at all. Story weak. Poor business." "Ferguson getting better here." "Fair picture, no drawing power to star. Poor business."
Consensus—"Fair picture, average puller."

FALLEN IDOL, A (FOX) EVELYN NESBIT (MAY 18).....MAY 31
"Star appears in a new version of East versus West theme."—M. P. News.

FALSE EVIDENCE (METRO) VIOLA DANA (APR. 21).....MAY 3
"Rebellious heroine finds expression in the woods."—M. P. News.
Exhibitor Comment—"Average picture, average business."

FIGHTING DESTINY (VITAGRAPH) HARRY T. MOREY.....MAR. 29
"Star in another fine fighting picture with mystery touch."—M. P. News.

FINAL CLOSE-UP, THE (PARAMOUNT) SHIRLEY MASON (MAY 18)..JUNE 14
"Working girl beats debutante to the altar in sparkling comedy."—M. P. News.
Exhibitor Comment—"A good picture and patrons thought so. Story good and plenty of pep and laughs. Average business." "A fair program picture, but the story about a girl fainting because of excessive hot weather, wasn't so good. This star never took very well here. Average business, two days."
Consensus—"Good picture, average puller."

FIRE FLINGERS, THE (UNIVERSAL) RUPERT JULIAN (APR. 21) (Seven Parts).....APR. 12
"Hold interest from first to last; dual role story."—M. P. News.

FIRES OF FAITH (FAMOUS PLAYERS-LASKY) SPECIAL CAST (MAY 18) (Six Parts).....MAY 17
"Salvation Army picture should prove profitable."—M. P. News.

FOLLIES GIRL, THE (TRIANGLE) OLIVE THOMAS (APR. 27).....APR. 26
"Sweet and homely tale of the chorus girl."—M. P. News.
Exhibitor Comment—"Fair picture to poor business."

FOOLS AND THEIR MONEY (METRO) EMMY WEHLEN (JUNE 16)....JUNE 28
"Fairly clever satire on the newly-rich."—M. P. News.

Box Office Reports continued on page 388

"MEN, WOMEN AND MONEY"
(PARAMOUNT)

Ethel Clayton Shines in Cosmo Hamilton Story

"MEN, WOMEN AND MONEY" presents Ethel Clayton in another of Cosmo Hamilton's stories of society life. And since he knows his subject perhaps better than any of his contemporaries and writes of it more interestingly, his latest contribution to the screen will be accepted as one of the best things of its kind ever visualized. He is one writer who always strives to point a moral in his tales of the upper strata with the result that they aren't half as artificial as the titles would imply to the casual passerby.

It is a vital theme which is contained in "Men, Women and Money," and the author has embroidered it with well regulated humanities engendered from dramatic situations. He has drawn as his protagonist, a girl whose parents have sacrificed without stint, in order that she may have the things that have been denied them. After she travels the primrose path and suffers for it she is brought to an appreciation of parental sacrifice and love.

Miss Clayton, through her intelligent appreciation of the part, contributes mightily toward the picture's success. And Lew Cody, playing opposite, lends splendid assistance. George Melford deserves mention for his handsome production.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Marcel Middleton.....Ethel Clayton
Parker Middleton.....James Neill
Sara Middleton.....Jane Wolfe
Cleveland Buchanan.....Lew Cody
Aunt Hannah.....Sylvia Ashton
Julian Chadwick.....Irving Cummings
Noel Parkton.....Winifred Greenwood
Miss Cote.....Edna Mae Cooper
Toto.....Leslie Stewart, Jr.
Madame Ribout.....Mayme Kelso
Mrs. Weeks.....Lillian Leighton
Miss Dunston.....Lallah Hart
Katie.....Zazu Pitts
Mrs. Parkton.....Fay Holderness
Mrs. Channing.....Helen Dunbar
Dr. Lloyd.....Chas. Ogle
Cora, a model.....Marie Newell

By Cosmo Hamilton.
Scenario by Beulah Marie Dix.
Directed by George Melford.

PRESS NOTICE—STORY

"Men, Women and Money" is the title of the picture which comes to the ———— theatre on ———— with charming Ethel Clayton as the star. Written by Cosmo Hamilton and scenarioized by Beulah Marie Dix, it tells the story of a girl who has been reared for a life of social pleasures by parents who have sacrificed their health and wealth so that she may have an easier life than what they have been accustomed to. Which is a weakness in modern America with thousands and thousands of parents.

Marcel Middleton goes to New York and through her beauty and charm she is made the pet of a group of society idlers. For a time she is successful at cards, and when failure comes eventually, there is no way of dismissing her creditors except through the plan of raising checks on false securities. When these are returned marked "No funds," Marcel has to go to work as a model. Her sensitive nature is shocked over certain costumes she is requested to display, but one of her wealthy admirers is awakened to her honesty and character, and rescues her from her sorrowful plight. How she in turn is awakened to a realization of her aimless existence, how she finally responds to the love of her parents and the man who had found faith in her is depicted in a volume of rich and absorbing situations.

The picture is true to life and sends out a wealth of humanities. In the company are Lew Cody, James Neill, Jane Wolfe, Irving Cummings and Winifred Greenwood. George Melford has given the picture a handsome production.

SUGGESTIONS

This picture should be advertised as a glimpse of the idle rich society life of a big city. It relates the adventures of a girl from the country who is drawn into the vortex of social gaieties, not through any desire of her own but because she is the victim of environments. Play up the fact that it presents the story of ambitious youth. Here is a girl who has not been denied a single thing to make her happy in the scheme of life. Her parents have sacrificed themselves for her. And she doesn't appreciate them until she has learned a bitter lesson.

Concentrate upon the theme or the situation mentioned above. Cosmo Hamilton's name might be used to good advantage, since he has built up a big reputation as a writer of society life. Your fans will remember him as the author of several Constance Talmadge pieces. The picture carries a rich appeal in its decorative beauty with special emphasis on clothes. Money makes clothes and they are worn here by Ethel Clayton and members of the cast in rich abundance. Tell your feminine patrons that they will have an opportunity to see the latest fashions. Then there is the star. Use photographs of her, especially those which show her bedecked in these lavish gowns.

Ethel Clayton in "Men, Women and Money," the Paramount picture

PROGRAM READER

Marcel Middleton wasn't a vainglorious girl; she was only a victim of circumstances or environment, you might say. Her parents had simply made up their minds to make life a rosier thing for her than what they had experienced. Accordingly they sent her to college where she came in contact with girls of affluence.

A time came when she lost at cards with the result that she had to go to work as a model. By this time Cleveland Buchanan, a wealthy admirer, had found himself deeply in love and offered to make good her gambling debts and charge accounts. But she refused his generous offer because she had not learned to reciprocate the faith that he had in her. How she was awakened to an appreciation that all is not gold that glitters, how she realized the love and sacrifice of her parents, how she emerged from a social butterly into a woman of beautiful character, are events that are depicted dramatically and entertainingly in Ethel Clayton's new picture, "Men, Women and Money," which comes to the —— on ——.

CATCH LINES

She didn't appreciate what her father and mother had sacrificed in making life easy for her. She was only interested in society. And not being equipped with worldly goods she couldn't travel far. What happened? See "Men, Women and Money."

"GATES OF BRASS"
(KEENAN-PATHE)

An Interesting and Dramatic Photoplay

A DRAMATIC and thoroughly human photoplay amid scenes of hotel life in Southern California, with a touch of the desert also and a glimpse of circus life. The star has a typical Frank Keenan role, and the settings, continuity, cast and direction are up to standard.

The three-shell manipulator seeks higher game to provide for his one great love, the young motherless girl who later comes home to him from the distant school a finished social debutante. He promotes fake deals and cheats the father of his daughter's fiance. She does not believe her father dishonest until the great desert land sale, where many poor people are hoaxed. Then she leaves him and goes to Chicago after wedding her sweetheart.

A lucky deal made legitimately enables him to make restitution to all his dupes, but believing that his daughter would not visit him on this particular Christmas he entertains a bunch of saloon loafers, and the alcoholic excess combined with the great disappointment kills him, and the visiting daughter finds him dead.

While not pleasantly entertaining it is interesting and natural. Will undoubtedly draw well in all theatres where Keenan is a favorite and wholly satisfy the lovers of dramatic themes everywhere. —*Tom Hamlin.*

THE CAST

Jim Blake, afterward, J. Hatfield Blake
Frank Keenan
Margaret Blake.....Lois Wilson
Dick Wilbur.....George Fisher
Dave Strohnheim.....Clyde Benson
John Wilbur.....Edwin Tilton
Mrs. Wilbur.....Lillian Langdon
Ole Swanson.....Frank De Loan

Story by Kate Corbaley.
Scenario by Jack Cunningham.
Directed by Ernest C. Warde.
Photographed by Charles Kaufman.
Produced by Frank Keenan Productions at Robert Brunton Studios.

PRESS NOTICE—STORY

Frank Keenan comes to the ———— theatre on ———— of ———— week in his latest dramatic photoplay, "Gates of Brass."

The Pathe people declare that he has one of the most sympathetic roles of his entire screen career. As Jim Blake, a three-shell artist and circus hanger-on, he determines to graduate to higher levels and becomes a promoter of fake stock and land deals.

His incentive is the young motherless daughter about to return from the distant school, a finished product. She was his great love and he wanted to surround his Margaret with every luxury. But when he cheats the father of his daughter's sweetheart he went almost too far.

Margaret believed her father and separated from her fiance. But later on when she found proof that he had cheated a lot of very poor people on a desert land deal she left her dad and after a reconciliation with her lover, married him and moved to Chicago.

The spirit of the father broke. In an effort to win back his daughter's respect he made restitution to all his dupes from the proceeds of a legitimate deal that paid him a fortune. He had never passed a Christmas away from his daughter and was sure that she would not be with him on the holiday.

So he proceeded to liquor up and entertained a horde of saloon loafers at his magnificent home. He gave them the silver and tapestries. When his daughter arrives a few hours later she found that the alcoholic excesses combined with his great disappointment had done for him.

This is pronounced an intensely human story with great dramatic reaches for the star and the ———— theatre management describes "Gates of Brass" as one of its best dramatic offerings of the season.

SUGGESTIONS

If you have this picture booked, the Frank Keenan following should be catered to in every line of your advertising. Especially as he appears in a typical Frank Keenan role. The circus atmosphere could be utilized in your lobby decorations, even to the three shells and the large cut-out of Keenan mounted in his circus wardrobe. Another lobby decoration could be placards advertising the great lot sale in the suburbs, a fake real estate promising atmosphere.

Try to get a special permit from your local three-shell game during the visit of whatever circus or carnival is about due. If you are determined to stir up some real publicity you might persuade some prominent minister or welfare worker to criticise the sheriff hotly. This can be done if manipulated rightly and will certainly cause a controversy with a laugh finish and no hard feelings. The tie-in is the final newspaper announcements stating that "Jim Blake" is portrayed by Frank Keenan in "Gates of Brass" at the ———— theatre.

Frank Keenan in "Gates of Brass," the Pathe picture

PROGRAM READER

"Here's the silver, help yourself to the tapestries; have a good time, boys, my world is ended." Thus speaks Frank Keenan in the role of Jim Blake, the reformed tin horn gambler and real estate shark. He was entertaining the scum of the big city on a Christmas Eve.

His only love, his great love, his motherless daughter, had grievously disappointed him by not sharing the holiday with him. It was the first time since she was a wee small baby in arms.

It was a dramatic situation that confronted the daughter who came half-way across the continent that her poor old lonesome dad be not disappointed.

But she arrived too late.

All this is told with dramatic human interest in Frank Keenan's latest Pathe photoplay, "Gates of Brass," to be shown at this theatre next week.

CATCH LINES

Money came easily to Jim Blake, but his daughter had principles that cast a shower of cold water upon his methods. See Frank Keenan in "Gates of Brass" at the ———— theatre.

He passed as he lived, in a storm of wreckage. But you will have a great sympathy for him. See Frank Keenan in "Gates of Brass" at the ———— theatre.

Exhibitors' Own Box Office Reports

PICTURE — BRAND — STAR — RELEASED — PLAN BOOK

FOOLS' GOLD (ARROW) MITCHELL LEWIS (MAY 26) (Six Parts).....MAY 17
"Mitchell Lewis the star in a disconnected story. Locations good."—M. P. News.

FOR BETTER, FOR WORSE (ARTCRAFT) DE MILLE'S (APR. 27) (Six Parts).....MAY 10
"De Mille scores with a tremendous heart theme."—M. P. News.
Exhibitor Comment—"The title of this picture helped put it over big and also the fact that it followed right after 'Don't Change Your Husband' which gave exhibitors some very good advertising business. Big and extra big business. "Big business seven days." "An elegantly enacted superior attraction in every way. Big business." "Rained but went big and pleased all, a masterpiece. Big business." "Rained again but they came out. We doubled our run on this picture at advanced admission and it went big. Big business."
Consensus—"Excellent picture, big puller."

FULL OF PEP (METRO) HALE HAMILTON (MAY 26).....JUNE 7
"Breezy American cuts down rebellion in lively farce comedy."—M. P. News.

GETTING MARY MARRIED (SELECT) MARION DAVIES (APR. 13).....APR. 19
"Marion Davies gets good story; excellent picture."—M. P. News.

GINGER (WORLD) VIOLET PALMER (MAY 5).....MAY 3
"Story of boy and girl love excellently performed."—M. P. News.

GIRL AT BAY, A (VITAGRAPH) CORINNE GRIFFITH.....JUNE 28
"A detective story of the better class."—M. P. News.

GREASED LIGHTNING (PARAMOUNT) CHARLES RAY (APR. 20).....MAY 10
"Star in a comedy with abundant small town atmosphere."—M. P. News.
Exhibitor Comment—"He is one star that men and women both like. Extra big and big business four days and average three days." "A typical Ray story with the star in just the sort of role to suit him. Certainly pleased our patrons. Big business." "Went big just like the title. Big business."
Consensus—"Excellent picture, big puller."

HAPPINESS A LA MODE (SELECT) CONSTANCE TALMADGE (JUNE 15).....JUNE 28
"Society comedy presented very entertainingly."—M. P. News.

HAUNTED BEDROOM, THE (PARAMOUNT) ENID BENNETT (MAY 25).....JUNE 21
"Enid Bennett has a winner in Mystery picture."—M. P. News.
Exhibitor Comment—"Something different, fine. Big business." "Delightful story, mystery well worked up. Holds interest every second. Not a draggy part in it. Enid Bennett a favorite here. Average business." "Can't get Enid Bennett over here. Poor business."
Consensus—"Good picture, good puller."

HEARTS OF MEN (HIRAM ABRAMS) GEORGE BEBAN (APR. 27). (5½ Reels).....APR. 19
"Beban wins your sympathy; good film results."—M. P. News.

HELP! HELP! POLICE! (FOX) GEORGE WALSH (APR. 27).....MAY 10
"Rollicking story with George Walsh cutting up capers."—M. P. News.
Exhibitor Comment—"Well liked. Extra big business on double bill." "Walsh losing ground. A good picture of his type. Average business." "Good, fast and furious to big business." "Walsh good but he's slipping. Average business."
Consensus—"Fine picture, good puller."

HIS DEBT (ROBERTSON-COLE) SESSUE HAYAKAWA (MAY 25).....MAY 31
"Japanese star in a picture of real dramatic worth."—M. P. News.
Exhibitor Comment—"One of his best. Story and production good. Poor business. Hot weather."

HOME BREAKER, THE (PARAMOUNT) DOROTHY DALTON (APR. 20)..MAY 17
"Highly satisfying comedy drama starring Dorothy Dalton."—M. P. News.
Exhibitor Comment—"Fellers, they ate this one up, you bet. Big business."

HOME TOWN GIRL (PARAMOUNT) V. MARTIN (MAY 11).....JUNE 7
"Star's latest sparkles with charm and sentiment."—M. P. News.
Exhibitor Comment—"Average business two days." "Patrons did not like it. I thought it a very poor Vivian Martin picture. It's human, but very mild entertainment." "Poorest Martin picture we have played. Poor business."
Consensus—"Fair picture, average business."

HOUSE DIVIDED, A (BLACKTON-IND. SALES) SYLVIA BREAMER (APR. 27).....(Six Parts).....MAY 3
"Entertaining with pronounced love interest capitally played."—M. P. News.

I'LL GET HIM YET (PARAMOUNT) DOROTHY GISH (MAY 25).....MAY 31
"A splendid farce comedy from every angle."—M. P. News.
Exhibitor Comment—"Dorothy Gish very unpopular here; didn't draw; poor business." "Good picture. Gish is a favorite here, all her stuff is original. Rather slow in getting started. Average business."
Consensus—"Fair picture, average business."

INTRUSION OF ISABEL (AMERICAN-PATHE) MARY MILES MINTER (APR. 13).....APR. 12
"Should satisfy all; clean romance well produced."—M. P. News.
Exhibitor Comment—"Very good picture to big business." "Miss Minter creates no impression here. Average business."
Consensus—"Good picture, good puller."

ISLAND OF INTRIGUE, THE (METRO) MAY ALLISON (APR. 7).....APR. 19
"May Allison's latest is a good mystery picture."—M. P. News.
Exhibitor Comment—"Not as good as other Allison Pictures, Didn't draw."

JOSSELYN'S WIFE (ROBERTSON-COLE) BESSIE BARRISCALE (MAY 5).....MAY 17
"Drama of love quadrangle made effective through surprise finish."—M. P. News.
Exhibitor Comment—"A fine picture, big to extra big first three days, average business following three and poor business last day. Hot weather and strong competition hurt business."

JUNGLE TRAIL, THE (FOX) WILLIAM FARNUM (APR. 20).....APR. 26
"William Farnum traverses the jungle wilds."—M. P. News.
Exhibitor Comment—"Big business two days." "A very good picture, but didn't draw. Those that did see it liked it."
Consensus—"Good picture, good puller."

JUST SQUAW (ROBERTSON-COLE) BEATRIZ MICHELENA (MAY 11)...MAY 10
"Star returns to the screen in Western melodrama."—M. P. News.
Exhibitor Comment—"A fair picture but got no business."

KHAVAH (ZION FILMS) ALICE HASTINGS (MAY 26).....MAY 24
(Seven Parts)
"Too long and poorly titled but may find appeal before Jews."—M. P. News.

KNICKERBOCKER BUCKAROO, THE (ARTCRAFT) DOUGLAS FAIRBANKS (MAY 18).....JUNE 7
"Pleasant but somewhat disappointing for Fairbanks."—M. P. News.
Exhibitor Comment—"While this is not the worst one he has made, he had better get some real live stories. Opened to extra big and big business first two days, last four poor business." "Good picture, big business all week." "Splendid feature. Much effort and energy expended in making it. Extra [illegible] well used."
Consensus—"Good picture, good puller."

LADY OF RED BUTTE, THE (PARAMOUNT) DOROTHY DALTON (MAY 11).....JUNE 7
"Western melodrama gets tangled up in a tissue of absurdities."—M. P. News.
Exhibitor Comment—"Heaven help us if we get any more like this. Average business. Ran a borrowed picture second day." "Worst Dalton yet. Poor [illegible]."
Consensus—"Ordinary picture, ordinary puller."

LAW OF MEN, THE (PARAMOUNT) ENID BENNETT (APR. 27).....MAY 24
"Star in ordinary melodrama of love and law."—M. P. News.
Exhibitor Comment—"Title killed it. Poor business." "Very good, but did not pull. Poor [illegible]."
Consensus—"Good picture, ordinary puller."

LEAVE IT TO SUSAN (GOLDWYN) M. KENNEDY (MAY 11).....JUNE 7
"Star's indomitable and undeniable humor scores again."—M. P. News.
Exhibitor Comment—"Very good. Poor business three days. Very warm weather caused a slump."

LION'S DEN, THE (METRO) BERT LYTELL (MAY 19).....MAY 31
"Star is in a faithful picture of small town life."—M. P. News.
Exhibitor Comment—"Bert Lytell is splendid. Picture to fair business." "Improves with each picture. Big business."
Consensus—"Good picture, good puller."

LITTLE DIPLOMAT, THE (PATHE) BABY MARIE OSBORNE (JUNE 15).....MAY 31
"Little star's pranks are subordinated for Crook melodrama."—M. P. News.

LITTLE INTRUDER, THE (WORLD) LOUISE HUFF (APR. 7).....APR. 5
"A most satisfactory comedy drama."—M. P. News.

LOVE AND THE WOMAN (WORLD) JUNE ELVIDGE (JUNE 23).....JUNE 28
"Working girl from poverty to riches."—M. P. News.

LOVE CALL, THE (ROBERTSON-COLE) BILLIE RHODES (APR. 20)....MAY 1
"Simple Western story colored with star's personality."—M. P. News.
Exhibitor Comment—"Rhodes pictures getting poorer. What a great 'bet' they have spoiled. Average business four days. Hot weather." "Picture not quite up to her first and second, but good entertainment. Average business."
Consensus—"Fair picture, average puller."

LOVE'S PRISONER (TRIANGLE) OLIVE THOMAS (JUNE 8).....JUNE 7
"Star appears in a society-crook picture."—M. P. News.

LOVE THAT DARES, THE (FOX) MADLAINE TRAVERSE (APR. 20)....MAY 3
"Star in new version of eternal triangle, effectively produced."—M. P. News.
Exhibitor Comment—"Well liked. Extra big business on double bill." "Good program picture to big business." "A good picture well received. Star like. Average business." "Better than the average. Good picture. Average business."
Consensus—"Good picture, good puller."

MAN OF HONOR, A (SCREEN CLASSICS) HAROLD LOCKWOOD (MAY 3).....APR. 26
"Star in characteristic role; a colorful picture."—M. P. News.

MAN WHO STAYED AT HOME (METRO) BAGGOT-WHITNEY (JULY 6).....JUNE 28
"Adaption of spy play makes belated appearance."—M. P. News.

MAN WHO TURNED WHITE, THE (ROBERTSON-COLE) H. B. WARNER (MAY 4).....MAY 24
"Star returns to screen in a colorful melodrama."—M. P. News.

MARRIED IN HASTE (FOX) ALBERT RAY-ELINOR FAIR (APR. 6).....APR. 19
"Subtitles boost entertaining qualities; easy to see."—M. P. News.
Exhibitor Comment—"New stars, fair picture, just fair business." "Picture made in the same way—Haste! Poor business two days." "Good average picture to average business." "Stars unknown and failed to make our representations good. Poor business." "Just fair. Average business."
Consensus—Ordinary picture, ordinary puller.

MARY REGAN (FIRST NATIONAL) ANITA STEWART (MAY 18).....MAY 17
"Third Anita Stewart picture should prove another success."—M. P. News.
Exhibitor Comment—"Average business at advanced prices. These Anita Stewart productions are not making any money for me, but must say they are first class pictures."

MASTER MAN, THE (PATHE) FRANK KEENAN (MAY 25).....MAY 17
"Star in a forceful play of love and politics."—M. P. News.

MAYOR OF FILBERT, THE (TRIANGLE) JACK RICHARDSON (MAY 25) (Seven Parts).....MAY 24
"Play for prohibition offered in fast and furious melodrama."—M. P. News.

MINTS OF HELL, THE (HAMPTON-ROBERTSON-COLE) WILLIAM DESMOND (MAY 5).....MAY 31
"Star is splendid in vivid picture of the Yukon."—M. P. News.
Exhibitor Comment—"Fine show picture. Extra big business two days, big business third. Hot weather." "Fair picture to average business two days."
Consensus—Good picture, good puller."

MISS ADVENTURE (FOX) PEGGY HYLAND (MAY 4).....MAY 10
"Highly adventurous tale of the sea and fisher folk."—M. P. News.
Exhibitor Comment—"Big business on double bill." "Average business."
Consensus—"Good picture, good puller."

MODERN HUSBANDS (ROBERTSON-COLE) HENRY B. WALTHALL (APRIL 28).....JUNE 7
"Star in plausible story of busy husband and neglected wife."—M. P. News.

MONEY CORRAL, THE (ARTCRAFT) WM. S. HART (APR. 20).....MAY 3
"Wm. S. Hart in moving story with Eastern setting."—M. P. News.
Exhibitor Comment—"A good Hart picture. They are waiting for a real whole-length Western picture. Photography and acting good. Hart surely does play up the hero stuff in this one. Big and average business." "This is a pretty good picture but did no extra business." "Good Hart subject, drew big in the rain and they liked it. Big business."
Consensus—"Good picture, good puller."

MY LITTLE SISTER (FOX) EVELYN NESBIT (JUNE 15).....JUNE 28
"Picture of missing girl decidedly worth while."—M. P. News.

NEW MOON, THE (SELECT) NORMA TALMADGE (MAY 11).....MAY 24
"Russian Soviet meet a courageous enemy in star."—M. P. News.

OH BOY (CAPELLANI-PATHE) JUNE CAPRICE-CREIGHTON HALE (JUNE 22).....JUNE 21
"Musical play looks rather heavy as a picture."—M. P. News.

OH YOU WOMEN (PARAMOUNT) EMERSON-LOOS (MAY 4).....MAY 24
An artistic production as well as entertainment."—M. P. News.
Exhibitor Comment—"Took off. Had booked for four days but too many kicks. Poor business." "Women didn't like it; went big. Big business."
Consensus—"Good picture, good puller."

ONE OF THE FINEST (GOLDWYN) TOM MOORE (JUNE 9).....JUNE 14
"Tom Moore pleases in a romance that is quite obvious."—M. P. News.
Exhibitor Comment—"Well named one of the finest. Pleased all. Big business for summer."

ONE WEEK OF LIFE (GOLDWYN) PAULINE FREDERICK (APR. 13)....MAY 31
"Star in a typical Cosmo Hamilton story."—M. P. News.
Exhibitor Comment—"Big business for two days. Gave excellent satisfaction." "Fans do not like dual roles. Poor business." "Did not draw here. Average picture. Pleased her fans. Good average business." "They liked and came to see it." "Good entertainment, mostly intended for adults but things children shouldn't see, goes over their heads. Big business."
Consensus—"Good picture, good puller."

OTHER MAN'S WIFE, THE (FRANK HALL) STUART HOLMES-ELLEN CASSIDY (JUNE 29).....JUNE 21
"Looks like a winner of unusual interest."—M. P. News.

OUTCASTS OF POKER FLAT, THE (UNIVERSAL) HARRY CAREY (JULY 6).....JUNE 28
"Harry Carey stars in Bret Harte's story."—M. P. News.

PEST, THE (GOLDWYN) MABEL NORMAND (APR. 20).....MAY 3
"The eccentric Mabel of olden days in a good comedy."—M. P. News.
Exhibitor Comment—"Typical Mabel Normand type of picture. Not overstrong as to plot. Pleased. Good story would help a lot. Average business." "One of Normand's best. Pleased. Good business for hot weather." "Poor star, poor business." "A very good Normand picture. Big business." "Mabel not there any more, needs good stories. Average business two days."
Consensus—"Pleasing picture, average puller."

PHIL FOR SHORT (WORLD) EVELYN GREELEY (JUNE 2).....JUNE 7
"Star in her first starring vehicle."—M. P. News.

Box Office Reports continued on page 390

"HAY-FOOT STRAW-FOOT"
(INCE-PARAMOUNT)

Charles Ray Stands Head and Shoulders Above Story

CHARLES RAY'S latest character study finds him again in his familiar portrayal of a rural bred boy. The part is no different in conception from dozens of others that have been his allotment, but his quality of individuality lifts it, embroiders it, so that it is a perfect expression of the thing it pretends to be.

His study is far above the story. In fact the latter is subordinated to permit the star to score his rural humanities. And score them, he does in the character of Ulysses S. Grant Briggs. From the moment that bedecked in his grandfather's uniform of blue he marches away to enlist, down through the time he is exonerated by his superior officers for rescuing a girl in distress, he holds the spectator's undivided attention.

The picture abounds with quaint humor and homely touches of rural life. The atmosphere is more suggestive of the Civil War than the lately deceased one. Spottiswoode Aitken gives life to a splendid type of '61. In all "Hay Foot, Straw Foot" is satisfying. Mr. Ray makes it so.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Ulysses S. Grant Briggs.....Charles Ray
Betty Martin.....Doris Lee
Harry Weller.....William Conklin
Thaddeus Briggs.....Spottiswoode Aitken
Jeff Hanan.....J. P. Lockney
By Julien Josephson.
Directed by Jerome Storm.
Photographed by Chester Lyons.

PRESS NOTICE—STORY

On ——— of ——— week, Manager ——— of the ——— theatre will present Charles Ray, the Ince-Paramount star, in his latest photoplay entitled "Hay Foot, Straw Foot." This highly talented actor has had many delightful roles in the past and has created a distinctive type in his human sketch of the country boy, and it is only fair in saying that the character is more richly embroidered with every picture.

Here he appears as Ulysses S. Grant Briggs, who has been named after the famous general because his grandfather served with him in the Civil War. The war with Germany breaks out and young Ulysses is sent Godspeed when he enlists. To make him every inch a soldier, the old man dresses him in the uniform of blue that served him so faithfully during the days of '61. Thus he makes his appearance in camp. The monotony of barracks life is broken when a community show is given and Ulysses is called upon to demonstrate his powers as a magician. And he is some cheater. Advised to stay away from play actresses, he doesn't know what to do when he meets one. He weighs every question and asks himself—"Would Grant do likewise?" But love comes to him and he goes to the guardhouse. But he is exonerated and restored in the ranks with honor.

A quaint picture full of clever human touches embroidered with comedy tones. It interests throughout its entire five reels. Mr. Ray is given support by Doris Lee, Spottiswoode Aitken, William Conklin and J. P. Lockney. Jerome staged the production under the supervision of Thomas H. Ince.

CATCH LINES

He was named after Ulysses S. Grant and when war was declared between the United States and Germany his old grandfather sent him away in the uniform of blue that he had worn when he "fit" with Grant. Young Ulysses had made up his mind that he wouldn't do anything that Grant wouldn't do under like circumstances. Did he keep to his resolutions? See "Hay Foot, Straw Foot."

Charles Ray, Thomas H. Ince's wonder boy, will come to the ——— theatre on ——— in his latest essay of rural character entitled "Hay Foot, Straw Foot." It is not a war picture; it remotely suggests the late war. By all means don't fail to see it.

He was a rookie and his granddaddy who "fit" with Grant thought he would never make a great general because his feet got in the way. The old man told him to avoid "them there play actresses." But he went to the rescue of one just as General Grant would have done. You see, his name was Ulysses S. Grant Briggs.

The popular Charles Ray, than whom there are no better actors on the screen today in the delineation of rustic character, will appear on the ——— screen next

Charles Ray in "Hay Foot, Straw Foot," the Ince-Paramount picture

——— in his latest Ince-Paramount photoplay entitled "Hay Foot, Straw Foot." It unfolds a wonderful blend of comedy and pathos.

PROGRAM READER

Patrons of the ——— theatre will be pleased to know that Charles Ray, the greatest actor on the screen in the delineation of rural characters, will appear very soon in his newest Ince-Paramount photoplay entitled "Hay Foot, Straw Foot." Mr. Ray has delighted you in the past in the sincerity and understanding of his roles, and the manner he scored his comedy attainments, so it goes without saying that he will cast his old time spell in his unique drawing of a country boy who enlisted in the great war. He is Ulysses S. Grant Briggs here and he has been brought up to regard the famous general as the most wonderful man who ever lived.

Is it any wonder that he enlisted to do his bit with such a name. His granddaddy dressed him in the very uniform he wore in the Civil War and so he wore it to the camp. And his every move is actuated by the judgment that General Grant would have done likewise under the same circumstances. A wonderfully human picture and one full of quaint humor and charm. Mr. Ray is delightful and he receives excellent assistance from a well balanced cast. Be sure to see it.

SUGGESTIONS

Your advertising on this picture will suggest the character of the story which contains a faint war atmosphere. Don't fail to bring this out in any manner in which you exploit the film. The title is a good one and suggests all sorts of teasers for your campaign. It is usually identified with people who do not know how to march. The hero of this story is named after General Grant and naturally he has to live up to his name. But he is sincere about it. It occasionally happens that a youth named

(Continued in next column)

"OTHER MEN'S WIVES"
(INCE-PARAMOUNT)

Should Satisfy an Elite Audience

A SOCIETY drama parading an elaborate array of full dress suits, tuxedos and evening gowns, with the villain forcing the heroine to become a vampire in order to live amid the splendor of the high brows. The high class rogue desired the wife of a newly rich man, and in order to enable her to win a divorce he must compromise the husband.

But Dorothy Dalton in the role of Cynthia Block, found she loved the husband, she had agreed to vamp, and jumps her contract. She finds employment in an office as stenographer, and soon manages to pay off a $6,000 dressmaking bill. In the end the divorced husband finds her and they are wedded, while the villain finds a year of married life was enough with the grass widow of his dupe. This is the story and it is well produced with a good cast.

This picture should draw best in a high class neighborhood house and satisfy the elite audience. The title and Dorothy Dalton may prove a drawing card in most first-run houses and make good as a picture. In a laboring class neighborhood there is no appeal in the picture as there are no real tense melodramatic situations or thrilling action.—Length, 5 reels.—Released June 15.—*Tom Hamlin.*

THE CAST

Cynthia Brock.....Dorothy Dalton
James Gordon.....Forest Stanley
Fenwick Flint.....H. E. Herbert
Viola Gordon.....Dell Boone
Mrs. Peyton-Andrews.....Elsie Larimer
Mr. Peyton-Andrews.....Hal Clements
Story by C. Gardner Sullivan.
Directed by Victor L. Schertzinger.
Photographed by John Stumar.

PRESS NOTICE—STORY

When "Other Men's Wives" appears at the ——— theatre on ——— of ——— week, Dorothy Dalton will be seen in what is described as a sympathetic role that fits her wonderful personality.

It is a Paramount picture produced by the Thomas Ince studio and based on the story by C. Gardner Sullivan. Miss Dalton as Cynthia Block, has been brought up in affluence surrounded by all the splendors that money can buy.

When her father passes away she finds herself destitute. Her cravings for the best environments that she has grown so accustomed to, augmented by the pressing demands of her many creditors, leads her to accept the monies of a scoundrel who induces her to attempt to compromise a husband whose wife he desires.

But she finds that during this process she has grown to love the husband of this other woman and in an intense scene she breaks away from her vampire bargain with the third party and determines to earn her own living in an honest way with the working class.

That she succeeds and finally wins her great love is told dramatically and entertainingly in "Other Men's Wives," Miss Dalton's latest starring vehicle under the Paramount banner.

CATCH LINES

She was pure and of refined antecedents, but she needed the money. And a great love saved her from her terrible bargain. See "Other Men's Wives" at the ——— theatre.

"Other Women's Husbands" were her prey in "Other Men's Wives," the Paramount photoplay starring Dorothy Dalton at the ——— theatre.

She was accustomed to the striking riding habits and the stunning gowns. And the love of splendor tempted her to become a society parasite. But the temporary vampire was the willing target of Cupid's arrow. See Dorothy Dalton in "Other Men's Wives" at the ——— theatre.

(Continued from preceding column)

after a famous man never lives it down or up, but Mr. Ray comes up with flying colors and though he doesn't make a general of himself he does credit to his name.

Bring out emphatically that it is not a war story even though the title suggests it. The hero enlists in the war but never gets any farther than the training camp. Play up the atmosphere which smacks more of the Civil War than it does of the recent world conflict. Of course Mr. Ray will attract your patrons. He always does, we dare say. Bring out that he contributes his lovable character of the country youth. Another point—Don't neglect your musical setting. Use the old tunes of Civil War days. Boost Ray for all he is worth—he is a big favorite everywhere.

Dorothy Dalton in "Other Men's Wives," the Ince-Paramount picture

PROGRAM READER

Should she betray the man she loved for thirty pieces of silver? That is the question that confronted Cynthia Brock. And the man she loved was the husband of another woman.

And her creditors were pressing her hard. Should she be true to her great love and descend from the places of leisure into the drudge of a work-a-day world, or should she keep to the terrible bargain made in a moment of stress?

Dorothy Dalton portrays the role of Cynthia Brock in the Paramount Picture produced by Thomas H. Ince which appears at this theatre next week.

And "Other Men's Wives" is the title of this intensely human drama.

Her decision and her sacrifice of the temporary splendors bring her a reward of great love and happiness.

SUGGESTIONS

If you have this picture booked we will suggest an angle that can be used to great effect. It is the dress appeal to the women. If you have not used the style show idea before you might make an arrangement with some local merchant to engage several of his models wearing his gowns to use up about fifteen minutes of your stage or aisles every night. This is always sure-fire and the merchant bears the expense.

There are beautiful gowns worn in this photoplay. And striking riding habits. You can also dwell strongly on the well advertised trademark, "Paramount," and the star, Dorothy Dalton, as she has developed a following. And of course the title is a strong asset and should prove a card for you to emphasize in all your advertising. As Miss Dalton is a very attractive actress a cut-out of her from the poster in the largest size would assuredly draw attention in your lobby when mounted.

The Index to The Complete Plan Book

PITFALLS OF A BIG CITY (FOX) GLADYS BROCKWELL (APR. 13)....APR. 19
"*If you're looking for big melodrama, here it is.*"—*M. P. News.*
Exhibitor Comment—"Extra big business with this and other feature. People like William Scott, the leading man for Brockwell." "Some 'meller.' First day poor business, second day average and third day big business." "Splendid picture that holds all through. Well received and spoken of for days after. Big and average business." "Good ordinary crook picture, no more pitfalls than in dozens of others. Average business." "Fine interesting picture, one [illegible] Big business."
Consensus—"Splendid picture, big puller."

PLACE IN THE SUN, A (TRIANGLE) MARGARET BLANCHE (MAY 4)..MAY 10
"*Cyril Harcourt's comedy drama screened as a melodrama.*"—*M. P. News.*

PLAYTHINGS OF PASSION (UNITED) GORDON (JUNE 8).....JUNE 7
"*Star is in a rather artificial society picture.*"—*M. P. News.*

PRETTY SMOOTH (UNIV.) PRISCILLA DEAN (JUNE 2).....JUNE 7
"*Bayard Veiller writes another crook story for Miss Dean.*"—*M. P. News.*

PRICE OF INNOCENCE, THE (BUFFALO M. P. CORP.) STELLA K. TALBOT (MAY 11).....MAY 3
"*Story of a woman's supreme sacrifice. Artificial but picturesque.*"—*M. P. News.*

PROFITEERS, THE (PATHE) FANNIE WARD (JUNE 29).....JUNE 28
"*Fannie Ward's looks like old time thriller.*"—*M. P. News.*
Exhibitor Comment—"Poor picture, poor business."

QUICKENING FLAME, THE (WORLD) MONTAGU LOVE (APR. 21).....APR. 26
"*Vivid story of marital unhappiness in melodrama.*"—*M. P. News.*

REDHEAD (SELECT) ALICE BRADY (APR. 27).....MAY 31
"*Star appears in a thoroughly human picture.*"—*M. P. News.*

RED LANTERN, THE (METRO) (SEVEN PARTS) NAZIMOVA (MAY 4) (Seven Parts).....MAY 10
"*Star superb in impressive and spectacular play of the far east.*"—*M. P. News.*
Exhibitor Comment—"Broke record at advanced prices all week. Opposition was Norma Talmadge, Constance Talmadge, Marguerite Clark, at all first-run down-town houses. Crowds waiting at 9:15 a. m. to get in show starting at 9:30. Rain several times during week but crowds held up. All attendance records broken for seven straight days. Regular stampede. "A wonderful picture but means nothing to the box office. Poor business." "Four days. Wonderfully beautiful but no business to mention after first day." "A bad story but the star pulled big business."
Consensus—"Excellent picture, big puller."

REGULAR FELLOW, A (TRIANGLE) TAYLOR HOLMES (APR. 13).....APR. 19
"*Clean and delightful comedy; thrills toward the end.*"—*M. P. News.*

RESCUING ANGEL, THE (PARAMOUNT) SHIRLEY MASON (APR. 6)....MAY 6
"*Light and airy; should capture any audience.*"—*M. P. News.*
Exhibitor Comment—"Average business." "Fair only to average business."
Consensus—"Fair picture, average puller."

RIDERS OF VENGEANCE (UNIVERSAL) HARRY CAREY (JUNE 9).....MAY 31
"*Star in a fine 'Good-Bad' man Western.*"—*M. P. News.*

ROAD CALLED STRAIGHT, THE (BETZWOOD-GOLDWYN) LOUIS BENNISON (APR. 20).....MAY 10
"*Bennison's tricks and personality show to good advantage.*"—*M. P. News.*
Exhibitor Comment—"Good picture and good star. Coming fine here. Average business." "Good picture, drew good first day, fair second." "A clean up, get it. Big business."
Consensus—"Good picture, good puller."

ROARING ROAD, THE (PARAMOUNT) WALLACE REID (APR. 27).....APR. 26
"*Fast and exciting picture with hair-raising climax.*"—*M. P. News.*
Exhibitor Comment—"Had special page in newspaper paid for by Hudson Auto concern. Extra big and bigger than average business." "Very good product, but Wallace doesn't draw for me like he used to." "Went big and they liked it. Big business."
Consensus—"Good picture, good puller."

ROGUE'S ROMANCE, A (VITAGRAPH) EARLE WILLIAMS.....MAY 31
"*This Earle Williams picture is below regular average.*"—*M. P. News.*
Exhibitor Comment—"Star not popular here. Picture only fair. Poor business."

RUSTLING A BRIDE (PARAMOUNT) LILA LEE (APR. 27).....MAY 24
"*Star has a suitable subject in Western photoplay.*"—*M. P. News.*
Exhibitor Comment—"Star not popular here, picture only fair. Poor business."

SAWDUST DOLL, THE (PATHE) BABY MARIE OSBORNE (APR. 20)....APR. 5,
"*One of best Marie Osborne pictures; heart appeal.*"—*M. P. News.*

SHE WOLF, THE (FROHMAN AMUSEMENT) TEXAS GUINAN (JUNE 22).....JUNE 21
"*Texas Guinan contributes a unique characterization in Western melodrama.*"—*M. P. News.*

SILVER GIRL, THE (PATHE) FRANK KEENAN (APR. 6).....MAR. 22
"*Frank Keenan in a dominating characterization.*"—*M. P. News.*
Exhibitor Comment—"Average business."

SIREN'S SONG, THE (FOX) THEDA BARA (MAY 4).....MAY 17
"*Star in story of love and intolerance; fairly convincing.*"—*M. P. News.*

SLEEPING LION, THE (UNIVERSAL) MONROE SALISBURY (JUNE 23).....JUNE 14
"*Monroe Salisbury contributes Italian Characterization.*"—*M. P. News.*

SNEAK, THE (FOX) GLADYS BROCKWELL (JULY 20).....JUNE 21
"*Gladys Brockwell's latest is an average program offering.*"—*M. P. News.*

SOME BRIDE (METRO) VIOLA DANA (JUNE 9).....JUNE 21
"*Viola Dana scores a knockout in lively farce-comedy.*"—*M. P. News.*

SOME LIAR (AMERICAN) WILLIAM RUSSELL (MAY 19).....MAY 17
"*Star breezes through in extravagant farce comedy.*"—*M. P. News.*
Exhibitor Comment—"The best yet. Big business."

SOMETHING TO DO (PARAMOUNT) BRYANT WASHBURN (APR. 13)...MAY 10
"*Entertaining comedy drama starring Bryant Washburn.*"—*M. P. News.*
Exhibitor Comment—"Dandy picture to extra big business." "Not up to Washburn standard. Average business." "A fair program product. Not much to it. Average business."
Consensus—"Good picture, average puller."

SPARK DIVINE, THE (VITAGRAPH) ALICE JOYCE.....JUNE 21
"*Miss Joyce's character study supports a frail picture.*"—*M. P. News.*

SPORTING CHANCE, A (AMERICAN-PATHE) WILLIAM RUSSELL (JULY 6).....JUNE 28
"*Rapid comedy drama breezes home a winner.*"—*M. P. News.*

SPOTLIGHT SADIE (GOLDWYN) MAE MARSH (APR. 6).....MAY 3
"*Star shines in role of a pious chorus girl.*"—*M. P. News.*
Exhibitor Comment—"Average business two days." "As good as the usual Mae Marsh picture. Average business." "Just fair only. Poor business." "Big business two days."
Consensus—"Pleasing picture, average puller."

SQUARE DEAL SANDERSON (ARTCRAFT) WM. S. HART (JUNE 15)....JUNE 28
"*William S. Hart has a lively one here.*"—*M. P. News.*

STITCH IN TIME, A (VITAGRAPH) GLADYS LESLIE (MAY 5).....MAY 3
"*Star simulates gladness in an appealing story.*"—*M. P. News*
Exhibitor Comment—"A very nice little story to average business."

STRONGER VOW, THE (GOLDWYN) GERALDINE FARRAR (APR. 27)...MAY 10
"*Star in picture with Spanish background.*"—*M. P. News.*
Exhibitor Comment—"Big business on double bill." "Good picture. Big business." "Personally don't think there is any excuse for Farrar being in pictures. Is one of the few people more exhibitors lose money than any other five stars. Poor business." "Well produced picture but not did not go over as well as other Goldwyn pictures. Average business." "Holds up with Farrar other Goldwyn pictures. Big business." "Farrar has lost out here. Poor picture. Poor business." "A very good picture, but Geraldine does not pull for us. All her pictures are very good."
Consensus—"Good picture, average puller."

TANGLED THREADS (ROBERTSON-COLE) BESSIE BARRISCALE (JUNE 21).....JUNE 14
"*Bessie Barriscale appears again in domestic triangle play.*"—*M. P. News.*

TAXI (TRIANGLE) TAYLOR HOLMES (MAY 11).....MAY 17
"*Starts slowly but gathers speed towards the middle.*"—*M. P. News.*

TEST OF HONOR, THE (PARAMOUNT) JOHN BARRYMORE (APR. 6)...APR. 19
"*John Barrymore—enough said, even in dramatic role.*"—*M. P. News.*
Exhibitor Comment—"Fine picture to poor business." "Good picture, good business." "Very good, average business."
Consensus—"Good picture, average puller."

THIN ICE (VITAGRAPH) CORINNE GRIFFITH (MAY 26).....MAY 24
"*Star in splendid sustaining melodramas.*"—*M. P. News.*

THIRD DEGREE, THE (VITAGRAPH) ALICE JOYCE (MAY 19) (Seven Parts).....MAY 17
"*Star in a fine screen version of stage success.*"—*M. P. News.*

THREE GREEN EYES (WORLD) CARLYLE BLACKWELL (APR. 28)....APR. 26
"*All-star cast in best World release in six months.*"—*M. P. News.*
Exhibitor Comment—"All star. Blackwell, Eldridge and Greeley, a very pleasing picture. Excellent. The best the World has done for many months. Extra big to big and average business third day.

THUNDERBOLTS OF FATE (EDWARD WARREN-HODKINSON) HOUSE PETERS (APR. 6).....APR. 19
"*Strong melodrama with political setting.*"—*M. P. News.*

TOO MANY CROOKS (VITAGRAPH) GLADYS LESLIE.....JUNE 14
"*Comedy and mystery unite to make enjoyable picture.*"—*M. P. News.*

TRIXIE FROM BROADWAY (AMERICAN) MARGARITA FISHER (JUNE 15).....JUNE 14
"*Margarita Fisher stars in fairly interesting picture of a chorus girl.*"—*M. P. News.*

TRUE HEART SUSIE (GRIFFITH-ARTCRAFT) SPECIAL CAST (MAY 25).....JUNE 14
"*Griffith's latest is real but suffers from padding.*"—*M. P. News.*

UNKNOWN LOVE, THE (PATHE) DOLORES CASSINELLI (APR. 27) (Six Parts).....APR. 19
"*War and Love twined in Perret's production.*"—*M. P. News.*

UNKNOWN QUANTITY, THE (VITAGRAPH) CORINNE GRIFFITH.....APR. 12
"*Exceedingly pleasant O. Henry story with Corinne Griffith.*"—*M. P. News.*

UNPAINTED WOMAN, THE (UNIVERSAL) MARY MACLAREN (MAY 11) (Six Parts).....MAY 17
"*Faithful study of rural life that is rich in characterization.*"—*M. P. News.*

UNPARDONABLE SIN, THE (GARSON-NEILAN) BLANCHE SWEET (APR. 6).....(Eight Parts).....MAY 17
"*Particularly fine combination of talent produces wonderful results.*"—*M. P. News.*
Exhibitor Comment—"A splendid picture. Miss Sweet at her best. Perfectly directed, good photography, action intense, and a picture that every 'Honest to God' American should see. Extra big business seven days." "Good story, excellent acting by entire cast, perfect direction. Some were disapointed on account of advance admission. S. R. O. first day, fair second."
Consensus—"Excellent picture, big puller."

UNWRITTEN CODE, THE (WORLD) SHIRLEY MASON (MAY 19).....MAY 17
"*In which Kidu-San and Dick Tower meet, marry and part.*"—*M. P. News.*

UPSIDE DOWN (TRIANGLE) TAYLOR HOLMES (JUNE 22).....JUNE 28
"*Best Taylor Holmes comedy to date.*"—*M. P. News.*

UPSTAIRS AND DOWN (SELZNICK) OLIVE THOMAS (JUNE 8).....JUNE 21
"*Light and airy comedy with the happy ending.*"—*M. P. News.*

USURPER, THE (VITAGRAPH) EARLE WILLIAMS.....APR. 26
"*Earle Williams in adaptation of Nat Goodwin's play.*"—*M. P. News.*
Exhibitor Comment—"Good program picture. Average business three days."

VIRTUOUS SINNERS (PIONEER) NORMAN KERRY-WANDA HAWLEY (MAY 25).....MAY 24
"*Story of the slums marred by poor photography.*"—*M. P. News.*

VEILED ADVENTURE, THE (SELECT) CONSTANCE TALMADGE (MAY 11).....MAY 24
"*A reasonably good comedy with Constance Talmadge.*"—*M. P. News.*
Exhibitor Comment—"Excellent picture. Big business."

WHAT AM I BID? (UNIVERSAL) MAE MURRAY (APR. 14) (Six Parts)...APR. 5
"*Holds interest all the way; discriminating fans may find fault.*"—*M. P. News.*
Exhibitor Comment—"Murray well liked. Picture plot impossible. Settings excellent. Average business." "Pleased all. Big business."
Consensus—"Good picture, good puller."

WHEN A GIRL LOVES (JEWEL) MILDRED HARRIS (APR. 7) (Six Parts).....MAR. 29
"*Immense both from the box-office and the screen.*"—*M. P. News.*
Exhibitor Comment—"A Western play with Wm. Stowell taking a more leading part than the star. Well received and showed good direction." "Does not draw any more. Picture not liked. No story." "A very ordinary picture. Opened extra big and dropped to poor business."
Consensus—"Fair picture, average puller."

WHEN FATE DECIDES (FOX) M. TRAVERSE (JUNE 1).....JUNE 7
"*Butterfly husband has innings again in domestic melodrama.*"—*M. P. News.*
Exhibitor Comment—"Much killing. Star coming right along. Average business two days."

WHEN MY SHIP COMES IN (INDEPENDENT SALES) JANE GREY (APR. 7).....APR. 5
"*A melodrama of the stage with Jane Grey featured.*"—*M. P. News.*

WHITE HEATHER, THE (MAURICE TOURNEUR) SPECIAL CAST (MAY 18).....MAY 17
"*Another artistic and unusual melodrama from Tourneur.*"—*M. P. News.*

WHITEWASHED WALLS (ROBERTSON-COLE) WILLIAM DESMOND (APR. 14).....APR. 12
"*Of the light, pleasant variety; should please all.*"—*M. P. News.*
Exhibitor Comment—Desmond deserves better than this slow moving picture. Lacks interest, routine. A weak serio-comic thing."

WOMAN NEXT DOOR, THE (PARAMOUNT) ETHEL CLAYTON (MAY 4).....MAY 31
"*Star has an excellent number in this picture.*"—*M. P. News.*

WOMAN THOU GAVEST ME (PARAMOUNT-ARTCRAFT) SPECIAL CAST (JUNE 15).....JUNE 21
"*An absorbing picture with perfect cast and direction.*"—*M. P. News.*
Exhibitor Comment—"Excellent feature, 100 per cent. Katherine MacDonald charming and excellently cast. Supporting cast superb. Direction excellent. Every exhibitor playing the feature bound to cash in. Extra big business all week."

WOMAN UNDER OATH, THE (UNITED) FLORENCE REED (JULY 6)..JUNE 28
"*High calibre drama of great merit.*"—*M. P. News.*

WORDS AND MUSIC BY (FOX) ALBERT RAY (MAY 18).....MAY 31
"*Good representation of small town ambition and talent.*"—*M. P. News.*

YANKEE PRINCESS, A (VITAGRAPH) BESSIE LOVE (APR. 21).....APR. 19
"*Bessie Love in Irish play of simple charm.*"—*M. P. News.*

YOU'RE FIRED (PARAMOUNT) WALLACE REID (JUNE 8).....JUNE 28
"*A breezy comedy bound to entertain.*"—*M. P. News.*

"*Flashbacks*" *on Earlier Releases on page 392*

"THE MAN WHO WON"
(VITAGRAPH)

Harry Morey Is Conspicuous in Mystery Story

IT is difficult to put your fingers on the plot of "The Man Who Won" and unravel it so mysteriously interwoven are its melodramatic threads. Not until the fifth reel can one ascertain the idea behind it beyond the fact that the hero is painted in suspicious colors. Yet after the celluloid has run through its spool one feels somewhat disappointed to find that the author has had recourse to German spy characterization.

Mr. Brady might have constructed his tale with this factor eliminated and it would have scored as decisively. Yet this ingredient is mostly relegated to the background and in its place one finds an old fashioned mystery melodrama, wherein the elements of action and suspense are always dominant. The hero has traveled half the earth after a fortune of platinum, and it is the villain's purpose to obtain it for the powers of Wilhelmstrasse.

The only weakness in the structure of the play is that conclusions are arrived at too quickly. Mr. Morey has another of his virile roles. Maurice Costello is the sinister villain, while Betty Blythe is the pretty heroine.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Christopher Keene.....Harry T. Morey
Henry Longfield.....Maurice Costello
Barbara Le Moyne.....Betty Blythe
Seymour .....Bernard Siegel
Dempsey .....Robert Gaillard
Stevens .....Denton Vane
By Cyrus Townsend Brady.
Scenario by Edward J. Montague.
Directed by Paul Scardon.

PRESS NOTICE—STORY

Harry Morey, the virile Vitagraph star, will be seen at the ——— theatre on ——— of ——— week in his latest picture entitled "The Man Who Won." This is by Cyrus Townsend Brady and gives Mr. Morey the role of an adventurer who has labored for years in collecting a precious metal. He is about to be rewarded for his efforts when he is struck down by a group of Maylays who are members of his crew. But they are killed in their attempt. Keene, as he is known, recovers consciousness to embark again on his ship though he is rescued at sea.

It is many months before he regains his faculties and he seems to prosper again when a new and powerful enemy is discovered camping on his trail. This man has dogged his footsteps to steal the platinum for the Imperial German government. And he poses as a member of the Secret Service. The latter is the fiance of the girl who had brought relief to Keene after his memorable tussle with the Malays. And when she tells the episode, Keene recognizes her. How he resolves to win her away from the German spy, how the latter attempts to discredit him with her, how Keene returns to his buried treasure only to be dogged again by his enemy, how he succeeds with the aid of the girl in overpowering the villain, and how finally love and fortune are his reward, makes a picture of extraordinary entertainment value.

Mr. Brady has constructed his story with a keen eye for melodramatic situations. The picture was produced under the direction of Paul Scardon. Mr. Morey makes a vigorous figure of the adventurer and receives capable support from Betty Blythe, Maurice Costello, and Denton Vane.

PROGRAM READER

Christopher Keene had traveled half the globe in search of the precious metal which was to make him fabulously rich. But he had enemies to cope with and it was fortunate for him that he knew how to protect himself when his mutinous crew attempted to take his life on the coast of Oregon. A girl found him unconscious on the beach but he soon recovered and set sail for parts unknown. Eventually he regained his balance and when he came to New York he discovered that he had a sinister enemy to fight—an enemy far more subtle and resourceful than the ignorant Malays. He also discovered the girl who had offered to help him on the beach months before. And when she told her graphic story the strange event came back to him.

But his enemy was the girl's fiance and this man made it clear to the young woman that Keene was a notorious thief. He also told her he was in the Secret Service. How did Keene fare? Did he win? Did he prove to the girl that he was honorable? What was his treasure? All these questions are answered with dramatic effect in Harry Morey's latest picture, "The Man Who Won," which will be shown at this theatre shortly.

Harry Morey, for years a Vitagraph star, who has signed again with that company

CATCH LINES

He had searched over half the world to gain this precious metal. And he had to fight every foot of the way. When fortune seemed to favor him at last, a powerful enemy attempted to rob him of his treasure. What was this treasure? How did he fare? See "The Man Who Won."

He defended himself successfully against the Malays but he lost his mind for a time. When he regained his balance a sinister enemy attempted to frustrate him in his plan to harvest a fortune. Did he win? See "The Man Who Won."

Though he traveled over half the globe, little did he know that his footsteps were dogged by a vicious enemy—an enemy who was after the fruits of his years of labor. Did the villain succeed? See Harry Morey in "The Man Who Won."

See the virile actor, Harry Morey, in one of his fighting parts in "The Man Who Won." It is a bang-up mystery story and it contains a world of action and suspense. Remember ——— the ———.

SUGGESTIONS

The greatest advertising point to bring out in this feature is the fact that it is a mystery story. Advertising should be molded on the form of one of the catch lines as far as word arguments go. Don't give away the plot because you would be robbing it of suspense, its strongest factor. Bring out that it serves to present Harry Morey in one of his fighting roles—the sort of role which tests his strength and endurance. He has established a big following in this type of play because he is in there trying every minute without any indulgence of mock-heroics. Stimulate the reader's interest in the character of the story—that it offers a well sustained mystery. Mention can be made of the author's name. He has contributed some big stories for Vitagraph. But also feature the star. Cash in on this by using his name in all exploitation matter.

"THE MAN BENEATH"
(ROBERTSON-COLE-EXHIBITORS MUTUAL)

Dramatic Photoplay That May Generally Satisfy

A DRAMATIC photoplay with scenes in Scotland and India and the "East is East and West is West" theme, with a side touch of the black-hand Mafia, and the Japanese star portraying a Hindu scientist. He loves the Scotch girl and the girl loves him, but, caste and racial prejudices conquer love, and their romance is ended.

A semi-happy ending is provided, however, by the girl's sister, who weds the young juvenile, whom the Hindu scientist saves from the hands of the Mafia to which he had affiliated himself in his more tender youth. Continuity, sets, direction and cast are very fair, and while not an entertaining story, it will generally satisfy.

This will naturally draw best in those houses where the Japanese star is a favorite, and will please those audiences as it is a typical Hayakawa role, with the story and theme they are accustomed to expect from this star and his producers. The appeal will be about the same with both the elite and first run audiences as it will be with family, popular and labor crowds.—Length, 5 reels—Released July 6.—*Tom Hamlin.*

THE CAST

Dr. Chindi Ashutor.....Sessue Hayakawa
Kate Erskine.....Helen Jerome Eddy
Mary Erskine.....Pauline Curley
James Bassett.....Jack Gilbert
Countess Pepite Florence..Fontaine La Rue
Francois .....Wedgewood Nowell

Story by Edmund Mitchell.
Scenario by L. V. Jefferson.
Directed by William Worthington.

PRESS NOTICE—STORY

Sessue Hayakawa, the noted Japanese screen star, appears as a Hindu scientist in his next Haworth production scheduled at the ——— theatre on ——— of ——— week.

"The Man Beneath" is the title and it is described as an intensely dramatic photoplay with many thrills. The love interest as shown is between East and West, the twain that met; the Hindu scientist and the lovable Scotch lassie.

In the role of Dr. Chindi Ashutor, the Japanese star portrays the likable Hindu who permits himself to love the girl of the Caucasian race. And Kate Erskine loves the scientist in return. And he shows his great love for her by rescuing her sister's juvenile fiance from the black hands of the Mafia.

The young man had journeyed to India to escape his persecutors who demanded that he keep the plegde made in his unsophisticated youth, and kill a certain judge. Dr. Ashutor takes ship with the young man bound back again for Scotland and by trickery manages to elude the black hand pursuers temporarily by giving the young man a treatment which produces the appearance of death. He was apparently dead and buried at sea.

The real tense moments come when the pursuers find that the Hindu has tricked them and the Countess stabs her Mafia colleague in a fury and is discovered by the Hindu.

While the Hindu's romance is shattered by the final refusal of the girl who loves him, and whom he loves, he accepts in very good grace; content that he has brought some happiness to the family by returning her sister's lover safe from any more fear of the black hand.

PROGRAM READER

The twain met. East met West and West met East. And they loved with a great human love.

Caste and radical prejudice was the big stumbling block. Should the Scotch lassie make the great sacrifice for her Hindu love. Or was it a greater sacrifice to let him go back to his own in India.

These are some of the intense problems confronting a pair of lovers in "The Man Beneath," a Haworth Photoplay coming to this theatre next week.

And the star is Sessue Hayakawa, the noted Japanese screen artist. He appears in the sympathetic role of the Hindu scientist who loved and apparently loved in vain. But did he love in vain?

Was not the world better off that this great love existed twixt East and West? A dramatic romance of sacrifices and thrills.

Sessue Hayakawa in "The Man Beneath," the Robertson-Cole picture through Exhibitors Mutual

CATCH LINES

East loves West and West loves East in "The Man Beneath" at the ——— theatre.

The twain met, loved and conquered in spite of caste and race prejudice in "The Man Beneath," at the ——— theatre.

The "black-hand" is thwarted by the Hindu, portrayed by Sessue Hayakawa, in "The Man Beneath" at the ——— theatre.

In the throes of the hopeless love the noble soul shows through a darkened skin and wins a great struggle in "The Man Beneath," the Sessue Hayakawa picture shown at the ——— theatre.

SUGGESTIONS

Hayakawa is your best bet if you have booked this feature. He has the name that should be emphasized the most strongly so that whatever following the Japanese actor has should all be brought into your theatre. Also mention the fact that he does not appear in a Japanese role this time but successfully portrays the sympathetic role of a young Hindu scientist.

For your lobby the turbans of the Hindu should be easy to secure for centerpieces amid the descriptive matter and scroll work on your one-sheet frames mounted on easels. And another lobby flash that should be attractive would be a large mounted cut-out of the Hindu figure with another large mounted cut-out of the white leading woman, side by side. Have the card on the woman read: "West is West" and the card on the man read: "East is East." The large card overhead covering both figures should read: "This twain meets in 'The Man Beneath,' at this theatre next week."

"Flashbacks" on Earlier Releases

"The Love Auction" (Fox)—"Fair picture. Drunken scenes do not go well in pictures now-a-days. Average business."
"Hell Roaring Reform" (Fox)—"Mix is sure climbing to the front ranks. They like him better than Hart or Fairbanks. Extra big business two days."
"When A Woman Strikes." (Independent Sales)—"Poor business all week, partly accountable to the rather warm weather, but mostly attributed to production. Too melodramatic for my patronage. Work of cast very good, photography excellent, settings and exteriors fine and direction good with one or two exceptions."
"Sally's Blighted Career" (Christie)—"Well staged comedy but nothing new and a little too slow to be funny."
"Woman, Woman" (Fox)—"Average picture. Better than some of her others. Fair business."
"Honeymoon" (Select)—"A-one production. Pleased. Big business." "Pleased, average business."
"Turn in the Road" (Exhibitors-Mutual)—"This is not a good picture. Poor business."
"A Midnight Romance" (First National) —"One of Stewart's best. Good story, good cast and good business during hot weather."
"Her Great Chance" (Select)—"The best Alice Brady picture we ever played. Patrons all well satisfied and good business two days."
"He Comes Up Smiling" (Artcraft)—"Repeat. Only fair business. They all saw it the first time. Average business, two days."
"Darling of Paris" (Fox)—"Average business, two days."
"Light of Victory" (Universal)—"Average business, two days."
"The Forbidden Room" (Fox)—"Big business, one day."
"Trick of Fate" (Exhibitors-Mutual)—"Splendid picture but this star never gets us the business."
"Americano" (Triangle)—"Repeat. Average business."
"Boots" (Paramount)—"Big to average business. Two days."
"Two Women" (Vitagraph)—"Re-issue. Very good. Big business."
"Three Men and A Girl" (Artcraft)—"Splendid picture. Extra big business."
"Maggie Pepper" (Paramount"—Good picture. Big business."
"Out of the Fog" (Metro)—"A real special. Nazimova is a big drawing card."
"Code of the Yukon" (Select)—"Good picture. Average business."
"Heart of Rachael" (Pathe)—"Good picture. Big business."
"Light of Western Stars" (United)—"Personally didn't care for it but our patrons all seemed to enjoy it immensely. Average business."
"The Light" (Fox)—"Bara gets money but war stuff is out of date. Big business, two days."
"Eye for Eye" (Metro)—"A big hit. Brought them out in great shape. Very well done. Big to average business."
"Daughter of Mine" (Goldwyn)—"A good Kennedy picture, but star does not draw. Average business, two days."
"False Faces" (Paramount)—"It's the best picture Paramount has put out in their 1919 releases."
"Little Comrade" (Paramount)—"A very good picture. Extra big business."
"Peppy Polly" (Paramount)—"Certainly a clean-up. Get it. Extra big business."
"Breed of Men" (Artcraft)—"Very good picture, but Hart doesn't draw like he used to. Average business."
"Don't Change Your Husband" (Paramount-Special)—"It's a good picture. Average business."
"Trick of Fate" (Exhibitors Mutual)—"A good picture. Average business."
"A Woman's Experience" (Independent Sales Corp.)—"Just fair. Average business."
"Turn in the Road" (Exhibitors Mutual)—"It's a winner. Best picture of the season. Big business."
"Out of the Shadow" (Paramount)—"A fair Frederick product. Average business."
"Heart of Humanity" (Universal)—"A wonder. Best war picture ever filmed. Big business."
"Seventeen" (Paramount)—"A clean, wholesome comedy drama, but did not draw as good as it should. But it's a good one. Average business."
"Romance of Happy Valley" (Griffith-Artcraft)—"This is not a good picture. No one liked it. Poor business."
"Partners Three" (Paramount)—"Very good entertainment. Big business."
"Good Gracious Annabelle" (Paramount)—"Just Billie Burke, that's all. Not much to it. Poor business."
"Sporting Life" (Paramount Special)—"A very good picture with plenty of thrills and punches. Big business."
"Virtuous Wives" (Paramount)—"Went big and they liked it. Average business."
"Probation Wife" (Select)—"Fine picture and went big. Big business."
"Lady's Name" (Constance Talmadge)—"This star attracts a very desirable patronage."
"Social Quicksands" (Metro)—"This is one of the best yet of these two stars. Average business."
"Hidden Truth" (Select)—"Star splendid, plot good, staging fine. Extra big business."
"Man from Funeral Range" (Paramount)—"A splendid Reed picture. Extra big business."
"The Light of Western Stars" (United)—"First-class production. Extra big business."
"Death Dance" (Select)—"Best Brady picture we played for a long time. Extra big business."
"One Dollar Bid" (Hodkinson)—"We all liked it. Big business.
"Battling Jane" (Paramount)—"A fitting picture for star. Extra big business."
"Good Gracious Annabelle" (Paramount)—"Good entertainment. Average business."
"Paid in Full" (Paramount)—"Good picture. Star no card. Average business."
"Johnny Get Your Gun" (Artcraft)—"Plenty of action. Star has no screen personality. Big business."
"Extravagance" (Paramount)—"Very high class. Like Dorothy better in rough subjects. Average business."
"Poor Boob" (Paramount)—"Good, simple, but was a distinct comedy hit. Big business two days."
"Sheriff's Son" (Paramount)—"Not his best but good entertainment. Big business three days."
"Sandy Burke of the U-Bar-U" (Goldwyn)—"Everyone likes Bennison. Average business."
"The Brand" (Goldwyn)—"One of his best pictures. Hot weather killed business. Poor business."
"The Way of the Strong" (Metro)—"A very good picture, well liked and did some business. Big business two days."
"A Midnight Romance" (First National)—"Not so good as Virtuous Wives. Extra big and big business four days, average business three days."
"A Midnight Romance" (First National)—"Second week. Average business three days, poor business four days."
"Borrowed Clothes" (Universal)—"Drew good first day, average second."
"Bill's Opportunity" (Goldwyn)—"Pleasing comedy. Average business."
"Life's a Funny Proposition" (Exhibitors Mutual)—"Very good entertainment. Big business."
"Bride's Awakening" (Universal)—"A very good entertainment but film is poorly assembled. Average business."
"Little Women" (Paramount)—"Rather a mild picture but patrons liked it. Average business."
"Oh, Johnny" (Goldwyn)—"Bennison's pictures are good. Average business."
"Poppy Girl's Husband" (Paramount)—"The picture as a whole is good. I liked it, but I do not think my patrons did. Average business."
"Satan, Jr." (Metro)—"Fine picture, poor business."
"Two Women" (Vitagraph)—"Excellent picture to good business three days."
"Silk Lined Burglar" (Universal)—"Good picture. Weather too hot, no business."
"The Broken Law" (Fox)—"Average business, two days."
"Smiles" (Fox)—"Average business."
"Pals First" (Metro)—"Best Lockwood. Big business, two days."
"Her Great Chance" (Select)—"Average business, two days."
"Romance and Arabella" (Select)—"One of Constance Talmadge's best. Excellent and satisfying. Big business, three days."

New Theatres Building

ARKANSAS

Little Rock—Hammerstein and Kempner plan plan to build a new theatre on the property they have recently purchased at Sixth and Louisiana streets. It will cost about $300,000, it is said.

CALIFORNIA

Hemet—William Martin has leased two lots just east of the First National Bank on which he will build an airdrome theatre. It will seat 500.

Los Angeles—Alex Pantages will build a new theatre and office building at Hill and Seventh streets to cost $400,000.

CONNECTICUT

Hartford—Polli will erect his new Capitol theatre on the site of the present Polli vaudeville theatre. The new theatre will cost about $1,000,000, it is said.

FLORIDA

Miami—A new theatre is now being erected at the corner of 10th and Avenue C.

INDIANA

Indianapolis—The erection of a new vaudeville theatre to cost about $1,000,000 has been decided upon, it is said, by Marcus Loew of New York.

IOWA

Bettendorf—Announcement has been made that J. H. Pabst of Davenport, manager of the Mirror theatre in that town, will build a new motion picture theatre here to cost $30,000.

MAINE

Bangor—A new opera house will be erected by the Bangor Opera House, Inc.

NEW MEXICO

Columbus—A new moving picture theatre will be erected at the corner of Broadway and Main street. It will cost about $7,000.

NEW YORK

Port Henry—The old Windsor Hotel is to be remodeled and made into a movie theatre.

Endicott—According to announcement made by George F. Johnson a new movie theatre will be erected here which will cost about $40,000.

Carthage—Plans for a new picture house have been completed and work will start on the erection shortly. It will cost $50,000 and have a seating capacity of 1,000.

Jamaica—A new picture theatre known as the Rialto will be erected on Fulton street between Church street and Standard place.

New York City—Two new theatres will be erected on Forty-second street adjoining the Selwin theatre. They will be known as the Times Square which will have a seating capacity of 1,200 and the Forty-second Street with a seating capacity of 1,100.

OHIO

Cincinnati—Two new picture houses of 3,000 seating capacity will be erected as soon as suitable locations are found, according to C. C. Hite, local film man, who says he represents a New York corporation.

Youngstown—It is reported that a new picture theatre to seat 1,000 will go up on the site of the Deibel store on West Federal street.

PENNSYLVANIA

Allentown—Wilmer and Vincent are to build a theatre here it is stated.

Berwick—Sult Brothers announce plans for a picture house to be constructed during the summer. It will be located on West Front street near the corner of LaSalle

SOUTH DAKOTA

Sioux Falls—The establishment of a first-class theatre in this city is recommended by Allen R. Fellows, vice-president, of the Brown Drug Company.

TENNESSEE

Memphis—A new moving picture house will be erected on Union street just west of Main. It will have a seating capacity of 3,000 and will cost $500,000.

TEXAS

The war department is said to be planning to build thirteen Liberty theatres in this state along the Mexican border. Each theatre will have a seating capacity of 1,400.

Houston—Marcus Loew is said to have admitted that he had arranged with E. H. Hulsey of the Hulsey theatres for the opening of a new theatre, and that plans were drawn and arrangements made for the erection in the near future of another new theatre and office building to be the finest in the state.

VERMONT

Manchester Depot—N. Kamber is putting the finishing touches on his new theatre. It will have a seating capacity of 295.

WASHINGTON

Chehalis—J. D. Rice of the Dream theatre will build a new theatre on the lot he recently purchased on Market street opposite the Twin City garage. The new theatre will seat 850.

Seattle—A large auditorium structure has been planned for the Rainbow Committee, 430 Central Building. The structure will cost $500,000 it is said.

"HOME WANTED"
(WORLD)

Madge Evans Appears in Familiar Child Recipe

A FAMILIAR recipe has been used to serve Madge Evans' youthful personality. Take some dessert in the shape of pastry and use it as the foundation; then add a portion of dramatic meat—or rather a substitute for meat—and you have a seasonable dish—one in fact that has never failed to prove palatable to the patrons, hungry for juvenile literature.

The dessert—to continue the figure of speech—is found in the sentimentality of the plot and characterization plus spontaneity and humor derived from the aforementioned elements. The meat of the drama is contained in the melodramatic interludes which are incorporated to balance the obvious development of the sentiment.

And so it is that the young star is seen again, "a little child shall lead them." She runs away from an orphanage, cures an old ogre of his temper, plays cupid to a pair of romancers, and eventually finds the "mother" she has craved for in her loneliness.

A bright little picture which somehow keeps you constantly interested through its humanities. Miss Madge is delightful as always and she has a creditable company.—Length, 5 reels.—Released June 30.—*Laurence Reid.*

THE CAST

Madge Dow.....Madge Evans
Major Amesworth.....W. T. Carleton
Letty Thompson.....Anna Lehr
Pierre.....Jack Drumier
Dick Washburn.....Hugh Thompson
Jonathan Eastern.....Charles Sutton
Mrs. Wm. Thompson..Maude Turner Gordon
Martha.....Winifred Leighton
Spotty.....Michael J. Hanlon
By Lucy Sarver.
Directed by Tefft Johnson.
Photographed by Philip Hatkin.

PRESS NOTICE—STORY

Madge Evans, the little star of World Pictures, will make her appearance at the ——— theatre on ——— of ——— week in her newest photoplay entitled "Home Wanted." The picture has been produced under the direction of Tefft Johnson from a story by Lucy Sarver, and little Madge gives a sincere and charming performance as the orphan who runs away in search of a mother.

She takes Spotty, a freckled youngster, with her, in her investigation of the big house across the way. She believes her beautiful mother to be there. But she finds instead a gruff old ogre by the name of Major Amesworth, who resides alone with his valet, Pierre. The Major had had trouble with his family years ago and the event had turned him into a man of considerable temper. Madge takes him out in his wheel chair and it runs away, carrying the old army officer down a steep hill. He is rescued by Dick Washburn, a physician, who brings him around on the road to recovery.

Dick, incidentally, is engaged to Letty Thompson, a charity worker, and Madge's Good Samaritan. It happens that as Dick is administering to the Major he comes across some evidence that establishes the old man as his father. So Madge acts as Cupid and peacemaker. And all is well in the big house and the little girl finds her "mother" in Letty.

A pretty picture full of sympathy and appeal. Naturally it contains a deep note of child interest. There is no question that it will send every onlooker away completely satisfied. The play is well cast and mounted.

SUGGESTIONS

If you are in the habit of running the Madge Evans pictures you know pretty well how to exploit them by this time. They are excellent neighborhood pieces and never fail to draw a family patronage. So in this picture be sure to bring out its appeal to the mothers and children. Symathy is its keynote, and it is engendered here through the star, who appears as an orphan who wants a mother. Concentrate upon this idea. Bring out that she scatters sunshine wherever she goes and also plays the role of Cupid.

Use stills of the little star plentifully and mention her name and the other leading players, Jack Drumier, W. T. Carleton, Anna Lehr and Hugh Thompson. You can run a feature story or two about the star and what she has done on the screen. As the picture concerns an orphanage, you might run special matinees for orphans, providing of course there are orphanages in your city. Any kindergarten, too, would come in handy on the matinee idea. Use catch lines around the title. It is an attractive one and can be used to advantage.

Madge Evans in "Home Wanted," the World picture

PROGRAM READER

At the ——— theatre next ———, World Pictures' child actress, Madge Evans, will appear in her newest photoplay, "Home Wanted." This little star can always be depended upon to furnish a splendid performance, and Manager ——— is safe in saying that she is as entertaining as ever in her latest picture. She is an orphan, is Madge here, and she looks hopefully into the future when she can have a mother just like all the girls who visit the orphanage. One night when all is still and dark, Madge and Spotty, her chum, steal out of their rooms and enter the house—the big house across the way. She is certain that her mother is there. But she is no sooner inside than she meets an old ogre in the shape of Major Amesworth, who is leading a lonely life with his gout and valet.

How Madge scatters sunshine where only clouds had previously passed, how she waves the magic wand of youthful love and cures the old gentleman of his temper, how she plays the role of Cupid, are events that are delightfully told in this charming little photoplay. The star is supported by a cast of well-known players, among whom are Anna Lehr and W. T. Carleton. Be sure and bring the children.

CATCH LINES

She was a lonely orphan and when she looked at the big house across the way she dreamed in her youthful fancy that her beautiful mother lived there. So she ran away and entered the forbidden house. What did she see? See "Home Wanted."

She wanted a home other than an orphan asylum. So she found a Good Samaritan and her dream was realized. She not only found happiness for herself but for everyone with whom she was acquainted. See "Home Wanted."

He was a gruff old gentleman and he hated himself and everyone else. But when he met the little orphan he became a different man. You see she knew how to handle him. Come to the ——— theatre next ——— and see the screen's leading child actress, Madge Evans, in "Home Wanted." And don't forget to bring the children.

"THE CHALLENGE OF CHANCE"
(INDEPENDENT SALES CORP.)

Melodramatic Western Should Pull Strongly

A MELODRAMATIC fast moving photoplay of virile activity along the Rio Grande with Mexican settings and hordes of wildly galloping horses mounted by reckless riders; well staged battles between rival Mexican forces, and several well directed gang fights with the big fellow displaying his knockout power.

While the star is no Lord Chesterfield or Beau Brummel, he perfectly typifies the role in which he is cast; the husky Texas rancher. The cast is quite mediocre excepting Albert Hart, but the story is neat with a consistent continuity. Outside of a duplication of scenes in one spot (which can be remedied) this picture can be branded as a wholly satisfactory melodramatic Western picture of fast action with a slight love element. The ensembles all show exceptionally good direction by Harry Revier.

This should pull strongly anywhere, but, of course not so strongly with the elite audiences. It will certainly satisfy any sort of an audience and thoroughly entertain those who are drawn into the theatre with the primary idea of seeing Jess Willard in action. And he does not cheat. There is plenty of it.—Length, 5 reels.—Released June 22.—*Tom Hamlin*

THE CAST

Joe Bates.....Jess Willard
Fay Calvert.....Arline Pretty
Charles Burr.....Albert Hart
Bob Edmunds.....Lee Hill
El Capitan.....Harry Van Meter
Produced by Fred Wilke for Independent Sales Corporation.
Story by Roy Somerville.
Directed by Harry Revier.

PRESS NOTICE—STORY

Jess Willard, champion pugilist for so many years, appears as a regular motion picture star in "The Challenge of Chance" scheduled to appear at the ——— theatre on ——— of ——— week.

In the role of big virile Joe Bates, a Texas ranch foreman and horse buyer, he is said to perfectly fit the picture and is in the midst of the many fights and thrilling action all through the five reels.

Joe Bates resigns as foreman of a ranch and accepts a position as horse buyer for Charles Burr of El Paso. En route he witnesses a man treating a horse very brutally and knocks him out. A gang of Mexicans tries to rush the big gringo but he beats them up very scientifically, although he misses his train by so doing and also loses track of the pleasant little passenger he had met, Fay Calvert.

When he accepts his position he finds that his new boss was the man he had whipped the previous afternoon. He meets the girl again and Miss Calvert tells him that this same Mr. Burr had turned her out of his office when she demanded the money due on her late father's string of race horses now across the Rio Grande in Juarez, Mexico.

Joe Bates' daring in crossing back over with the string of horses carried him victorious through battles between rival Mexican forces, gun battles and fist battles, and club fights, with hundreds of melodramatic thrills described by the producers, is declared to have brought audiences to their feet in many cities. Reckless Wild West riding and picturesque Mexican scenes are said to intensely interest.

And Joe Bates wins his own ranch while the young lady made happy by the recovery of her money, weds the young juvenile trainer of her race-horses. Jess Willard is said to be in action in every one of the five parts of "The Challenge of Chance."

PROGRAM READER

Punch was what he put into all his business dealings. He was the typical Texas ranchman and was simply trying to protect a pretty little easterner from getting the worst of a deal in the race-horses left to her by her father who had but recently passed away.

And his championship of the young girl's cause led him across the Rio Grande into Mexico. He was caught between two armies. He was set upon time and again but in a thrilling race with the string of horses in his charge he manages to elude all the enemy factions and emerge victorious on the United States side of the stream.

It seemed for a while that all Mexico was fighting the big Texas gringo but he gave blow for blow. For Joe Bates, the heroic Texan role in "The Challenge of Chance," which appears as a big five-reel feature at this theatre next week, is portrayed by the great American fighter, Jess Willard. See him in action.

Jess Willard in "The Challenge of Chance," the Independent Sales Corp. picture

CATCH LINES

Jess Willard fights his way successfully through hordes of angry Mexicans in his big five-reel feature, "The Challenge of Chance," at the ——— theatre.

He was a stalwart Texan and she was a charming little easterner. And he stampeded an army of Mexicans for her. See Jess Willard in "The Challenge of Chance" at the ——— theatre.

Joe Bates was a man of few words but many flying fists. In the five-reel photoplay appearing at the ——— theatre, Jess Willard plays the role of Joe Bates in "The Challenge of Chance."

SUGGESTIONS

If you have this picture booked remember that regardless of whether Jess Willard wins or loses the Toledo bout he is still Jess Willard, the man who held the heavyweight championship of the world so many years. You can therefore safely count on the co-operation of the sporting departments of the newspapers. For a lobby display several sets of boxing gloves on one side of a banner with muskets, knives, etc., on the other side of the banner will attract attention, especially if you have the banner worded to read: "See which weapons are the most effective in modern warfare. Jess Willard routs the Mexicans in the big five-reel feature, 'The Challenge of Chance.'"

Sporting goods stores and hardware stores that deal in sporting goods can be induced to arrange a display of their sporting articles in the windows with a one-sheet figure of Jess Willard advertising that "The Challenge of Chance" is at your theatre.

To prevent the general public from believing that this is merely a portion of a news-reel it is advisable to always mention that this is a five-reel feature.

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM COMPANY, INC.

(See Pathe Exchanges)

BEAR STATE FILM COMPANY

(At State Right Exchanges)

The Vagabonds .....

CHRISTIE FILM COMEDIES

(At State Right Exchanges)

CHRISTIE TWO REELERS

May 12—Rowdy Ann 2
April 28—Sally's Blighted Career 2

SINGLE REEL COMEDIES

June 30—Anybody's Widow 1
June 23—Oh! My Dear 1
June 16—A Full House 1
June 9—Can Wives Be Trusted 1
June 2—Tell Your Wife Everything 1
May 26—Kiss the Bride 1
May 19—Oh Susie, Be Careful 1
May 12—A Rustic Romeo 1
May 5—Too Many Wives 1
Apr. 28—Sea Sirens 1
Apr. 21—Stop-Look-Listen 1
Apr. 14—Lost—A Bridegroom 1
Apr. 7—Apartment 23 1
Mar. 31—Marrying Molly 1
Mar. 24—Brides for Two 1

EDUCATIONAL FILM CORP.

(Through State Right and Educational Exch.)

Photoplay Magazine Screen Supplement Released Once Every Month Showing Leading Stars at Work and Play 1
Mar 24—The Passing of the Crow 1
Mar. 17—The Eagle and the Fawn 1
Mar. 3—The Washington Air Patrol 1
Feb. 24—What Is a Mexican? 1
Feb. 17—A Day with Carranza 1

BLACK AND WHITE COMEDIES (International)

May 5—Rubbing It In 1
Apr. 28—Knocking the H— Out of Heinie 1
Apr. 21—A Sweet Pickle 1
Apr. 14—Twinkle, Twinkle 1
Apr. 7—It Beats the Dutch 1
Mar. 31—Where Are the Papers? 1
Mar. 24—Snappy Cheese 1

BRUCE SCENICS

18—Scenic Succotash 1
17—The Lonesome Pup 1
16—Frozen Thrills 1
15—Men Met in the Mountains 1
14—Nature—Hot and Cold 1
13—Horizon Hunters 1
12—Sunbeam 1
11—The Pale Pack Train 1
10—The Tides of Yesterday 1

EXHIBITORS MUTUAL EXCH.

ROBERTSON-COLE PRODUCTIONS

Aug. —The Gray Horizon (Sessue Hayakawa) 5
Aug. —The Dead Line (Beatriz Michelena) 5
Aug. —A Sage Brush Hamlet (Wm. Desmond) 5
July —The Woman Michael Married (Bessie Barriscale) 5
July —The Pagan God (H. B. Warner) 5
July —A Man's Country (Alma Rubens) 5
July —The Man Beneath (Sesue Hayakawa) 5
June —Better Times (Brentwood Special) 5
June —Bare Fisted Gallagher (William Desmond) 5
June —Broken Threads (Bessie Barriscale) 5
June —The Man Who Turned White (Warner) 5
June —In Search of Arcady (Billie Rhodes) 5
May —His Debt (Sessue Hayakawa) 5
May —Just Squaw (Beatriz Michelena) 5
May —The Mint of Hell (William Desmond) 5
May —Josselyn's Wife (Bessie Barriscale) 5
Apr. —Modern Husbands (Henry B. Walthall) 5
Apr. —The Love Call (Billie Rhodes) 5
Apr. —The Courageous Coward (Hayakawa) 5
Apr. —Diana of the Green Van (Alma Rubens) 5
Mar. —Hearts Asleep (Bessie Barriscale) 5
Mar. —The Turn in the Road (Special Cast) 5
Mar. —A Heart in Pawn (Sessue Hayakawa) 5
Mar. —The Lamb and the Lion (Billie Rhodes) 5

STRAND COMEDIES

June 29—Little Miss Pinkerton 1
June 22—'Twas Henry's Fault 1
June 15—Love's Young Dream 1
June 8—Betty's Bondage 1
June 1—Hearts and Hats (Elinor Field) 1
May 25—For Love of Betty (Elinor Field) 1
May 18—Time to Rest (Elinor Field) 1
May 11—Betty's Baby (Elinor Field) 1
May 4—Her Sunday Best (Elinor Field) 1
Mar. 23—The Way of a Maid 1
Mar. 16—His Wife's Birthday 1
Mar. 9—The Home Restorer 1
Mar. 2—The Wig-Wag System (Elinor Field) 1

ROTHACKER OUTDOORS

Apr. 6—A Palestine Pilgrimage 1
Mar. 30—Glimpsing the Gondolas 1
Mar. 23—'Mid Sahara's Sands 1
Mar. 16—In Pyramid Land 1
Mar. 9—An Eyeful of Egypt 1
Mar. 2—Columbia Highway 1
Feb. 23—A Peek at Paradise 1
Feb. 16—Out Wyoming Way 1
Feb. 9—A Bit of God's Country 1
Feb. 2—Doing the Dells 1

FAMOUS PLAYERS-LASKY EXCH.

ARTCRAFT

July 20—Wagon Tracks (Wm. S. Hart) 5
June 22—The Avalanche (Elsie Ferguson) 5
June 15—Square Deal Sanderson (Wm. S. Hart) 5
June 1—The Splendid Romance (Enrico Caruso) 5
June 1—True Heart Susie (D. W. Griffith's) 5

PARAMOUNT

July 27—A Sporting Chance (Ethel Clayton) 5
July 20—Rose of the River (Lila Lee) 5
July 20—Louisiana (Vivian Martin) 5
July 13—The Love Burglar (Wallace Reid) 5
July 13—Nugget Nell (Dorothy Gish) 5
July 6—A Very Good Young Man (Bryant Washburn) 5
June 29—The Rose of Granada (Lina Cavalieri) 5
June 29—Girls (Marguerite Clark) 5
June 22—A Daughter of the Wolf (Lila Lee) 5
June 22—Hay Foot, Straw Foot (Charles Ray) 5
June 15—Other Men's Wives (Dorothy Dalton) 5
June 8—An Innocent Adventuress (Vivian Martin) 5
June 8—Men, Women and Money (Ethel Clayton) 5
June 8—You're Fired (Wallace Reid) 5
June 1—Putting It Over (Bryant Washburn) 5

PARAMOUNT-ARTCRAFT SPECIALS

July 27—The Dark Star (Special Cast) 5
July 13—The Career of Katherine Bush (Catherine Calvert) 5
July 6—The Firing Line (Irene Castle) 5
June 29—The White Heather (Maurice Tourneur's) 5
June 15—Secret Service (Robert Warwick) 5

SUCCESS SERIES (Re-Issues)

July 27—Esmeralda (Mary Pickford) 5
July 20—The Clown (Victor Moore) 5
July 13—Maria Rosa (Geraldine Farrar) 5
July 6—Sapho (Pauline Frederick) 5
June 29—Warrens of Virginia (Special Cast) 5
June 22—Redemption of David Carson (Farnum) 5
June 15—Behind the Scenes (Mary Pickford) 5
June 8—Still Waters (Marguerite Clark) 5
June 1—Great Expectations (Huff-Pickford) 5

TWO REEL COMEDIES

July 27—The Immovable Guest (Flagg) 2
July 20—Among Those Present (Sennett) 2
July 13—Bunkered (Drew) 2
July 6—Trying to Get Along (Sennett) 2
June 29—"Con" in Economy (J. Mont. Flagg) 2
June 22—Hearts and Flowers (Mack Sennett's) 2
June 15—A Desert Hero ("Fatty" Arbuckle) 2
June 8—No Mother To Guide Him (Sennett's) 2
June 1—Squared (Mr. and Mrs. Sidney Drew) 2

SINGLE REELS

July 27—The Miracle of Montior (Holmes) 1
July 27—Little Known New York (Bray Pictographs) 1
July 20—American Women in France (Holmes) 1
July 20—Science and Your Camera (Bray Pictographs) 1
July 13—The Cataract of Iguason (Holmes) 1
July 13—Salvaging Torpedoed Millions (Bray Pictographs) 1
July 6—Up the Upper Parana (Holmes) 1
July 6—Charting the Sky (Bray Pictographs) 1
June 29—Plant Growth (Bray Pictograph) 1
June 29—Chateau Thierry and Beyond (Holmes) 1
June 22—Mysteries of Snow (Bray Pictograph) 1
June 22—Frocks and Frills of the Filipinos (Holmes) 1
June 15—Beans (Bray Pictographs) 1
June 15—From the Timber of the Piave (Holmes) 1
June 8—Bird of Commerce (Bray Pictograph) 1
June 8—The Silken Cities of Suwa-ko (Holmes) 1
June 1—American in Making (Bray Pictographs) 1
June 1—Uncle Sam's Submarine Chasers (Holmes) 1

FILM CLEARING HOUSE EXCH.

INDEPENDENT SALES CORPORATION

Mar. —The Littlest Scout (Blackton's) 5
Dec. —Wanted for Murder (Hammerstein) 6
Dec. —Romance in the Air (Hall-Edith Day) 6

TEN-TWENTY-THIRTY SERIES

Apr. —When a Woman Strikes (Ben Wilson) 5
Apr. —When My Ship Comes In (Jane Grey) 5
Mar. —Suspense (Mollie King) 5
Dec. —Her Mistake (Julius Steger Production) 6
Dec. —Life's Greatest Problem (Blackton's) 6
Dec. —A Woman's Experience (Bacon-Backer) 6

SHERRY SERVICE, WILLIAM L.

Mar. 9—Marriage for Convenience (Calvert) 6
Mar. 2—Love and the Law (Edgar Lewis's) 6
Feb. 23—Twilight (Doris Kenyon) 6
Feb. 16—Calibre 38 (Edgar Lewis Production) 6
Feb. 2—The Son of a Gun (G. M. Anderson) 5
Jan. 5—Wild Honey (Doris Kenyon) 6

Releases continued on page 396

BURLINGHAM TRAVEL (Sherry Service)

The Gornergrat Railway 1
Lovely Lucerne 1
The Riviera of Lake Leman 1
Scrambles in the High Alps 1
Allied War Heroes Arrive in Switzerland 1
The Pilatus Railway 1
Unknown Switzerland (The Lotschenthal) 1
Facing Death on the Blumlisalp 1

FIRST NATIONAL EXCHANGES

June 22—Bill Apperson's Boy (Jack Pickford) 6
June 21—Sunnyside (Charlie Chaplin) 3
Auction of Souls 8
Daddy Long Legs (Mary Pickford) 7
Mary Regan (Anita Stewart) 6
Whom the Gods Would Destroy 7
Mar. 10—A Midnight Romance (Anita Stewart) 5
Feb. 3—Our Teddy (Roosevelt Pictures) 5
Jan. 5—Virtuous Wives (Anita Stewart) 5
The Romance of Tarzan (Elmo Lincoln) .....
Shoulder Arms (Charlie Chaplin) 3
Italy's Flaming Front (Italian Official War Pictures) ...
Pershing's Crusaders (Official Government Feature) ...
My Four Years in Germany (Ambassador Gerard's) ...

FLORIDA FILM CORPORATION

(At State Right Exchanges)

June —Hot Sands and Cold Feet 2
June —His Muzzled Career 2
May —With the Moonshine on the Wabash 2
May —His Concrete Dome 2
Apr. —Fred's Fictitious Foundling 2
Apr. —Fabulous Fortune Fumblers 2

FOX FILM EXCHANGES

STANDARD PICTURES

June 29—The Lone Star Ranger (William Farnum) 5
June 15—My Little Sister (Evelyn Nesbit) 5
June 1—A Woman There Was (Theda Bara) 5
May 18—A Fallen Idol (Evelyn Nesbit) 5
May 4—The Siren's Song (Theda Bara) 5
Apr. 20—The Jungle Trail (William Farnum) 5
Mar. 23—Thou Shalt Not (Evelyn Nesbit) 5
Mar. 9—When Men Desire (Theda Bara) 5

VICTORY PICTURES

Aug. 3—The Seventh Person (George Walsh) 5
July 20—The Sneak (Gladys Brockwell) 5
July 6—The Wilderness Trail (Tom Mix) 5
June 22—Putting One Over (George Walsh) 5
May 25—The Divorce Trap (Gladys Brockwell) 5
May 11—The Coming of the Law (Tom Mix) 5
Apr. 17—Help! Help! Police! (George Walsh) 5
Apr. 13—Pitfalls of a Big City (Gladys Brockwell) 5
Mar. 30—Fighting for Gold (Tom Mix) 5
Mar. 16—Never Say Quit (George Walsh) 5
Mar. 2—The Forbidden Room (Gladys Brockwell) 5

EXCEL PICTURES

June 29—Be a Little Sport (Albert Ray) 5
June 15—Cowardice Court (Peggy Hyland) 5
June 6—When Fate Decides (Madlaine Traverse) 5
May 18—Words and Music By— (Albert Ray) 5
May 4—Miss Adventure (Peggy Hyland) 5
Apr. 20—The Love that Dares (Madlaine Traverse) 5
Apr. 6—Married in Haste (Albert Ray) 5
Mar. 23—The Rebellious Bride (Peggy Hyland) 5
Mar. 9—Gambling in Souls (Madlaine Traverse) 5

PRODUCTIONS EXTRAORDINARY

Salome (Theda Bara) 8
Cleopatra (Theda Bara) 8
Les Miserables (William Farnum) 8

SUNSHINE AND TOM MIX COMEDIES

July 6—The Merry Jailbirds 2
June 15—Dabbling in Society 2
May 25—Virtuous Husbands 2
May 11—A Soft Tenderfoot (Tom Mix) 2
Apr. 20—The House of Terrible Scandals 2
Apr. 6—Tom and Jerry Mix 2
Mar. 23—Money Talks 2
Mar. 9—Six-Cylinder Love (Tom Mix) 2

MUTT AND JEFF CARTOONS

July 13—Down Stairs and Up .....½
July 6—Look Pleasant, Please .....½
June 29—A Prize Fight .....½
June 22—Pets and Pests .....½
June 15—Sweet Papa .....½
June 8—Hands Up .....½
June 1—Oh Teacher .....½
May 25—The Shell Game .....½
May 18—Left at the Post .....½
May 11—Sir Sidney .....½
May 4—The Cave Man's Bride .....½
Apr. 27—Seeing Things .....½
Apr. 20—Pigtails and Peaches .....½

FROHMAN AMUSEMENT CORP.

(At State Right Exchanges)

Once to Every Man (Jack Sherrill) .....
My Own United States (Special Cast) ....Through Metro
God's Man (H. B. Warner) 9

GARSON-NEILAN PRODUCTIONS

(Producing for Open Market)

The Unpardonable Sin (Blanche Sweet) 9
The Hushed Hour (Blanche Sweet) .....

"THE LONE STAR RANGER"

(FOX FILM CORP.)

Zane Grey's Story Looks Good with Farnum

ZANE GREY and William Farnum have proven before that they are an unusual combination when it comes to providing screen entertainment. The impressions which they have planted in the mind of the average spectator still endure. So it is that they are right in their element as entertainers in "The Lone Star Ranger."

Mr. Farnum has one of those fighting characters in the title role—the sort of character that almost seems as if it might have been conceived with him in mind. And how Zane Grey has given breath and detail to it. And how the star embroiders it with his virile personality. His physiognomy expressed in his determined jaw and with a steadfastness of purpose visualized in his eyes, you know that he will not fail to accomplish what he has set out to do, which is that of stamping out villainy above the Rio Grande.

The picture is rich in fast moving action and unfolds an element of real suspense. In fact aside from an occasional indulgence in heroics, the subject is a compelling one. It also offers an appeal in the picturesque scenery. Mr. Farnum's players are thoroughly in character.—Length, 5 reels.—Released June 29.—*Laurence Reid.*

THE CAST

Steele.....William Farnum
Ray Longstreth.....Louise Lovely
"Bully" Brome.....G. Raymond Nye
Cyrus Longstreth (alias Cheseldine)
Charles Clary
Jeff Lawson.....Lamar Johnstone
Joe Laramie.....Frederic Herzog
Mrs. Laramie.....Irene Rich
By Zane Grey.
Directed by J. Gordon Edwards.

PRESS NOTICE—STORY

William Farnum will make his appearance at the ——— theatre on ——— of ——— week in "The Lone Star Ranger," which is an adaptation of Zane Grey's vivid story of the same name. The Fox star has portrayed a number of this celebrated author's characters on the screen, but it can safely be said that never has any of them so closely approximated his personality as the role of the ranger, Steele. It almost seems as if Zane Grey had Mr. Farnum in mind when he conceived the character. And the latter makes the ranger a big, human fellow whom you will take to your hearts the minute you set eyes on him.

He belongs to the Texas rangers, does Steele, and when his captain is killed from ambush he resolves to tackle the outlaws single-handed. While in search of their stamping ground he encounters a couple of rustlers who are about to kidnap their chief's daughter, not knowing of her relation. Steele rescues her and as a reward her father offers him a position on his ranch. And the ranger jumps at this opportunity as it puts him in close proximity to the camp of the outlaws. Cyrus Longstreth has long been desirous of quitting his vicious "rustling" business but his henchmen will not consider it. A time comes when Steele rides out to capture the leaders dead or alive and he gets them all but the ringleader, Longstreth. He is placed in an embarrassing position when he discovers that the girl he loves is the daughter of the chief outlaw. How he gets out of his predicament is told in an absorbing climax.

The whole picture abounds with tense situations—the sort of situations that you have come to expect in the Farnum pictures. How Steele accomplishes his task when things look desperate for him is revealed in a story that throbs with action. Mr. Farnum receives capable support. J. Gordon Edwards directed.

PROGRAM READER

Patrons of the ——— theatre will be pleased in the announcement that William Farnum will appear here shortly in "The Lone Star Ranger," a pictorial version of his well-known story of the same name. It is a tale of that picturesque band of horsemen who roam the plains of the great Southwest in order that the communities may be safe places to live in. Steele, as Mr. Farnum is known, has the reputation of being the most fearless ranger north of the Rio Grande.

And when you see him start out single handed to take the vicious rustlers dead or alive, you know that you are in for an hour of tense dramatic action—the kind of action that is always associated with Mr. Farnum. He is cool as a cucumber in his appointed task. Yet he has to be for bullets are deadly, whether they are fired by desperadoes or not. It is a great, big Farnum picture—the kind that you always expect from him. His name, coupled with that of the author, spells a rare hour of entertainment. Splendid support is given him and the action is embellished with remarkably picturesque scenery. Don't miss it.

William Farnum in "The Lone Star Ranger," the William Fox picture

CATCH LINES

"I always get my man!" Can't you hear Bill Farnum say that? This sterling actor, big of frame, big of heart, comes to the ——— theatre next ——— in Zane Grey's powerful story of the Southwest, "The Lone Star Ranger." Of course he appears as one of the intrepid Rangers. Does he beat the rustlers?

It meant death to a ranchman to voice his suspicion of a cattle rustler. But Texas has its rangers and when you see "The Lone Star Ranger" you will see how Bill Farnum worked single handed in routing the rustlers.

In which a Texas Ranger worked single handed to drive outlawry from the great Southwest. See "The Lone Star Ranger"—it is a vivid and vital story of the Mexican border, told in Zane Grey's eloquent language and superbly acted by William Farnum and his players.

SUGGESTIONS

You have a number of vital points in the exploitation of this picture. Firstly, it is an adaptation of Zane Grey's famous story of the same name. Surely you are acquainted with his fame as one of our leading authors of today. He knows his Southwest and writes of it vividly. So be sure to play him up big in any advertising you do. Doubtless you have played Farnum in other Grey stories, and so you have something tangible upon which to work. Mention that this picture is the latest Grey subject to reach the screen. Secondly, there is the star himself. Certainly he has a considerable following.

"A LITTLE BROTHER OF RICH"

(UNIVERSAL)

Adaptation of Patterson Story Is Mild

JOSEPH MEDILL PATTERSON'S "A Little Brother of the Rich" looks quite emasculated on the screen—emasculated in the sense that its risque suggestions have been trimmed down because of the censors who loom up in the offing. Therefore it does not make quite as interesting reading via the silver sheet. Mr. Patterson in his book conveys a striving for the socialistic millenium, and this note is missing in the photoplay.

It starts off auspiciously, but before the screen journey is half over one encounters two distinct plots. It merely presents an incompatibility of temperament between two small town characters, the girl taking the road that leads to the stage and fame, and the man dipping into Wall Street and oblivion. The picture doesn't carry much sympathy for either character since there is no heart interest involved.

While it is adequately staged with appropriate settings, still the thought arises that Lynn Reynolds is more at home in the great outdoors. His artistic brush looks out of place with interior decorations. The picture only skims the surface and seems somewhat artificial despite the earnest endeavors of the cast.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Henry Leamington.....J. Barney Sherry
Sylvia Castle.....Kathryn Adams
Paul Potter.....Frank Mayo
Muriel Evers.....Lily Leslie
Carl Wilmerding.....Jack Gilbert
By Joseph Medill Patterson.
Scenario by Lynn Reynolds.
Directed by Lynn Reynolds.

PRESS NOTICE—STORY

The Universal picture, "A Little Brother of the Rich," will appear at the ——— theatre next ——— with an all-star cast that includes such capable players as J. Barney Sherry, Kathryn Adams, Frank Mayo, Lily Leslie, and Jack Gilbert. It is an adaptation of Joseph Medill Patterson's sensational story of the same name which created such a furore when it appeared a number of years ago. And it is said to be a picture which will be equally remembered with the story.

It concerns an ambitious youth who is money mad and who gives up his sweetheart because she is unable to wear the mask of the social butterflies. He is happy with her until she visits him at Yale. Then he compares her with the beauties from the city, and the country girl is found wanting in grace and charm and CLOTHES. She releases him from his promise to marry her and sends him Godspeed into Wall Street—the place he has selected to make his way in the world.

Misfortune visits her father and she is compelled to go upon the stage. But where Paul finds life a dull monotony in his social whirl and the failure of his marriage, Sylvia takes up life with enthusiasm and soon emerges with a name and fame. She is responsible for the rescue of her teacher and eventually finds wealth and happiness. And Paul comes to grief as do all worshippers of money who put it above honesty, love and character.

A powerful picture in every sense of the word, and one that should be seen by every film lover. It abounds in startling situations and unfolds a number of dramatic climaxes. The picture is handsomely mounted. It was produced under the direction of Lynn Reynolds.

PROGRAM READER

Paul Potter was the captain of the football team at Yale. He hailed from a little Indiana village. Back there, Sylvia Castle waited for the day of his graduation when she would become his wife. The senior promenade was on and Sylvia was invited to attend. But when Paul discovered that the other girls were fashionably attired while his betrothed wore a simple frock, he became disillusioned. The sensitive girl realized her shortcomings and released the young man of his promise. And so he plunged into Wall Street while she went on the stage. Fortune didn't come to him rapidly, and his marriage with a society butterfly proved a dismal failure. Sylvia, on the other hand, prospered and her fame was spread broadcast throughout the land. She was the means of rescuing the man who taught her the art of acting from the curse of drink.

What happened to these young people? Did they ever see one another again? Was Sylvia happy? Did Money prove a curse with Paul? Did it bring him happiness? These questions are dramatically answered in this adaptation of Joseph Medill Patterson's story, "A Little Brother of the Rich," which comes to the ——— theatre very soon.

Kathryn Adams in "A Little Brother of the Rich," the Universal picture

CATCH LINES

He may have been a little brother of the rich, yet she was a little sister of the poor when her father died penniless. These young people were betrothed but when she came to visit him at Yale, he became disillusioned. You see she was from the country and didn't know much about fashions. What happened to them? See "A Little Brother of the Rich."

Joseph Medill Patterson's book, "A Little Brother of the Rich," has been adapted for the screen. It makes as vital a picture as a story. Don't fail to see this pictorial revelation of how money proves to be a curse.

She didn't shine with the false lustre of his other girl friends. She realized it and released him from his promise to marry her. He took a flyer in Wall Street while she went on the stage. Which one fared the better? See "A Little Brother of the Rich."

SUGGESTIONS

Emphasize the fact that this picture is an adaptation of Joseph Medill Patterson's powerful story of the same name which came out a few years ago and created such a topic of conversation. Interest your readers in the salient points of the story, that money is a curse, that false pride is a curse, that no man can find a substitute for the simple things of life. Bring out that the story proves that houses are built on sand when love is not generated. Ambitious youth is found in the characterization. The hero

(Continued on page 397)

Advance Information on All Film Releases

(Continued from page 394)

GAUMONT COMPANY
(At State Right Exchanges)

Tuesdays—Gaumont News 1
Fridays—Gaumont Graphic 1
The Real Roosevelt.....2
Satan on Earth.....2
The Hand of Vengeance (Serial, ten two-reel episodes).

GOLDWYN EXCHANGES
STAR SERIES

June 22—The City of Comrades (Tom Moore).....5
June 8—The Fear Woman (Pauline Frederick).....5
May 25—When Doctors Disagree (Mabel Normand)...5
May 18—The Crimson Gardenia (Rex Beach's).....6
May 11—Leave It to Susan (Madge Kennedy).....5
May 4—One of the Finest (Tom Moore).....5
Apr. 27—The Stronger Vow (Geraldine Farrar).....6
Apr. 20—The Pest (Mabel Normand).....5
Apr. 13—One Week of Life (Pauline Frederick).....5
Apr. 6—Spotlight Sadie (Mae Marsh).....5

BENNISON SERIES

May 11—The Road Called Straight (Bennison).....5
Mar. 23—Speedy Meade (Louis Bennison).....5
Jan. 5—Oh, Johnny (Louis Bennison).....5

SPECIALS

The Eternal Magdalene 6
The Border Legion (Blanche Bates-H. Bosworth).....6
For the Freedom of the World.....7
The Manx-Man 7
Social Ambition 7
Honor's Cross 7

CAPITOL COMEDIES

June 15—A Wonderful Night ("Bill" Parsons).....2
June 1—In a Pinch (Mr. and Mrs. De Haven).....2
May 18—Circumstantial Evidence ("Bill" Parsons)....2
May 4—The Sea Wolf ("Smiling Bill" Parsons).....2
Apr. 20—Wanted—A Baby ("Bill" Parsons).....2

FORD EDUCATIONAL WEEKLY

June 8—The Only Way.....1
June 1—The Land of the Ukulele.....1
May 25—From Mud Dog.....1
May 18—A Wild Goose Chase.....1
May 11—Can the Poor Fish.....1
May 4—Going Up 1
Apr. 27—A Visit to New Orleans.....1
Apr. 20—Good Roads 1
Apr.13—Northern Sports Under Southern Skies.....1

HILLER AND WILK, INC.
(Pictures Handled in the Open Market)

The Silent Mystery (Francis Ford Serial).....
(Twenty-eight Triangle re-issues starring William S. Hart, Norma Talmadge, Douglas Fairbanks and Frank Keenan to state right buyers.)
The Wrath of the Gods.....
The Battle of Gettysburg.....
Raffles, the Amateur Cracksman.....

MAURICE TOURNEUR PRODUCTIONS

Sporting Life (Paramount-Artcraft Special).....
Woman .....
The White Heather .....
My Lady's Garter.....
Broken Butterfly .....
Romany Rye .....

HODKINSON CORP., W. W.
(See Pathe Exchanges)

The Blue Bonnett (Billie Rhodes).....6
You Never Know Your Luck (House Peters).....5
The Volcano (Leah Baird).....6
Desert Gold (E. K. Lincoln).....7
The Westerners (Roy Stewart).....7
Sahara (Louise Glaum).....7

INDEPENDENT SALES CORP.
(See Film Clearing House Exchanges)

IVAN FEATURE PRODUCTIONS
(At State Right Exchanges)

Life of Honor (Leah Baird-James Morrison).....7
Human Clay (Mollie King).....5

KLEINE SYSTEM, GEORGE
(See World Film Exchanges)

KREMER FILM FEATURES, VICT.
(Released on States Rights Basis)

Denny From Ireland (Shorty Hamilton).....5
The Snail (Shorty Hamilton).....5
[illegible] (Shorty Hamilton).....5
[illegible] (Shorty Hamilton).....5

METRO EXCHANGES

[illegible] (Emmy Wehlen).....5
Aug. 11—[illegible].....5
Aug. 4—Easy to Make Money (Bert Lytell).....5
July 28—The Belle of the Season (Emmy Wehlen).....5
July 21—[illegible] (Viola Dana).....5
July 14—[illegible] (Hale Hamilton).....5
July 7—God's Outlaw (Bushman Bayne).....5
June 30—The Uplifters (May Allison).....5
June 23—One Thing at a Time O'Day (Lytell).....5
June 16—Fools and Their Money (Emma Wehlen).....5
June 9—Some Bride (Viola Dana).....5
June 2—Almost Married (May Allison).....5
May 26—Full of Pep (Hale Hamilton).....5
May 19—The Lion's Den (Bert Lytell).....5
May 12—Castles in the Air (May Allison).....5
May 5—The Amateur Adventuress (Wehlen).....5
Apr. 28—After His Own Heart (Hale Hamilton).....5
Apr. 21—False Evidence (Viola Dana).....5
Apr. 14—Blackie's Redemption (Bert Lytell).....5
Apr. 7—The Island of Intrigue (May Allison).....5
Mar. 31—The Parisian Tigress (Viola Dana).....5
Mar. 24—That's Good (Hale Hamilton).....5

NAZIMOVA PRODUCTIONS

The Red Lantern (Nazimova).....7
Out of the Fog (Nazimova).....7
Eye for Eye (Nazimova).....7
Toys of Fate (Nazimova).....7
Revelation (Nazimova) 7

SCREEN CLASSICS, INC., SPECIALS

The Man Who Stayed at Home (Special Cast).....7
A Man of Honor (Harold Lockwood).....5
Shadows of Suspicion (Harold Lockwood).....5
The Great Romance (Harold Lockwood).....6
Why Germany Must Pay (Special Cast).....6
The Great Victory (Special Cast).....6
Pals First (Harold Lockwood).....6

OUTING-CHESTER PICTURES
(At State Right Exchanges)

18—Mr. Outing Climbs Aboard.....1
17—Picking After Pizarro.....1
16—Here Comes the Groom.....1
15—Wrangling Dudes 1
14—Where the Screen Tree Grows.....1
13—Getting Gay with Neptune.....1
12—Out-Columbusing Columbus 1
11—Itasca Makes Her Bow.....1
10—Cameraing Through Africa (Thrill 2).....1
9—Cameraing Through Africa (Thrill 1).....1
8—Mr. Outing Floats a Dream.....1
7—Up in the Air After Alligators.....1

PATHE EXCHANGES

July 6—Gates of Brass (Frank Keenan).....5
June 29—The Profiteers (Fannie Ward).....5
June 22—Oh Boy (Creighton Hale-June Caprice).....6
June 15—The Little Diplomat (Marie Osborne).....5
June 8—The Bishop's Emeralds (Virginia Pearson)....6
June 1—All Wrong (Bryant Washburn).....5
May 25—The Master Man (Frank Keenan).....5
May 18—Caleb Piper's Girl (Helene Chadwick).....5
May 4—The Cry of the Weak (Fannie Ward).....5
Apr. 27—The Unknown Love (Cassinelli-Lincoln).....6
Apr. 20—The Sawdust Doll (Baby Marie Osborne)....5
Apr. 6—The Silver Girl (Frank Keenan).....5

AMERICAN FILM COMPANY, INC.

June 15—Trixie from Broadway (Margarita Fisher)....5
June 1—A Bachelor's Wife (Mary Miles Minter).....5
May 18—Some Liar (William Russell).....5
May 4—Charge It To Me (Margarita Fisher).....5
Apr. 13—The Intrusion of Isabel (Mary M. Minter)...5
Mar. 30—Brass Buttons (William Russell).....5
Mar. 16—Put Up Your Hands (Margarita Fisher).....5
Mar. 2—Where the West Begins (William Russel)....5

HODKINSON SERVICE

The Blue Bonnet (Billie Rhodes).....6
You Never Know Your Luck (House Peters).....5
The Volcano (Leah Baird).....6
Desert Gold (E. K. Lincoln).....7
The Westerners (Roy Stewart).....7
Sahara (Louise Glaum).....7

ROLIN COMEDIES

July 20—At the Old Stage Door (Lloyd, Pollard,Daniels).1
July 13—Just Neighbors (Lloyd, Pollard, Daniels)....1
July 6—Billy Blazes, Esq. (Lloyd Pollard Daniels)....1
June 29—Spring Fever (Lloyd, Pollard, Daniels).....1
June 22—Off the Trolley (Lloyd-Pollard-Daniels).....1
June 15—Swat, the Crook (Lloyd-Pollard-Daniels).....1
June 8—Pistols for Breakfast (Lloyd).....1
June 1—Back to the Woods (Lloyd-Pollard-Daniels)...1
May 25—The Marathon (Lloyd-Pollard-Daniels).....1
May 18—Before Breakfast (Lloyd).....1
May 11—Si, Senior (Lloyd-Pollard-Daniels).....1
May 4—Young Mr. Jazz (Lloyd-Pollard-Daniels).....1
Apr. 27—Ring Up the Curtain (Lloyd).....1
Apr. 20—Crack Your Heels (Lloyd-Pollard-Daniels)....1
Apr. 13—Just Dropped In (Harold Lloyd).....1
Apr. 6—A Sammy in Siberia (Harold Lloyd).....1

TWO-REEL SPECIALS

May 11—His Vampy Ways (Walter Hall Comedy).....2
Jan. 19—Corinne, Come Here (Gloria Joy).....2

THE TIGER'S TRAIL (Serial)

(Starring Ruth Roland and George Larkin; Astra)
July 20—Fourteenth, At the Pistol's Point.....2
July 13—Thirteenth, The False Idol.....2
July 6—Twelfth, The Two Amazons.....2
June 29—Eleventh, In The Breakers.....2
June 22—Tenth, Bringing in the Law.....2
June 15—Ninth, The Missing Heir.....2
June 8—Eighth, Danger Ahead.....2
June 1—Seventh, The Flaming Waters.....2
May 25—Sixth, The Secret Assassin.....2
May 18—Fifth, The Tiger Trap.....2
May 11—Fourth, Danger Signals.....2
May 4—Third, The Human Chain.....2
Apr. 27—Second, The Glowing Eyes.....2
Apr. 20—First, The Tiger Worshippers.....3

THE LIGHTNING RAIDER (Serial)

(Fifteen Two-Reel Episodes Astra Serial Starring Pearl White, Warner Oland, Henry Gsell)
Apr. 13—Fifteenth, Wu Fang Atones.....2
Apr. 6—Fourteenth, Cleared of Guilt.....2
Mar. 30—Thirteenth, The White Roses.....2
Mar. 23—Twelfth, Hurled Into Space.....2
Mar. 16—Eleventh, The Bars of Death.....2
Mar. 9—Tenth, The Baited Trap.....2
Mar. 2—Ninth, Falsely Accused.....2

THE TERROR OF THE RANGE (Serial)

(Seven Two-Reel Episodes Starring George Larkin an Bessie Compson; Produced by Diando)
Mch. 16—Seventh, Run to Earth.....
Mch. 2—Fifth, A Threat from the Past.....2
Mch. 9—Sixth, Tangled Tales.....2
Feb. 23—Fourth, The Midnight Raid.....2
Feb. 16—Third, The Chasm of Fear.....2
Feb. 9—Second, The Hidden Chart.....2
Feb. 2—First, Prowlers of the Night.....2

NEWS REELS

Sundays—Topics of the Day.....
Wednesdays—Pathe News 1
Saturdays—Pathe News.....1

PIONEER FILM CORPORATION
(At State Right Exchanges)

The Boomerang (Henry B. Walthall).....
Virtuous Sinners (Wanda Hawley).....
Sins of the Children (Alma Hanlon).....
Wives of Men (Florence Reed).....

RAVER PRODUCTIONS, HARRY
(At State Right Exchanges)

The Liberator (Maciste Serial).....

SELECT EXCHANGES

June —His Bridal Night (Alice Brady).....5
June —Happiness a la Mode (Constance Talmadge)....5
June —Upstairs and Down (Olive Thomas).....5
May —Jacques of the Silver North (Lewis).....5
May —The New Moon (Norma Talmadge).....6
Apr. —Red Head (Alice Brady).....5
Apr. —The Veiled Adventurer (Cons. Talmadge).....5
Apr. —Marrying Mary (Marion Davies).....5
Mar. —The Probation Wife (Norma Talmadge).....
Mar. —Marie, Ltd. (Alice Brady).....5
Mar. —Experimental Marriage (Cons. Talmadge).....5
Feb. —The World to Live In (Alice Brady).....5
Feb. —Children of Banishment (Mitchell Lewis).....5

SPECIALS

Break the News to Mother (Special Cast).....6
The Hidden Truth (Anna Case).....5
Ruling Passion (Julia Dean-Edwin Arden).....5
The Midnight Patrol (Ince Production).....5
The Cavell Case (Julia Arthur).....5
The One Woman (Special Cast).....6

S-L PICTURES
(At State Right Exchanges)

Virtuous Men (E. K. Lincoln) Ralph Ince Aattraction....

SHERRY SERVICE, WILLIAM L.
(See Film Clearing House Exchanges)

SOUTHERN FEATURE FILM CO.
(At State Right Exchanges)

Beyond the Law (Emmett Dalton).....

STATE RIGHT EXCHANGES
DOLL VAN FILM CORP. (CHICAGO)
(In Illinois, Indiana and Southern Wisconsin)

The Mad Lover.....
Public Defender .....
Carmen of the Klondike.....
The Grain of Dust .....
Hearts of the World.....
The Crucible of Life .....
Nine-tenths of the Law.....
The Belgian .....
The Zeppelin's Last Raid.....
Those Who Pay.....
Just a Woman .....

DOO LEE FILM COMPANY, INC. (N. Y. STATE)

May 1—The Window Opposite (Leah Baird).....7
Apr. 15—His Daughter Pays (Gertrude McCoy).....6
The Woman Who Dared.....7
The Libertine 6
Babbling Tongues 7
Married in Name Only.....6
Her Bargain 6
A Man's Law.....5
Human Clay 5
One Law for Both.....8
Sins of Ambition.....7
A Slacker's Heart.....7
Cleopatra 5
The Lonesome Trail.....5
Mothers of Liberty.....6
Jester Comedies (Twede Dan) one a week.....2
The Silent Mystery (Serial in Fifteen Two-Reel Episodes (Francis Ford, Mae Gaston and Rosemary Theby....
Two-Reel Western Dramas (Ann Little-Jack Richardson), one a week.....
June 8—The Winning Loser.....2
June 1—The Recognition 2

Releases continued on page 398

"SECRET SERVICE"
(PARAMOUNT-ARTCRAFT SPECIAL)

One of the Really Big Pictures

A WONDERFUL screen production of William Gillette's stage drama of civil war times portrayed by an exceptional cast, expensively and accurately mounted, remarkably well directed, and with a smooth running continuity that brings out all of this forceful and intense story in all its well known details.

Considered by the reviewer as one of the really big pictures of the year from every standpoint. The tense situations brought out so strongly in the stage production are made just as rich in dramatic perfection on the screen.

This picture should draw strongly with the elite, first-run, popular, family and labor audiences and should wholly satisfy and bring them back for more. It is worthy of longer runs than the average good photoplay.—Length, 5 reels.—Released June 22.—*Tom Hamlin.*

THE CAST

Lewis K. Dumont.....Robert Warwick
Edith Varney.....Wanda Hawley
Gen. Nelson Randolph....Theodore Roberts
Mrs. Varney.....Edythe Chapman
Howard Varney.....Raymond Hatton
Wilfred Varney.....Casson Ferguson
Henry Dumont.....Robert Caine
Benton Arrelsford.....Irving Cummings
Jonas .....Guy Oliver
Martha .....Lillian Leighton
Lieut. Maxwell.....Stanley Wheatcroft
Lieut. Foray.....Norman Selby
Story by William Gillette.
Scenario by Beulah Marie Dix.
Directed by Hugh Ford.
Photographed by William Marshall.

PRESS NOTICE—STORY

Major Robert Warwick is the star in the Paramount-Artcraft special screen production of William Gillette's famous stage success of Civil War times, "Secret Service," which appears at the ——— theatre on ——— of ——— week.

The hero finds himself in a desperate situation when he attempts to betray Richmond into the hands of the Union army, and is saved by a southern girl who loves him.

However, all who ever saw William Gillette in the stage play, or saw "Secret Service" played by a stock company, know that this is not a war play with shot and shell screaming, etc.

It is described as a tense human story of a few people involved in a network as a result of secret service as performed in the closing days of the Civil War.

A dramatic theme in every sense of the word. The star as a northern spy in the southern city is forced to see his own brother killed rather than own up to the relationship which would betray himself and the country's cause. But the love between the southern girl and the northern officer was strong enough to bring them together again in the following days of reconstruction after the fall of Richmond.

In the supporting cast are found many favorites. Wanda Hawley, beautiful and talented, is Edith Varney, the heroine, playing opposite Major Robert Warwick. Others in the cast are Theodore Roberts, Raymond Hatton, Irving Cummings, Casson Ferguson, Edythe Chapman and Guy Oliver.

PROGRAM READER

Duty came before love with this man. He took the risk of losing his life and love both rather than lose his honor or betray his country's cause.

And it seemed for a while as if the lover and sweetheart were forever doomed to be as far apart as the North and South Poles. For such was the bitterness between North and South during the closing days of the great Civil War.

He was a northern officer in the house of this charming southern girl. And the scene was Richmond just before its fall. He was a spy. But when he was captured her heart spoke more strongly to her than her love of country.

The man's path led to duty and the girl's path led to love. There are tense moments in the drama made famous on the American stage by William Gillette.

And "Secret Service," the big Paramount-Artcraft screen production, is coming to this theatre next week. Major Robert Warwick has returned from France and is the star.

SUGGESTIONS

If you have this production booked your best bet is to harp on the many big names. And you have a big list of drawing cards. The fact that the trade brand of both Paramount and Artcraft is so widely advertised should prove doubly a puller when you let them know that this picture is a Paramount-Artcraft SPECIAL. And then the title is familiar as a stage play to two generations. Who has not heard of or seen "Secret Service?" And the name of William Gillette, the author, is another card. And don't forget that Major Robert Warwick is just returned from France and has quite a following because of his past stage and screen successes. And Wanda Hawley, Theodore Roberts, and the balance of the cast have their respective followings.

Special stunts would be out of place and unnecessary. If you use your lobby filled with war stuff you will hurt the business. Just use all the big names and emphasize that it is not a shot and shell war play.

Robert Warwick in "Secret Service," the Paramount-Artcraft Special

CATCH LINES

His own brother was shot before his eyes but he had to stoically deny the relationship. See "Secret Service" at the ——— theatre.

Her love disregarded duty and his duty disregarded love. See Major Robert Warwick in "Secret Service" at the ——— theatre.

The great American drama that will live forever is now screened as a Paramount-Artcraft Special. "Secret Service" appears at the ——— theatre ——— week.

"THE LONE STAR RANGER"
(Continued from page 395)

So feature him in big type and electrics. Mention the story as a revelation of the great Southwest when Texas rangers were put to much trouble in stamping out bandit life of the plains and border towns.

You might concentrate upon the big plot situation wherein the hero finds himself between the devil and the deep sea in capturing the chief outlaw inasmuch as the latter is the father of the girl he loves. Play it up as a big, throbbing picture—one that is full of punch and action. Make mention of the scenery and atmosphere. And don't neglect to advertise the director and the players. Your patrons know them.

"ONE-THING-AT-A-TIME-O'DAY"
(METRO)

Clever Comedy Story Well Produced

A PLEASING comedy based on the experience of a quaint youthful character who joins a circus to win the cute little bareback rider. This clever story is well produced and rich in humor, with many pleasant thrills, a love element, plenty of laughs in the last three reels, after the producer has successfully planted the character in your mind, and a final punch that should send them out laughing heartily.

Bert Lytell gives a finished performance and his support is very good. The many circus scenes, the automobile incident, the chase and the fight are the high spots.

This picture should draw best and register heaviest in the elite and first run houses in any sized city. It should pull strong in the popular and family theatres and delightfully entertain. And there is no reason why it should not draw good in the labor-audience-theatres also and please thoroughly.—Length, 5 reels.—Released June 23.—*Tom Hamlin.*

THE CAST

Stradivarius O'Day.....Bert Lytell
Charley Carstock.....Joseph Kilgour
Prairie-Flower Marie.....Eileen Percy
Gorilla Lawson.....Stanton Heck
Mac Leod.....William A. Carroll
Billings .....Jules Hanft
Roughneck M'Dool.....John Hack
Story by William Dudley Pelley.
Scenario by George D. Baker.
Directed by John Ince.
Photographed by Robert B. Kurrie.

PRESS NOTICE—STORY

Bert Lytell is coming to the ——— theatre on ——— of ——— week in his latest Metro picture, "One-Thing-at-a-Time O'Day," the William Dudley Pelley story published in the Saturday Evening Post.

"Stradivarius O'Day" is the burdensome name attached to the star in his role, and he also carries with him a persistent determined policy of doing just one thing at a time. Comedy situations galore are the net results.

This ambitious youth leaves the farm to join a circus because of the pretty bare-back rider whom he is determined to win as his bride. The "strong" man of the circus wants the girl also and throws Stradivarius around like a foot ball. One of the things at a time that O'Day then decides upon is to be able to whip the strong man. And he hires a trainer and does a beautiful job.

He even learns to run a Ford car by the aid of a book. And he can make it buck up and almost talk before he gets through with it. All this fast action, romance and thrills fills five reels of amusing entertainment and laughable comedy situations.

Bert Lytell is generally recognized as one of the most natural screen actors and it is reported that this part fits him like a glove.

But the final climax which is said to close the picture amid gales of hearty laughter is responsible for Stradivarius losing his claim to the title of "One-Thing-at-a-Time O'Day."

And it is too good to tell at this time. The action without words in the final of the fifth reel describes it better and more entertainingly than mere words could.

PROGRAM READER

Her bare-back riding caught his fancy. and he was only a country boy of studious habits. He felt that she was a queen while he was nothing but a poor ten spot.

When he started in pursuit of his heart's desire he couldn't even run a Ford. He joined the circus to be near the little charmer. His policy of only doing one thing at a time—and doing it well—earned for him the title of "One-Thing-at-a-Time O'Day" and he lives up to the title—and more.

"Stradivarius" was the name the music-loving mother hooked on to this unique youthful and ambitious character played by the Metro star, Bert Lytell, in his own inimitable style.

Comedy situations, one after another in fast succession, fill five reels of thrills and modern romance, accompanied by all the glories of the circus. And it isn't until the very last of the fifth reel that our hero loses all claim to any right to the "One-Thing-at-a-Time" title. And it's a roar. Here next week.

SUGGESTIONS

If you have this picture booked you can certainly fix up an attractive lobby picturing the entrance to a circus. Go the limit on what you can afford to expend and what it is possible to secure in your city. No use

Bert Lytell in "One-Thing-at-a-Time-O'Day," the Metro picture

describing this. If you can have a fac-simile of three-sheets painted even grotesquely to represent the bearded lady, fat woman, snake charmer, etc., etc., it quite fills the bill.

As many of your patrons have undoubtedly read the story in the Saturday Evening Post and have certainly chuckled over it, you should mention this fact. Also that Bert Lytell is one of the most natural actors of the screen, and, last but not least, always emphasize that this is a comedy.

A Ford car is used with such great success in the picture that an invitation of a morning matinee free to all owners of Ford cars who drive to the theatre in their machines should bring you volumes of publicity, especially if you can get the chief of police to issue a complaint against your bolding the performance unless you take out a regular "parade" permit.

CATCH LINES

"Stradivarius" could make a Ford car prance and even dodge libel suits, from his book learnin'. See "One-Thing at-a-Time O'Day" at the ——— theatre.

Some times good things come two at a time but it took "One-Thing-at-a-Time O'Day" the whole five reels to find it out. A riot of laughter with Bert Lytell at the ——— theatre.

"A LITTLE BROTHER OF THE RICH"
(Continued from page 395)

takes the wrong road, the heroine, the right one. Concentrate upon this contrast.

And play up the author. He is a well known figure in the fiction world. His story created a sensation when it appeared and your patrons have probably read it. Play up the title attractively. It catches the eye. Send out teasers that this adaptation of Patterson's famous story is coming soon. Then what about the cast? J. Barney Sherry and Frank Mayo have been stars in other pictures. Work up catch lines for your arguments. It suggests all sorts of advertising possibilities.

Advance Information on All Film Releases

(Continued from page 396)

May 25—The Law of Hate.....2
May 18—The Range Rider.....2
May 11—The Fatal Return.....2
May 4—A Canyon Romance.....2
Apr. 27—Western Honor.....2
Apr. 20—Prodigal Love.....2
Apr. 13—Lassary's Love.....2

TRIANGLE EXCHANGES

July 27—The Promise (Special Cast).....5
[illegible]—Mistaken Identity (Anita King).....5
July 13—Muggsy (Jackie Saunders).....5
July 6—Prudence of Broadway (Olive Thomas).....5
June 29—Dombey and Son (Special Cast).....6
June 22—Upside Down (Taylor Holmes Special).....5
June 15—Lady Windemere's Fan (O. Wilde Play).....5
June 8—Love's Prisoner (Olive Thomas Special).....6
June 1—The Root of Evil (Frances Mann).....5
May 25—Mayor of Filbert (Belle Bennett-Special).....8
May 18—The Water Lily (Alice Mann).....5
May 11—Taxi (Taylor Homes Special).....5
May 4—A Place in the Sun (Margaret Blanche).....5
Apr. 27—The Follies Girl (Olive Thomas Special).....5
Apr. 20—Devil M'Care (Crane Wilbur).....5
Apr. 13—A Regular Fellow (Taylor Holmes Special).....5
Apr. 6—Democracy (J. Conway-M. Marsh).....5

TYRAD PICTURES, INC.

The Red Viper (Garett Hughes).....6
Human Passions (Special Cast).....6
Your Wife and Mine (Special Cast).....6
And the Children Pay (Garett Hughes).....7

UNITED PICTURE THEATRES

(See World Film Exchanges)
Releases continued on page 238

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

A Little Brother of the Rich (Mayo-Adams).....6
The Outcasts of Poker Flat (Harry Carey).....6
The Weaker Vessel (Mary MacLaren).....6
The Sleeping Lion (Monroe Sailsbury).....6
Pretty Smooth (Priscilla Dean).....6
Riders of Vengeance (Harry Carey).....6
The Big Little Person (Mae Murray).....6
The Unpainted Woman (Mary MacLaren).....6
The Blinding Trail (Monroe Sailsbury).....6
The Delicious Little Devil (Mae Murray).....6
Bare Fists (Harry Carey).....6
The Exquisite Thief (Priscilla Dean).....6
Fire Flingers (Rupert Julian).....6
What Am I Bid (Mae Murray).....6

JEWEL PRODUCTIONS, INC.

July 14—Winning His Wife (Maude Heming).....2
July 7—Monkey Stuff (Joe Martin).....2
July 7—Home (Mildred Harris).....6
June 16—A Star Over Night (Belasco-S. W. W. R.).....2
June 2—Destiny (Dorothy Phillips).....6
Feb. 10—The Heart of Humanity (D. Phillips).....9

L-KO COMEDIES

July 7—A Pair of Deuces (Charlie of the Orient Associated).....2
June 30—The Spotted Nag (Lois Nelson-Harry Keston) 2
June 18—Beauty and the Boob (Alice Howell).....2
June 11—Nellie's Naughty Boarder (Dot Farley).....2
May 21—His Wicked Eyes (Dan Russell).....2
May 14—In Bad All Around (Eva Novak).....2
May 7—Good Night Turk (Charlie of the Orient).....2
Apr. 30—Sambo's Wedding Day.....2
Apr. 16—Let Fido Do It.....2
Apr. 9—A Movie Riot (Charlie of the Orient).....2
Apr. 2—A Skate at Sea (Dorety-Novak-Reynolds).....2

CENTURY COMEDIES

June 25—Howling Lions. Circus Queens (D. Farley)...2
May 28—Frisky Lions and Wicked Husbands.....2
Apr. 23—Looney Lions and Monkey Business.....2

STAR COMEDIES

July 14—Temporary Alimony (Neal Burns).....1
July 7—Half and Half (Lyons and Moran).....1
June 30—Happy Returns (Neal Burns).....1
June 23—A Model Husband (Lyons and Moran).....1
June 16—Stop, Cease, Hesitate (Neal Burns).....1
[illegible].....1
June 2—Miss Wives.....1
[illegible].....1
May 19—Three in a Closet.....1
[illegible].....1
May 5—Fun in a Flat.....1
[illegible].....1
Apr. 21—Scared Stiff.....1
[illegible].....1
[illegible].....1

EDDIE POLO SERIES

July 7—Cyclone Smith's Partner.....2
June 30—Down But Not Out.....2
June 23—The Missing Bullet.....2
June 16—Cyclone Smith Plays Trump.....2
June 9—A Pistol Point Proposal.....2
June 2—Cyclone Smith's Come-back.....2
May 26—The Wild Rider.....2
May 19—A Phantom Fugitive.....2
May 12—A Prisoner For Life.....2

WESTERN AND RAILROAD DRAMAS

July 19—$5,000 Reward (Pete Morrison).....2
July 11—To the Tune of Bullets (Morrison-Lane).....2
June 30—The Four Gun Bandit (Pete Morrison).....2
June 28—The Captive Bride (Pete Morrison).....2
June 21—Kingdom Come (Morrison-Sedgewick).....2
June 14—The Last Outlaw (Jones-Hutton).....2
June 7—Ace High (Pete Morrison).....2
May 31—Two Men of Tinted Butte (W. Whitman).....2
May 24—The Gun Packer (Pete Morrison).....2
May 17—Lone Larry (Benedict Sedgwick).....2
May 10—Gun Law (Pete Morrison).....2
May 3—The Raid (Neal Hart).....2
Apr. 26—The Rustlers (Pete Morrison).....2
Apr. 19—The Honor of Men (Neal Hart).....2
Apr. 12—By Indian Post (Pete Morrison).....2
Apr. 5—Bill Brennan's Claim (Neal Hart).....2

ELMO THE MIGHTY (Serial)

(Fifteen Two-Reel Episodes Starring Elmo Lincoln)
July 14—Fifth, The Phantom Rescue.....2
July 7—Fourth, A Fiendish Revenge.....2
June 30—Third, Flames of Hate.....2
June 23—Second, Buried Alive.....2
June 16—First, The Mystery of Mad Mountain.....2

THE RED GLOVE (Serial)

(Eighteen Two-Reel Episodes with Marie Walcamp)
July 14—Eighteenth, Run to Earth.....2
July 7—Seventeenth, The Rope of Death.....2
June 30—Sixteenth, In Deadly Peril.....2
June 23—Fifteenth, A Mysterious Message.....2
June 16—Fourteenth, The Lost Millions.....2
June 9—Thirteenth, The Lost Millions.....2
June 9—Thirteenth. Trapped.....2
June 2—Twelfth. In Death's Grip.....2
May 26—Eleventh, Through Fire and Water.....2
May 19—Tenth, Out of Death's Shadow.....2
May 12—Ninth. A Leap for Life.....2
May 5—Eighth. Facing Death.....2
Apr. 28—Seventh. A Desperate Chance.....2
Apr. 21—Sixth, The Flames of Death.....2
Apr. 14—Fifth, At the Mercy of the Monster.....2
Apr. 7—Fourth, The Passing of Gentleman Yeoff.....2
Mar. 31—Third, The Vulture's Vengeance.....2
Mar. 24—Second, The Claws of the Vulture.....2
Mch. 17—First. The Pool of Mystery.....2

NEWS AND MAGAZINE REELS

Mondays —Hearst News (International).....1
Wednesdays—International News.....1
Fridays —Current Events (International).....1
Fridays —New Screen Magazine (Universal).....1

VITAGRAPH EXCHANGES

The Hornet's Nest (Earle Williams).....5
Cupid Forecloses (Bessie Love).....5
A Girl at Bay (Corinne Griffith).....5
The Man Who Won (Harry Morey).....5
The Spark Divine (Alice Joyce).....5
Beauty Proof (Harry T. Morey).....5
Too Many Crooks (Gladys Leslie).....5
A Rogue's Romance (Earle Williams).....5
The Little Boss (Bessie Love).....5
Thin Ice (Corinne Griffith).....5
Beating the Odds (Harry Morey).....5
A Stitch in Time (Gladys Leslie).....5
The Usurper (Earle Williams).....5
A Yankee Princess (Bessie Love).....5

VITAGRAPH SPECIALS

The Painted World (Anita Stewart).....5
The Third Degree (Alice Joyce).....7
Two Women (Anita Stewart).....5
From Headquarters (Special Anita Stewart).....5
The Lion and the Mouse (Alice Joyce).....6
The Common Cause (Rawlinson-Breamer).....7

BIG V SPECIAL COMEDIES

Flips and Flops (James Aubrey).....2
Harems and Hokum (Montgomery and Rock).....2
Healthy and Happy (James Aubrey).....2
Tootsies and Tamales (James Aubrey).....2
Fares and Fair Ones (Montgomery Rock).....2

LARRY SEMON COMEDIES

His Home, Sweet Home.....2
The Star Boarder.....2
Passing the Buck.....2

PERILS OF THUNDER MOUNTAIN

(Fifteen Two-Reel Episodes Starring Antonio Moreno and Carol Holloway)
Fifteenth, Fate's Verdict.....2
Fourteenth, The Hut of Disaster.....2
Thirteenth, The River of Dread.....2
Twelfth, The Rushing Horror.....2
Eleventh, In the Ocean's Grip.....2
Tenth, The Flaming Sacrifice.....2
Ninth, Prisoner of the Deep.....2
Eighth, The Iron Clutch.....2
Seventh, The Lightning Lure.....2
Sixth, The Tree of Torture.....2
Fifth, The Cliff of Treachery.....2
Fourth, Cave of Terror.....2
Third, The Teeth of Steel.....2
Second, The Bridge Trap.....2

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Weavers of Life.....
Souls Redeemed.....

WESTERN IMPORT COMPANY

(At State Right Exchanges)
Mickey (Mabel Normand).....

WORLD FILM EXCHANGES

July 28—Bringing Up Betty (Evelyn Greeley).....5
July 21—A Broadway Saint (Montague Love).....5
July 14—Dust of Desire (Ruby De Remer).....5
July 7—The American Way (Ashley-Green).....5
June 30—Home Wanted (Madge Evans).....5
June 23—Love and the Woman (June Elvidge).....5
June 16—The Devil's Trail (Compson-Larkin).....5
June 9—Through the Toils (Montagu Love).....5
June 2—Phil for Short (Evelyn Greeley).....5
May 26—The Amateur Widow (Zena Keefe).....5
May 19—The Unwritten Code (Shirley-Mason).....5
May 12—The Social Pirate (June Elvidge).....5
May 5—Ginger (Violet Palmer).....5
Apr. 28—Three Green Eyes (All-Star Cast).....5
Apr. 21—The Quickening Flame (Love-Elvidge).....5
Apr. 14—The Scar (Kitty Gordon-Irving Cummings).....5
Apr. 7—The Little Intruder (Huff-Hines).....5

SPECIALS

Mar. 16—The Better 'Ole.....5
Feb. 10—What Shall We Do With Him?.....5

UNITED PICTURE THEATRES

—The Woman Under Oath (Florence Reed).....5
—A Man's Fight (Dustin Farnum).....5
June 8—Playthings of Passion (Kitty Gordon).....5
Apr. 13—Her Code of Honor (Florence Reed).....5
Feb. 23—A Man in the Open (Dustin Farnum).....6
Jan. 26—Adele (Kitty Gordon).....6
Jan. 5—The Light of Western Stars (D. Farnum).....6

PRIZMA

Model Girls (The Apache Trail).....1
Glacier Park (Kiddies—Old Faithful).....1
Everywhere with Prizma (Hawaii-Trout).....1
China (Skyland-Birds and Flowers).....1
Volcano—Kilauea's (Alaska Revelations).....1

NEW REELS

Tuesdays and Saturdays—Kinograms.....1

KLEINE SYSTEM, GEORGE

Triple Trouble (Charley Chaplin).....
The Bank (Charlie Chaplin).....
Police (Charlie Chaplin).....
Shanghaied (Charlie Chaplin).....
A Night in the Show (Charlie Chaplin).....
Behind the Lines in Italy.....
Conquered Hearts.....

MISCELLANEOUS

The Ghost of Slumber Mountain.....1
Little Orphant Annie.....5
The Master Mystery (Houdini Serial).....2

Many Thanks for the Congratulations on Our New Size and Improvements

The Betzwood favorite, Louis Bennison, whose pictures are released through Goldwyn

Exchange Director of Pathe on Long Trip

Fred C. Quimby, Director of exchanges of Pathe Exchange, Inc., left on June 23nd, for a six weeks tour of the Pathe Branches, his itinerary taking him as far as Los Angeles Mr. Quimby will visit the Pathe offices in Chicago, St. Louis, Kansas City, Denver, Salt Lake City, Spokane, Seattle, Portland, San Francisco and Los Angeles, during his trip and incidentally will attend the National Exhibitor's Convention at St. Louis, and the Western Exhibitors gathering at Seattle.

His tour is for the purpose of increasing the efficiency of the Pathe Branch offices and in addition if he follows his usual custom on trips a flood of big contracts may be expected in the Pathe Home Office, as the Director of Exchanges likes to get out and sell film. Pathe has many important releases in the immediate future including the first Cappelani subject "Oh! Boy," with June Caprice and Creighton Hale, "Gates of Brass," with Frank Keenan, "The Profiteers," with Fannie Ward, and the forth-coming serial, "The Great Gamble," with Anne Luther and Charles Hutchison.

Songs Named from Hodkinson Productions

McCarty & Fisher, music publishers, and Frederick V. Bowers, another successful music publisher, have each chosen a W. W. Hodkinson Corporation screen drama with which to link up a song success across the nation.

"The Blue Bonnet," the first National Film Corporation production starring Billie Rhodes under the Hodkinson distribution, is made the title of McCarty & Fisher's song now ready for country wide exploitation.

Frederick V. Bowers, the publisher of "Beautiful Sahara," the authorized musical version of the big J. Parker Read Jr.,—C. Gardner Sullivan production "Sahara," starring Louise Glaum, has an Oriental melody that is being used by many exhibitors in their orchestration of this Hodkinson special.

Tom North with Fox

Fox Sunshine Comedies and Mutt and Jeff Animated Cartoons are hereafter to be under the sales management of Tom North who for four years has been associated with Pathe.

Pearl White's Last Pathe Feature

PEARL WHITE'S last Pathe serial is announced by Paul Brunet, vice-president and general manager of Pathe Exchange, Inc. In this Robert W. Chambers' creation, "In Secret," is introduced what is declared to be a new and progressive note in serial making. The picture is announced as not only Miss White's last for Pathe, but also her greatest of twenty-five issued.

Miss White will make special productions for Fox in the future. It is said by Pathe her contract still had a half year to run, and in releasing her it was agreed she would produce no serials during that period.

Pearl White's last serial will, it is declared, show her at a new height of dramatic power and heart appeal. It shows her, too, it is claimed, in situations rich in ingenuity and constant surprise. "While regretting the departure of Miss Pearl White, we nevertheless wish her all success in her new field, to which she has amply demonstrated her ability to enter and achieve," says Mr. Brunet. "We feel especially fortunate, too, in having her last serial, which is the best of the entire procession of them, begun more than five years ago.

"In Secret," Said to Set New Mark in Serial Production

"Looking backward from Pearl White's last serial to the 'Perils of Pauline,' we come forward through a rapid succession beginning with 'The Exploits of Elaine,' 'New Exploits of Elaine,' 'The Romance of Elaine,' 'The Fatal Ring,' 'The Iron Claw,' 'Pearl of the Army,' 'The House of Hate,' 'The Lightning Raider,' which, in its technical perfections, its surprise and suspense, was an excellent forerunner of the peak of serial and star achievement, 'In Secret.'

"The serial business built up by the house of Pathe is based on a firm foundation of demonstrated fact continual 'serial survey' has indicated just what the public desires and shows the changes in popular taste. It has shown, also, that the taste and judgment of the general serial-going public is becoming improved in a marked degree just as the serial itself has steadily improved in quality. In an art that is in the course of development—or any human project for that matter—you cannot stand still; new forms, new methods and new mediums must be created. So it is with a serial, which has now outgrown its swaddling clothes and has at last reached the merit of high-class production.

"Mr. Pathe, during his recent visit to this country gave the considerable part of his time to the consideration of the serial and its still further improvement. He was deeply impressed by the observations made all over the country by Pathe Exchange, Inc., the comment of persons interested in social welfare work, of educationists and scientific men.

"I consider this last Pearl White serial is destined also to be the first serial of new order calling for a wide appreciation of the cinema continued story. 'In Secret' possesses, in a degree far beyond that of any of its predecessors, what is called 'atmosphere and feeling'—the touches in a picture that make the illusion perfect and fix the beholder with a sense of reality. It is told in a harmonious succession of episodes, without uneven break in action or feeling.

To Film the Re-Birth of Europe

BURTON HOLMES, traveler and cinema-lecturer, whose motion pictures are known everywhere under the trade name of Paramount-Burton Holmes Travel Pictures, has hit the trail again. Accompanied by Mrs. Holmes, Herford Tynes Cowling, his chief cinematographer, a battery of Bell-and-Howells, and some eighty or ninety trunks containing raw film stock, a portable laboratory, etc., Mr. Holmes recently sailed from New York for Europe. While his plans and itinerary are necessarily elastic and subject to change because of unsettled local conditions, he expects to take between fifty and sixty thousand feet of film for a new series to be released through the Famous Players-Lasky Corporation to be known as "Europe in the Remaking." Fundamentally the idea of the series is to show precisely what is being done to put Europe on a pre-war or peace basis, according to Mr. Holmes.

"Right at this time the most interesting phase of the European situation is the phase of reconstruction," said Mr. Holmes, just before sailing. "The war, naturally, has left Europe in a chaotic state—even the neutral countries have not escaped it—and it is my plan to show just what is being done to restore normal conditions. It is a big job that they have ahead of them in Europe, and an interesting job it is, too, and I believe that the American people want to know all about it. Hence this series.

"Roughly, my itinerary includes England, France, Northern France, Belgium, the Rhine Valley, Czecho-Slovakia, Poland, Switzerland, Spain, etc. You will notice that I am not confining myself strictly to the war areas. As a matter of fact the biggest part of the reconstructing work is to be done behind the battle lines.

Burton Holmes Starting on Foreign Trip for Paramount

There are industries that were ruined by the war which must be revived and put back on a normal basis and there are industries which expanded beyond all reason because of the war and which must be reorganized in such a way that neither capital nor workingman will suffer. One thing I wish to emphasize particularly and that is that "Europe in the Remaking" will not be a travel or scenic series in the accepted sense of the word; it is to be rather a film record of the work done to reconstruct and reorganize Europe."

Upon reaching Europe Mr. Holmes will be joined by Louis Francis Brown, his business manager, and his wife, who left New York on June 5 on the Carmania to complete all necessary arrangements with the civil and military authorities of the various countries they expect to visit. Every member of the party is an expert motion picture and still camera operator and this will facilitate the work as several cameras will be kept going simultaneously. The Holmes party expects to be gone about four months.

First Poppy Comedies

The first public showing of the initial release of the Poppy Comedies, "Daddy Ambrose," featuring Mack Swain, will be made at the California theatre, Los Angeles, during the week ending June 28. This pre-lease showing was arranged by presentation, Director Harry Leonhardt with the distributors of these comedies, as Mr. Leonhardt is president and general manager of the Poppy Comedies, Inc.

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Begin Comedy Series with Ernest Truex

The first two-reel comedy starring Ernest Truex, stage star and featured in several Paramount specials, have been placed in production by Amedee J. Van Beuren.

The picture is a comedy of suburban life written by Albert Payson Terhune, author of two Paramount-Drew subjects, "Once a Mason" and "The Amateur Liar." Mrs. Sidney Drew, star and director of Paramount-Drew comedies, wrote the scenario from Mr. Terhune's story which appeared in a recent issue of *The Saturday Evening Post*.

John Joseph Harvey has been signed by Mr. Van Beuren to direct Mr. Truex in these two-reel comedies.

Director Harvey is engaging a competent cast to support Mr. Truex. Already several exterior scenes have been "shot" for the newest comedy series sponsored by Amedee J. Van Beuren, who is also president of the V. B. K. Film Corporation, the makers of Paramount-Drew Comedies, and Timely Films, Inc., producers of "Topics of the Day."

Book Big Vitagraphs

The Palace Theatre in Los Angeles, has just announced a new policy which is not only an innovation at that house, but a compliment to Vitagraph as well.

Through arrangements completed last week, a Vitagraph feature will be the headliner at that theatre each week. Each Vitagraph feature will be shown for an entire week.

Metro Feature is Going Big

"The Red Lantern" Reported Playing to Big Business in Every Section

W. E. ATKINSON, general manager of Metro Pictures Corporation, is in receipt of telegrams and letters from prominent Southern Middle Western and New York State exhibitors containing reports of a continued wave of record business for "The Red Lantern," the Nazimova pageant drama of the screen presented by Messrs. Richard A. Rowland and Maxwell Karger and distributed by Metro.

The reports from the South reveal that not even a hot wave, which made motion picture theatre-going more or less uncomfortable, was able to spoil the enthusiasm of picture patrons intent upon seeing what has been described as Nazimova's supreme achievement.

A letter to Mr. Atkinson from Sergeant "Jack" O'Reilley, recently discharged from Camp Gordon, throws interesting light upon Nazimova's popularity in the land of sunshine and cotton fields. In the course of his epistle Sergeant Reilley says:

"During my year's stay in the South I have found that Nazimova is the most popular actress in the South today. This is best evidenced by the long lines to the box office wherever Nazimova is showing.

"For five months I was publicity director at the Liberty Theatre at Camp Gordon, and during that time became acquainted with just what the soldiers wanted. I personally ran a contest for motion picture stars and Nazimova was by far the first choice."

Metro is now offering to exhibitors throughout the country the newest producton of Nazimova, "The Brat," which is expected to be a worthy successor to "The Red Lantern."

Many Well-Known Stars in Sunset Picture

A cast of well-known players, every one of them cast in roles fitted to their peculiar talents, surrounds House Peters, star of "You Never Know Your Luck," Sir Gilbert Parker's story, a Sunset Pictures, Inc., production, now in its final stages under the supervision of Director Frank Powell at the Solax Studios, Fort Lee, N. J.

Claire Whitney has the leading feminine role, and Bertram Marburgh an outstanding male part. Marion Dyer, Frank Nelson and Charles Hammond are other well known players.

The picture for the most part was filmed in Texas. The locale is western Canada and England.

Bigger Blackton Studio

J. Stuart Blackton has approved plans for the enlarging and reconstruction of his own studios in Brooklyn to meet the demands of his increased production plans as outlined for his newly organized company.

Virginia Pearson's Cast Film at Lake George

William B. Davidson, leading man for Virginia Pearson in her second production, "Impossible Catherine," together with other members of the company, is now at Lake George where the final scenes of the production are being taken.

John B. O'Brien, who is directing the production, is a strong believer in realism, and in the taking of the lumber camp scenes William Davidson had to join right in with the men who made logging a regular means of livelihood and helped in the cutting, as well as in the hauling of the logs.

A few of the "oldest inhabitants" of the town stood by in wrapt attention watching the mechanism of a real moving picture company at work.

"Man's Desire" Bought by Robertson-Cole

Acting upon the early advices of its Pacific Coast representatives, who proclaimed the production a most spectacular one, Robertson-Cole has just purchased the world rights to "Mans Desire," a feature which will be exploited as a big special. Lewis S. Stone, stage star, heads the cast of "Mans Desire," which includes many well known screen players. The feature will be distributed by Exhibitors Mutual.

Lloyd Ingraham, directed "Mans Desire" from a story written by Stone himself. L. V Jefferson, who has adapted a number of Sessue Hayakawa's triumphant releases, wrote the continuity on the Stone attraction.

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No matter what the line of human endeavors, service is an important asset. Many of our clients have found the Republic service and the intelligent co-operation of our experts a prime factor in the progress and success of their productions. Specialized departments render expert service and attend to all developing and printing intrusted to them with thoroughness.

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Get the price lists of the various projectors—compare them—you'll find that the prices are approximately the same.

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There must be—there is—and that's why the Simplex is today the choice of the industry.

And do you know that

Despite the high quality of workmanship and material that goes into the building of the Simplex Projector its cost is approximately the same as that of machines that are inferior in workmanship and material.

Despite its numerous improvements which have cost countless dollars and numberless hours to develop the Simplex Projector costs comparatively the same as machines that have not improved.

Despite its exclusive features that result in actual saving in repair bills and electrical power the Simplex Projector can be purchased at the same price as is charged for high upkeep projectors.

Despite the qualities which the Simplex Projector carries with it for added screen illumination and photographic definition, its cost is no greater than for machines that employ four and five year old optical principles.

So—If you contemplate the purchase of a projector would it not be good judgment to select the machine which represents the best investment for your money—the incomparable Simplex.

"Ask Those Who Already Have Them"

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Mae Murray in "The Delicious Little Devil"

One of the classiest productions the Screen will see this season

SEE "THE DELICIOUS LITTLE DEVIL," screened at your nearest Universal Exchange. Never mind what we *have* said about it or what we *might* say about it. Use your own judgment *AFTER* you review it on the screen. If you don't book it instantly and boost it harder than you've boosted any big feature in months, then we will have missed our guess. Miss Murray, in all her stage and screen career, never surpassed this production. It's a *peach!* The kind of a picture that makes people glow with pleasure and talk about it for weeks afterwards. Take our tip and book it for a run.

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CARL LAEMMLE, President

1600 BROADWAY. NEW YORK

EW YORK, N.Y.

JULY 12, 1919

Motion Picture News

Reg. U. S. Patent Office

Central States Edition

Dominates the Field

Two months ahead—

PRINTS of the first two releases of Paramount-Artcraft Pictures for the new season under the selective booking plan are now in the exchanges.

Exhibitors will find the judging of them easy. They are both 100 per cent pictures. They set the pace for the whole year.

Released August 31st.

See them now!

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

VOL. XX No. 3.

Entered as Second Class Matter December 10, 1917, at the Post Office, New York, N. Y., under the act of March 3rd, 1879

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in

Bret Harte's famous classic "The Outcasts of Poker Flat"

It's A Universal Special Attraction

Paramount-Artcraft Pictures

Jesse L. Lasky Presents

WALLACE REID

in "The Valley of the Giants"

—it makes fans of exhibitors! That's the way "The Valley of the Giants" affects all the picture-hardened showmen who view it.

NO PICTURE made was ever easier to judge as to merit.

There's no chance of going wrong with such a picture. Its superb appeal is stamped on every foot of film. In star, story, acting, scenery and direction it is absolutely one hundred per cent. Your task of judging "The Valley of the Giants" will be a pleasant one. You can see it at your exchange now. It will be released August 31. You could not possibly pick a bigger winner to start your new season with.

It is one of those pictures that admit of no argument.

Story by Peter B. Kyne *Directed by James Cruze* *Scenario by Marion Fairfax*

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General.*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

Paramount-Artcraft Pictures

Elsie FERGUSON

In the first of the great new productions,

The "WITNESS for the DEFENSE"

A Paramount-Artcraft Picture

Directed by
George Fitzmaurice

The Verdict—Now!

YOU can see the picture, you can marvel at Elsie Ferguson's power of dramatic portrayal; you can delight in the magnificent settings; you can appreciate the perfection of detail; you can judge the sure merit of the story—now! This first great Paramount-Artcraft production, released August 31, is ready for your verdict.

There's one answer—and only one! Elsie Ferguson in "The Witness for the Defense" has enormous, unqualified box-office value.

By A. E. W. Mason — *Scenario by Ouida Bergere*

RELEASED AUGUST 31ST. BOOKING NOW. YOUR EXCHANGE HAS A PRINT. YOU CAN SEE IT BEFORE YOU BOOK IT.

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Jesse L. Lasky Presents

LILA LEE

in

"A DAUGHTER OF THE WOLF"

A Paramount Picture

Supported by
ELLIOTT DEXTER

Atmosphere and Action

SCENES of wonderful northern beauty, action of intense interest, a love story that is new and charming, a production that is elaborate and appealing—that's "A Daughter of the Wolf."

The story by Hugh Pendexter ran in the Woman's World last January and proved enormously popular.

Lila Lee does the best work she has ever done. Elliott Dexter is the hero. Raymond Hatton, Marcia Manon, Clarence Geldert are in the cast. Irvin Willat directed. Marion Fairfax wrote the scenario.

All in all, a picture worth your playing strong.

FAMOUS PLAYERS-LASKY CORPORATION
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NEW YORK

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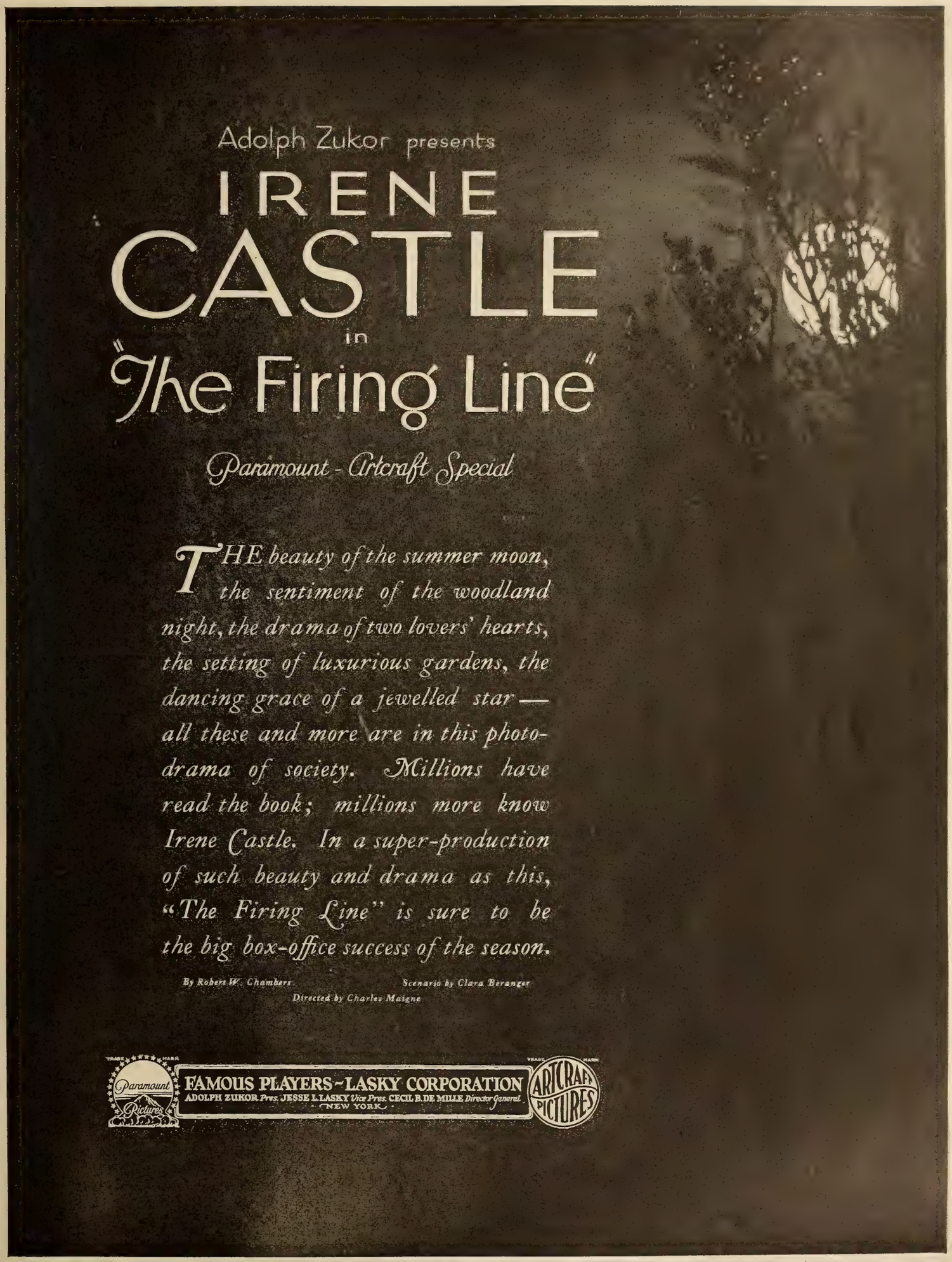
Adolph Zukor presents
IRENE
CASTLE
in
"The Firing Line"
Paramount - Artcraft Special
THE beauty of the summer moon, the sentiment of the woodland night, the drama of two lovers' hearts, the setting of luxurious gardens, the dancing grace of a jewelled star — all these and more are in this photo-drama of society. Millions have read the book; millions more know Irene Castle. In a super-production of such beauty and drama as this, "The Firing Line" is sure to be the big box-office success of the season.
By Robert W. Chambers
Scenario by Clara Beranger
Directed by Charles Maigne
Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK
ARTCRAFT PICTURES

Jesse L. Lasky Presents
BRYANT

WASHBURN

in "A VERY GOOD YOUNG MAN"

A Paramount Picture

The book-worm will turn

HE'D been good all his life and it only brought him the refusal of the girl he loved. She was afraid the "wild oats" would be sown after marriage. So he started to gather in a harvest, but he couldn't get away with it. He remained a very good young man through all the side-splitting events that happened to him.

If you could fill your theatre with folks who had never laughed before, you'd hear the noise a block away.

Service section in last week's News will show you some ways of putting over this fast farce—funnier than "Skinner's Dress Suit."

By Martin Brown and Robert Housum. Scenario by Walter Woods. Directed by Donald Crisp.

Paramount Pictures

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NEW YORK

ARTCRAFT PICTURES

TRADE MARK
Paramount Pictures
Jesse L. Lasky
PRESENTS
BRYANT WASHBURN
in
"A Very Good Young Man"
A PARAMOUNT PICTURE
THE sight cut like a knife into his tender sensibilities—his modesty was shocked beyond identification.
But he remembered that, to get her, he had to be an outrageous devil—
So, turning a face that was scarlet with shame, "the very good young man" closed one eye and—heavens! The creature winked back!
But it got him the real girl! How? Come to see this unusually good Bryant Washburn picture.
Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
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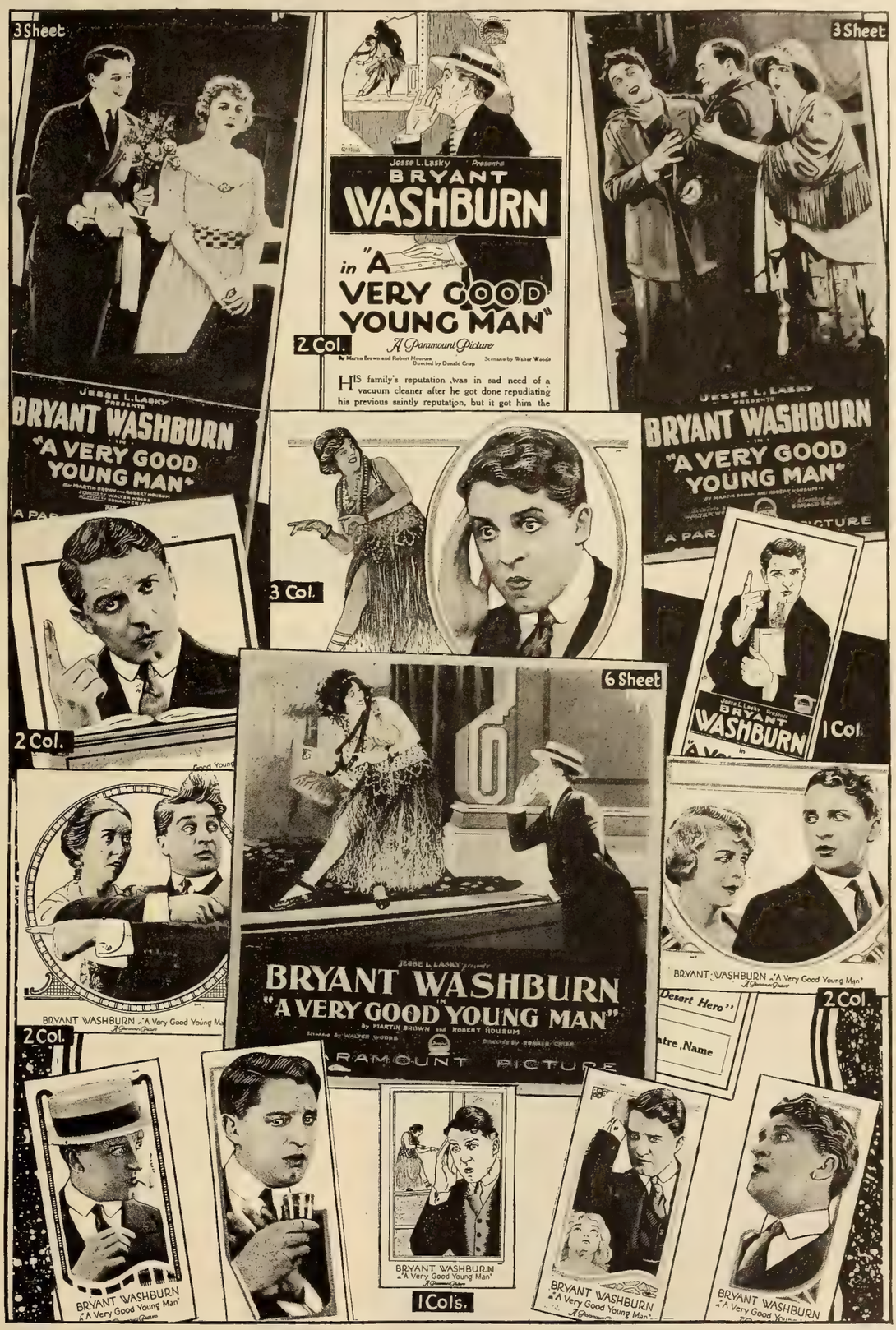
These are the posters and ad-layouts that carry over the big comedy idea

3 Sheet
Jesse L. Lasky Presents
BRYANT WASHBURN
in "A VERY GOOD YOUNG MAN"
A Paramount Picture
2 Col.
HIS family's reputation was in sad need of a vacuum cleaner after he got done repudiating his previous saintly reputation, but it got him the
3 Sheet
JESSE L. LASKY PRESENTS
BRYANT WASHBURN
"A VERY GOOD YOUNG MAN"
3 Col.
6 Sheet
JESSE L. LASKY presents
BRYANT WASHBURN
IN
"A VERY GOOD YOUNG MAN"
By MARTIN BROWN and ROBERT HOUSUM
Directed By DONALD CRISP
PARAMOUNT PICTURE
2 Col.
1 Col.
BRYANT WASHBURN in "A Very Good Young Man"
2 Col.
"Desert Hero"
atre Name
2 Col.
BRYANT WASHBURN in "A Very Good Young Man"
1 Col's.

Play up the name of Bryant Washburn and remind them of his other comedy successes

Who Says So?

"'THE White Heather' reveals what admirable material for movie thrillers is to be found in the great Drury Lane melodramas. The picture is perfectly made and the director has added effects that thrill and amaze. There are scenes that look like Scottish landscapes; there are scenes in the London Stock Exchange; there are court room scenes; there are scenes in an underworld inn and as a climax there is a fight to the death at the bottom of the sea, produced by the use of the Williamson Submarine tube and patented inventions. It is an absolute masterpiece of motion picture direction and photography"

by Cecil Raleigh and Henry Hamilton

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK
Paramount Pictures
ARTCRAFT PICTURES

TOURNEUR

Melodramatic Success

Heather"

ARTCRAFT SPECIAL

Everybody!

"MAURICE TOURNEUR, maker of masterpieces, has achieved a great popular success in 'The White Heather.' The acting is so uniformly excellent it is impossible to differentiate between the roles. In a perfect piece of work like this the director is the thing. When you have sat through reel after reel of cheap screen business played against early Pullman interiors you feel a personal sense of gratitude toward the man who has brought so much genuine beauty before your eyes. In every way it is all that could be desired."

And *that's* what the New York reviewers think of "The White Heather."

Produced by
Maurice Tourneur Productions, Inc.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

Thousands of Words and not a Spark in all of Them.

W. W. HODKINSON CORPORATION'S policy of distribution was made clear to the exhibitors of America in less than seventy-five words of plain English.

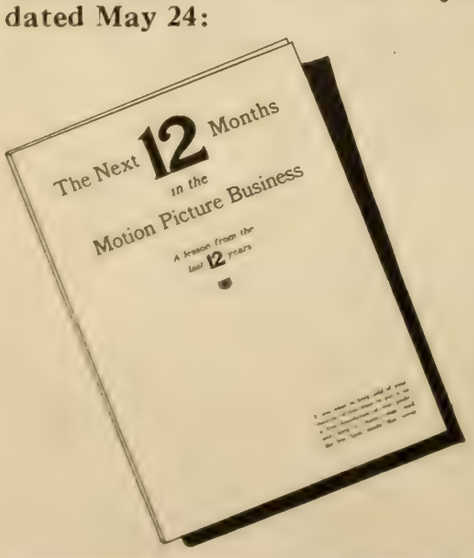
Not an exhibitor misunderstood the meaning of our announcement. Our policy was put into effect in April to benefit exhibitors immediately. We did not wait for September.

Six or more companies have followed us claiming *to book pictures singly on the basis of individual merit*, not so much because they actually favor it as because they *have been driven into following W. W. Hodkinson.*

We do not require special inserts ranging up to thirty-odd pages to drive an idea into the heads of exhibitors.

There is on foot in the motion picture industry *a tremendous plot to mash those exhibitors who refuse to sacrifice their independence and give up the control of the businesses they have built by their own efforts.*

W. W. Hodkinson said in his announcement in the trade journals dated May 24:



"The next year will see new consolidations, alignments and affiliations, particularly on the part of the smaller Producer-Distributor concerns if they are to compete successfully with the larger concerns.

"Such re-organization will no doubt mean that these affiliated concerns will, by the issuing of stock and securities place their own values on their 'assets' on the basis of what they think they ought to get out of it, and you, the exhibitor, will be called upon to shoulder the burden of their enormous capitalizations.

"When certain concerns find they can no longer go it alone, when they have pooled their interests in an effort to escape approaching financial storms, you may at that time find that they have in their possession a stream of quality product *without which your theatre cannot live.* Through controlling *the life blood of your business* such an organization aided by economic conditions and modern merchandising methods will then gradually force you into a scheme of *national operation of theatres* instead of individual operation and you will have to pay for the product they supply you *with the virtual ownership of your theatre.*"

Two months ago this was predicted by W. W. Hodkinson. It is now happening before your very eyes. Who can be blind enough to overlook this warning or overlook the means of self-protection and escape?

Have you read the Hodkinson booklet, "The Next 12 Months in the Motion Picture Business?" *Write for a copy.*

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ *Exchange, Incorporated*

It is a drama; a comedy-drama; a heart-drama. It is filled with pathos and laughter. All of its scenes are laid in America.

Four months have been spent in making it slowly and beautifully. Speed and cost have been ignored.

Produced and presented by the National Film Corp. of America, William Parsons, President.

BILLIE RHODES in The Blue Bonnet

By E Magnus Ingleton *Directed by* Louis Wm. Chaudet

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ Exchange, Incorporated

JUST LIKE OWNING

Absolutely the Biggest

FRED L. WILKE'S BIG SMASHING PRODUCTION

JESS WILLARD

in

"The Challenge of Chance"

Directed by Harry Revier — Story by William H. Hamby

Scenario by Roy Somerville

Every Penny of
the $200,000. Expended in
Production Shows
on the Screen

Breaking All
Booking Records

ENOUGH PRINTS FOR EVERYBODY TO GET THEIR SHARE

Distributed by **FRANK G. HALL** *through*

THE U. S. TREASURY

Clean-Up Since Films Began

The Biggest Clean-Up
In Current Film History

One Hundred
and
Fourteen Prints

Booked Solid **114 Prints** *Booked Solid*

In All The Leading Theatres
of United States

Read Geo. Pardy's Review in *Exhibitors Trade Review*
Tom Hamlin in *Motion Picture News*
Louis Reeves Harrison in *Moving Picture World*

They Tell The Story

OF THE GOLDEN FLOW OF DOLLARS—YOU MUST ACT NOW

Independent Sales Corporation **Film Clearing House**

AN OPEN LETTER TO MOTION PICTURE TRADE

James Q. Clemmer,
Clemmer Theatre,
Seattle, Wash.

J. C. Stille, Mgr.,
Peoples Amusement Co.,
Peoples and Star Theatres,
Portland, Ore.

H. T. Moore,
Rialto and Colonial Theatres,
Tacoma, Wash.

Clemmer and Lambach,
Clemmer and Columbia Theatres,
Spokane, Wash.

Frank T. Bailey,
American Theatre,
Butte, Mont.

F. B. Walton,
American Theatre Co.
Bellingham, Wash.

McKee and Swanson,
Everett, Orpheum, Princess,
& Star Broadway Theatres,
Everett, Wash.

A. W. Eiler,
American Theatre,
Walla Walla, Wash.

Frederiek Mercy,
Mercy Amusement Co.,
Majestic, Liberty and Empire
Theatres,
Yakima, Wash.

J. D. Straus,
Liberty Theatre,
Astoria, Ore.

E. C. O'Keefe,
Regent Theatre,
Billings, Mont.

Wm. G. Ripley,
Western Circuit Amusement Co.
Bijou and Rex Theatres,
Aberdeen, Wash.

B. W. Bickert,
Majestic Amusement Co.,
Majestic, Strand and Empress,
Boise, Idaho
Majestic and Orpheum Theatres,
Nampa, Idaho.
Empress Theatre,
Meridian, Idaho.

F. D. Bligh,
Ye Liberty Theatre,
Salem, Ore.

W. A. Simons,
Liberty Theatres,
Missoula, Mont.,
Couer d'Alene, Idaho,
Wallace, Idaho,
Kellogg, Idaho,
Mullan, Idaho.

R. D. Carrothers,
Carrothers and Archibald,
Orpheum, Princess and Olympic
Theatres,
Pocatello, Idaho.

W. J. Hartwig,
Antlers Theatre,
Helena, Mont.
Star Theatre,
Hamilton, Mont.
Mission Theatre,
Ft. Benton, Mont.

C. F. Hill,
Hill and Hudson,
Globe and Rolfe Theatres,
Albany, Ore.
Rialto Theatre,
Medford, Ore.
Antlers Theatre,
Roseburg, Ore.

J. A. McGill,
U.S.A. Theatre,
Liberty and American Theatres,
Vancouver, Wash.

W. H. Coble,
Liberty Theatre,
Bend, Ore.

E. A. Zabel,
Olympia Amusement Co.,
Ray Theatre,
Rex Theatre,
Olympia, Wash.

O. E. Schmidt,
Gem Theatre,
Bozeman, Mont.

Northwest Exhibitors' Circuit, Inc.

810-812 Alaska Building
SEATTLE, WASH.

To the Producers; to the Distributors;
and to the Exhibitors of the Northwest

The exhibitors in the four States of Washington, Oregon, Idaho and Montana have incorporated the Northwest Exhibitors' Circuit for the purpose of booking and buying Open Market Specials.

For the past few years the entire motion picture industry has been in a most chaotic state. Every one has been desirous of something that would put the business on a more solid basis. This year the producers, with their promise of "fewer and better pictures" are advancing in the right direction; and we propose to go along with them. Our organization will enable them to book their productions in this territory without the tremendous selling expense that has caused so much loss in the past.

Our organization is founded on CO-OPERATION, and its watchword is FAIRNESS. To the best of our ability we shall work in harmony with Producer, Distributor and every branch of the industry, operating always on a live and let live policy; and to this end we heartily and confidently ask you to co-operate for the highest measure of success.

JAMES Q. CLEMMER,
President.

H. B. WRIGHT,
Secretary and Manager.

Henry Newman,
Arcade and Liberty Theatres,
Hoquiam, Wash.

John Rantz,
Osran Amusement Co.,
Rialto, Dream and Rex Theatres,
Bremerton, Wash.

A. B. Hager,
Rex Theatre,
Idaho Falls, Idaho.

A. H. Hilton,
Paramount Theatre,
Lewiston, Idaho.

J. P. Cotter,
Cotter Amusement Co.,
Orpheum, Empire, Grand and Baker
Theatres,
Baker, Ore.

E. P. White,
Strand Theatre,
Livingston, Mont.

Robert Marsden, Jr.,
Nobles and Orpheum Theatres,
Marshfield, Ore.

Charles Schram,
Grand Theatre,
Oregon City, Ore.

W. W. Kastner,
Gem and Wenatchee Theatres,
Wenatchee, Wash.

C. G. Matlock,
Pendleton Amusement Co.,
Alta, Arcade, Cosy and Pastime
Theatres,
Pendleton, Ore.

Samuel Whiteside,
Majestic Theatre,
Corvallis, Ore.

George Reisner,
Arcade and Lyric Theatres,
Raymond, Wash.
Lyric Theatre,
South Bend, Wash

Wm. G. Hyde,
Liberty Theatre,
Miles City, Mont.

O. W. Lambert,
Orpheum Theatre,
Roundup, Mont.

J. D. Rice,
Dream Theatre,
Chehalis, Wash.

A. Bettingen,
Grand and Empress Theatres,
The Dalles, Ore.

J. E. Farrell,
Colonial and Isis Theatres,
Ellensburg, Wash.

R. T. Hurtt,
Huree Theatre,
Caldwell, Idaho.

O. W. Newton,
Liberty Theatre,
Hillyard, Wash.

A. C. Gordon,
Star Theatre,
Weiser, Idaho.

Dennis M. Hull,
Liberty Theatre,
North Bend, Ore.

N. E. Leigh,
Parma Circuit,
Parma, Idaho.

Smith & Nelson,
Rose and Bungalow Theatres,
Colfax, Wash.

Thos. C. Vallencey,
Isis Theatre,
Glendive, Mont.

W. B. Hartwig,
Hartwig Theatre,
Dillon, Mont.

E. J. Reynolds,
Liberty and Empire Theatres,
Pasco, Wash.

A. S. Kolstadt,
Liberty Theatre
Hoodriver, Ore.

O. Phelps,
Liberty Theatre,
Hillsboro, Ore.

E. C. Smith,
American and Dreamland Theatres,
Dayton, Wash.

C. M. Dunn,
Liberty Theatres,
Cle Elum, Wash.
Roslyn, Wash.

E. G. Abbott,
Dream Theatre,
Sedro Wooley, Wash.

C. D. Bucknam,
Ideal Theatre,
Emmett, Idaho.

Dorothy Jacquish,
Dreamland Theatre,
Ontario, Ore.

C. Hendricks, Jr.,
Weaver Theatre,
Mountain Home, Idaho.

B. D. Brigham,
Empire Theatre,
Tekoa, Wash.

H. M. Johnson,
Lois Theatre,
Toppenish, Wash.

R. N. Barnett,
American Theatre,
Sunnyside, Wash.

Geo. Stephenson,
Grand and Theatorium Theatres,
Pullman, Wash.

M. Kenworthy,
Kenworthy Theatre,
Moscow, Idaho.

W. H. Wheeler,
Lyric Theatre,
Havre, Mont.

Striker and McDaniel,
Orpheum and Princess Theatres,
Kalispell, Mont.

John B. Ritch,
Myrtle Theatre.
Lewistown, Mont.

What *is* a super-picture?

Since the day of the super-dreadnought, the screen has had a veritable deluge of so-called super-pictures, but how thoughtlessly has the term been used!

Just as it takes more than size to make a super-dreadnought, so does it take more than size to make a super-picture.

The largest ship in the world, without adequate armament, is only a boat.

Power alone makes the super-dreadnought.

And *power* alone—*box-office power*—makes the super-picture.

Whether a picture be long or short, if it has the power to bring the avalanche of business to the box-office it is a super-picture among pictures. But super-box-office power it must have.

By every test and experience, by constant demonstrations of unrivalled box-office power, the productions of

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
and D. W. GRIFFITH

are super-pictures. And United Artists Corporation will rent these super-pictures as they deserve to be rented—singly, each on its individual merits.

UNITED ARTISTS CORPORATION
Oscar A. Price, President
Hiram Abrams, General Manager
729 Seventh Avenue, New York City

First Release September 1st
A DOUGLAS FAIRBANKS PICTURE
Mail and telegraph applications now being accepted

She could knock a home-run!
She could whistle.
She could fight.
And once when she struck out she swore!
JACKIE SAUNDERS
in
"MUGGSY"
was severely punished by her elders.
But when she grew up, they forced her to impersonate a male relative, a part that she carried out to perfection, until she fell in love.
—o—
Should a girl be forced to deceive her lover?
Humor, Pathos, Love, Adventure in the July 13th release of the
TRIANGLE DISTRIBUTING CORPORATION
New York

The FUTURE BELONGS
to the
MOTION PICTURE

THE biggest and strongest and most significant thing in the world today is the motion picture.

The industry of America has created a new art—a democratic art such as no people have known since the beginning of history.

Through triumphs and failures we have been pushing it towards perfection.

For three years our own organization has been dreaming and building for the future.

Today we stand on the threshold.

Before us we see taking shape the biggest and finest pictures ever made, pictures such as the work of our industry has so far only hinted at.

All this comes as a clear answer to popular demands and expectations and to the urgings of the artistic factors that have been gathered together in the Goldwyn organization.

Never was an art or an industry so keyed to high accomplishment as is the motion picture today.

Goldwyn is prepared to lead!

Samuel Goldwyn

THE YARDSTICK OF THE INDUSTRY

MONTHS in advance, Goldwyn prepared for the new season and its new demands. It saw the calibre of picture that would be demanded—the only kind that could live. It began to build such pictures.

Six months before possible release it had its production forces working on more elaborate, more powerful, and more vivid pictures than any it or any other company had ever consistently produced. It had the stars. It sought and secured the greatest authors, the greatest directors, and the finest supporting casts. It put into production stories calling for technical mass and detail such as had gone hitherto into very few pictures.

Goldwyn did this to provide pictures that would meet the public's demands, the exhibitor's demands and the demands of the new era in sales which it saw coming.

Four such pictures will be released each month.

Six months ago Goldwyn began in the same way to create a systematic organization of advertising and exploitation suited to the distinction and individuality of these big pictures. This included a national campaign of poster and newspaper advertising, the creation of exploitation units for exhibitor-service in every Goldwyn exchange, and a trebling of the service force in the central office. Only such organization, Goldwyn knew, could meet the new season's conditions.

That was pre-vision.

Goldwyn credits that same ability and necessity of seeing

things before they happen, to the exhibitor who is far-sighted enough to do business with this company.

Goldwyn has therefore evolved a sales plan which will permit the exhibitor to exercise the same careful foresight and consideration that go into the making of the pictures—to book productions months in advance.

The exhibitor will book each production only, however, after he has actually seen it on the screen.

Goldwyn will be prepared to display all productions far in advance of release in the projection rooms of its exchanges. The resident manager will invite the exhibitors of his district in to see what he has for sale.

If the exhibitor finds that *in his opinion*, Goldwyn has made the sort of splendid, special drawing productions that it has promised, then he may book—one or all, two, three or four, as he thinks wise.

The exhibitor is the yardstick of the industry.

The issue is simple and unescapable.

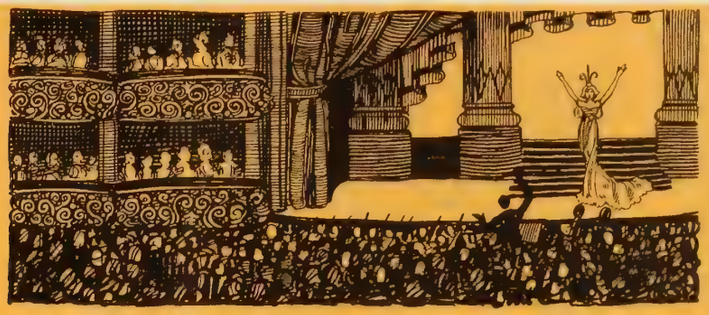
Quality pictures are made individually — *on their merits.*

They must and will be sold individually — *on their merits.*

That is the 1919-20 policy for Goldwyn Pictures.

GOLDWYN PICTURES CORPORATION
SAMUEL GOLDWYN, President

Geraldine
FARRAR



GERALDINE FARRAR

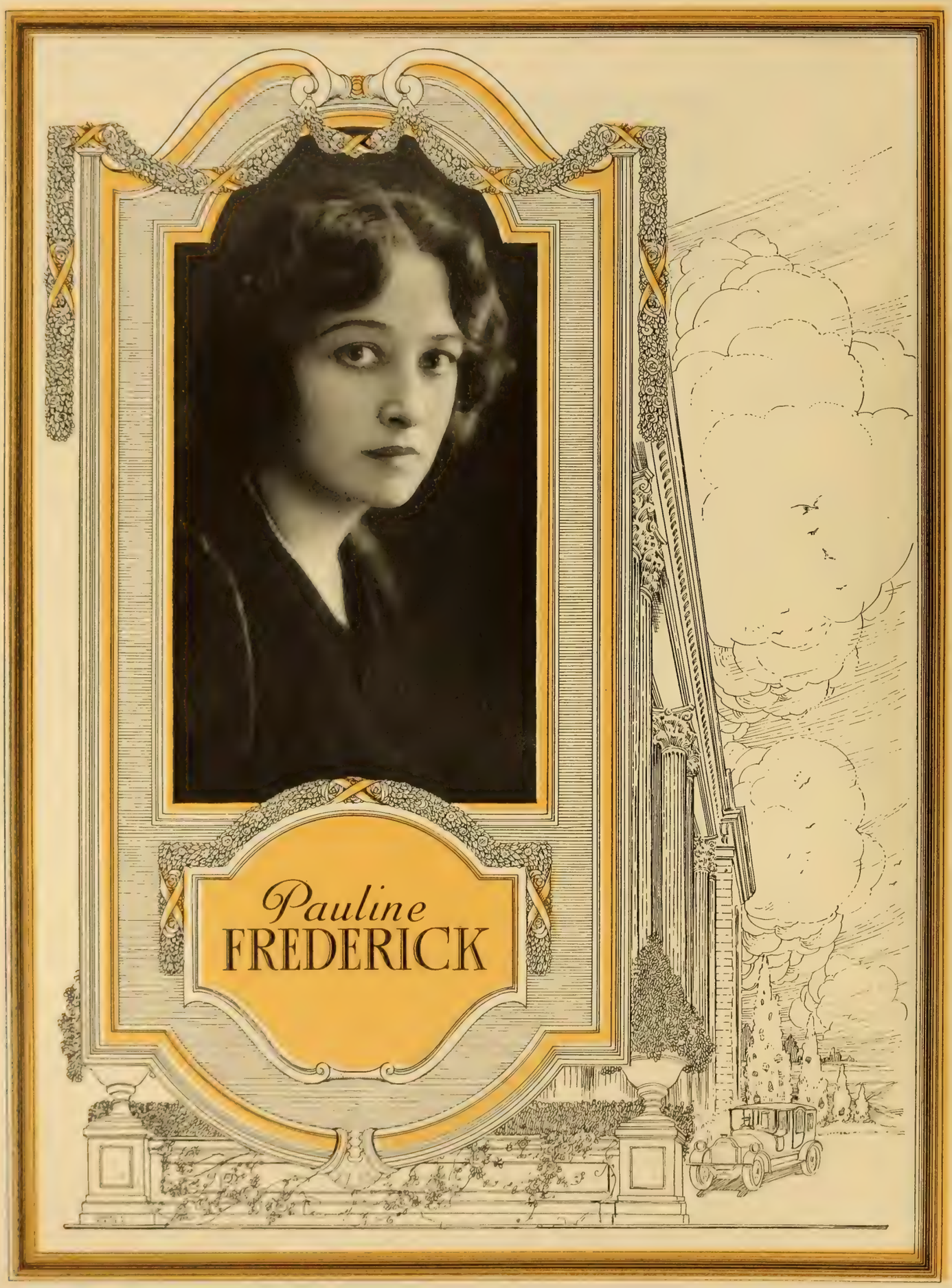
HERE is a woman who has scaled the heights of art and fame. She has won the applause of audiences frantic with joy, the praise of the severest critics, the adulation of whole peoples. Her beauty, her art, her voice, and the magic of her acting have made her the most famous woman in the world. In her newest picture,

"The Golden Song"

she soars above every pinnacle of her past career. She outdistances in power of beauty and action everything she has ever done on the screen.

Supported by Lou-Tellegen and a powerful cast, she will be seen in a production that excels in picturesqueness, variety and spectacular display anything that she has hitherto done. Its appeal is as universal as the human desire for vivid, soul-stirring action and the love of beauty and romance.

It is a story that matches Farrar's matchless acting. It will be the sensation of 1919-1920.


Pauline
FREDERICK

PAULINE FREDERICK

THE power and appeal of this unique emotional actress will be immeasurably enhanced in the first of her new pictures released under Goldwyn's new booking plan—

"*The Stronger Love*"

You want Miss Frederick in all the wonderful gowns that she knows so well just how to wear. You want her in the rich setting of social life. You want her facing great crises, fighting a woman's battles, triumphing over the world and all its pitfalls.

"The Stronger Love" is a story that gives you *that Pauline Frederick.*

In "The Stronger Love," Miss Frederick *absolutely dominates her field.* No emotional actress of the screen possesses her clear-cut and polished power. No other actress has such fullness of beauty and poise and distinction.

Miss Frederick's *personal appeal* backed by high histrionic talent, is the secret of her exceptional popularity with the motion picture lovers of the world.

Mabel NORMAND

MABEL NORMAND

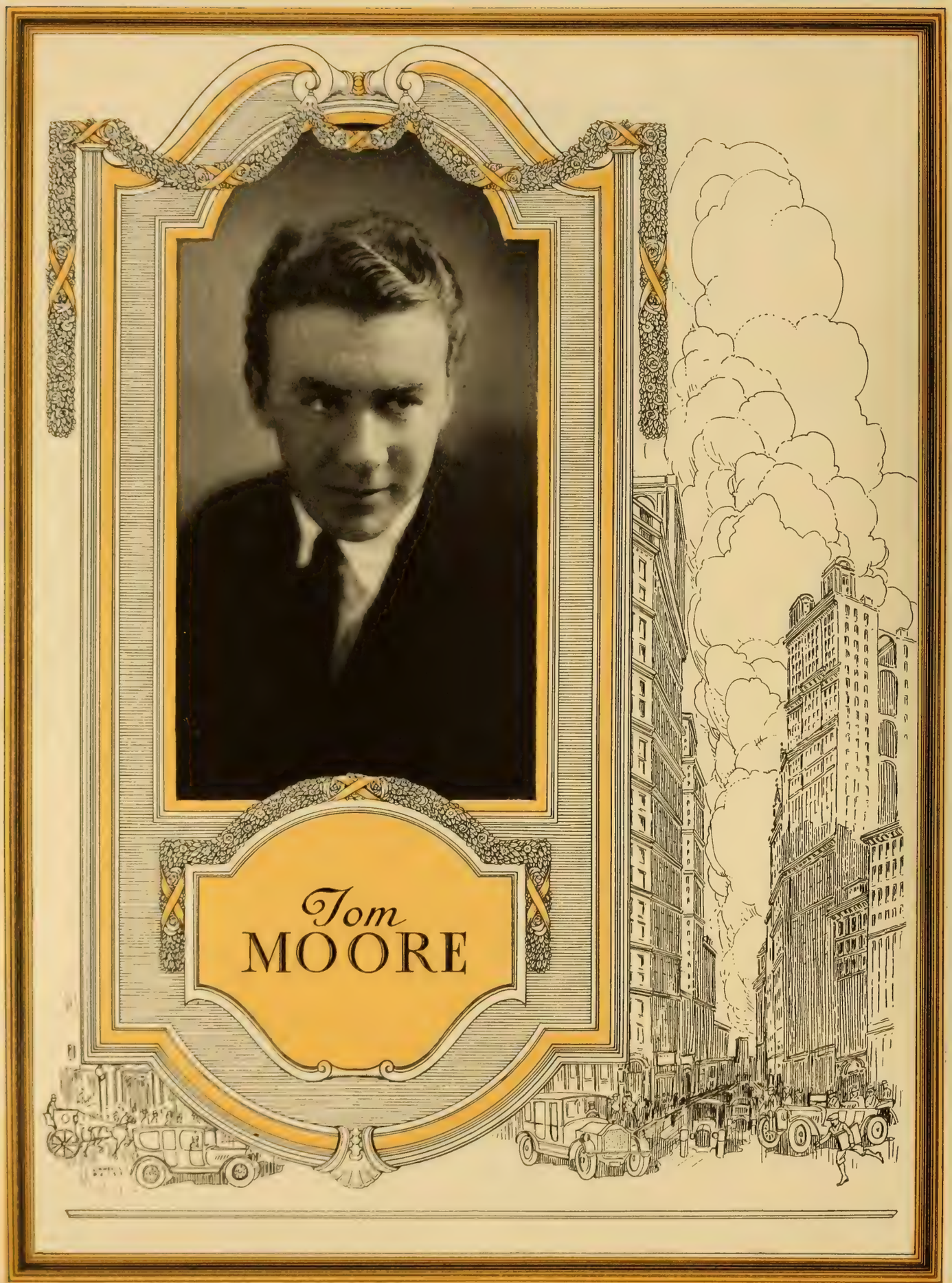
THE exhibitors of America have good reason to know and praise Mabel Normand. She has brought them success after success. The millions of admirers of the most popular feminine fun-maker in America's history will flock to see

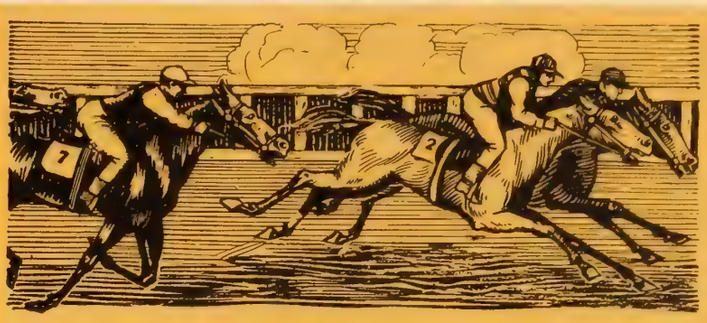
"An Empty Paradise"

Her first picture of the new season will reveal in her again—as the Chicago Tribune said of her last picture—"The old Mabel, to the delight of everybody."

This production is the supreme achievement of Mabel Normand's career. It is spectacular. It has taken months — not weeks — to make. A great circus forms a small part of the elaborate variety of setting and atmosphere that you will see when you view this picture at the nearest Goldwyn exchange.

You know the entertainment qualities of the last six Normand pictures. Multiply them by ten. That is "An Empty Paradise."


Tom
MOORE



TOM MOORE

THE Man with the Irish Smile has won more fans to his support in the past year than any other star in pictures. His triumphant progress in "Thirty a Week," "One of the Finest" and "The City of Comrades" will be left far behind by the popular response to his first picture of the fall,

"Lord and Lady Algy"

It is one of those stories that naturally draw crowds, mixing in the sporting instincts of English society with the eternal romance of true love. This has been amply proved by the country-wide tour of William Faversham's all-star revival of R. C. Carton's famous play.

"Lord and Lady Algy" is a big colorful production filled with enough spectacle and excitement to make three ordinary pictures. A fox hunt, with a score of mounts in the field, the Derby faithfully reproduced, a great and beautiful costume ball in a marvelous London town-house. These are mere details in the splendid design of this exceptional production—the most elaborate Tom Moore has ever had.

Madge
KENNEDY

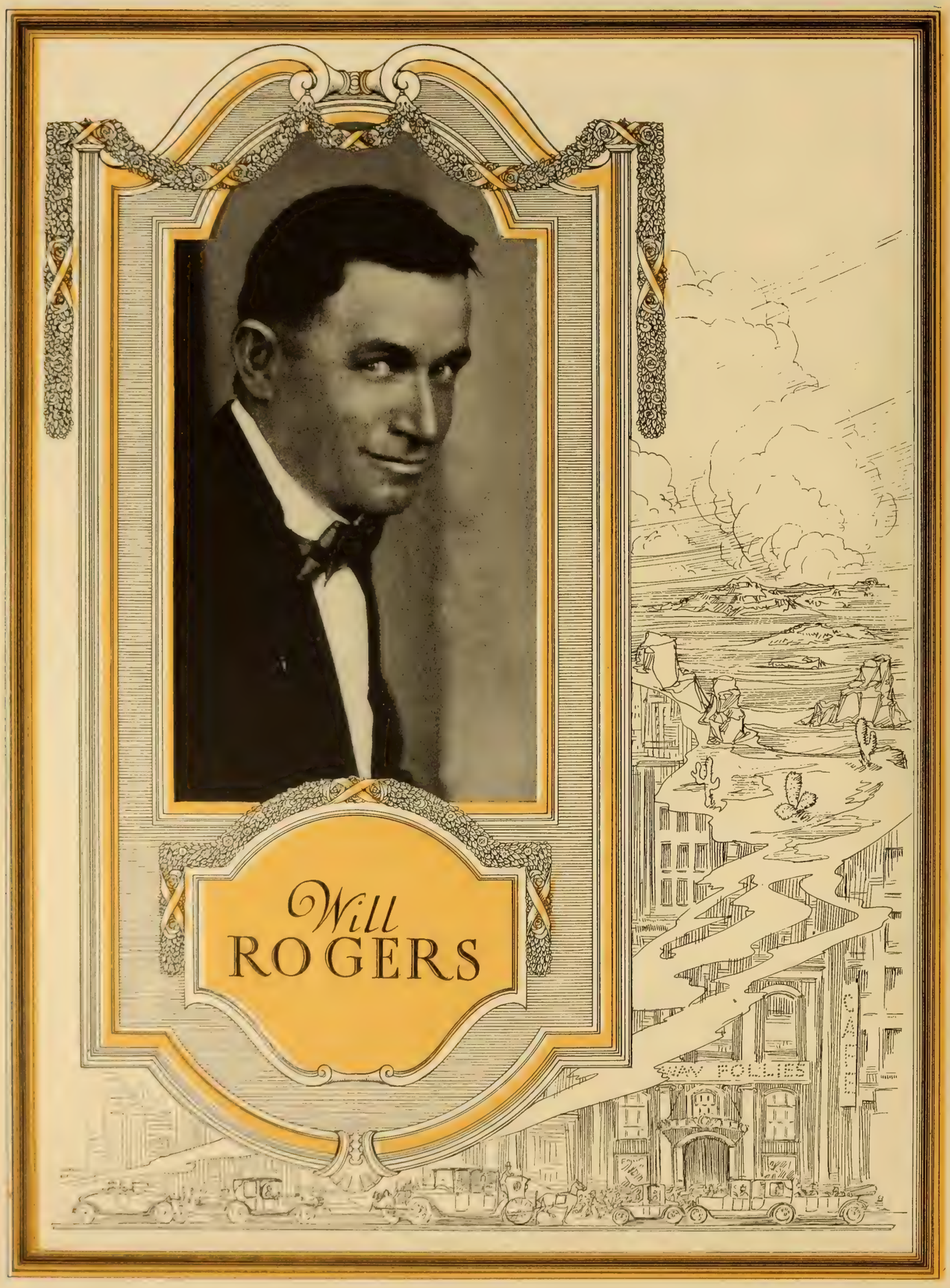
MADGE KENNEDY

"THE First Lady of the Screen" is the phrase that the New York Morning Telegraph has coined for Madge Kennedy. It describes exactly her supremacy as a comedienne. It pictures accurately the quality that has made her a national favorite in barely two years. In her first picture of the new season—

"Strictly Confidential"

Miss Kennedy again displays the fresh and overwhelming sense of fun which has conquered America. This picturization of Jerome K. Jerome's famous play, "Fanny and the Servant Problem," will prove the most popular production in which she has yet appeared. The author has devised an ingenious plot which shows her as the bride of an English nobleman whose houseful of servants all turn out to be her uncles and her cousins and her aunts.

Madge Kennedy has justified every prophecy made when Goldwyn first introduced "her eyes and her smile" to the motion picture world. From "Baby Mine" to "Leave It to Susan" runs the record of her triumphs. It will culminate in "Strictly Confidential."


Will
ROGERS
CAFE
GAY FOLLIES

WILL ROGERS

"WILL ROGERS just naturally walked right on and made a hit at his debut in 'Laughing Bill Hyde.' He is the most refreshing personality on the screen."

—*New York Telegraph.*

"Rogers' work is the most delightful and natural yet seen in pictures."—*Moving Picture World.*

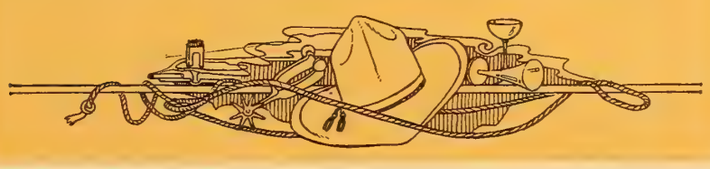
"If David Belasco doesn't try Rogers out, he may be losing another David Warfield."

—*New York Evening Mail.*

That was the way the critical world of the trade papers and the great dailies hailed the advent of Will Rogers. The verdict will be as unanimous and even more enthusiastic when they see

"*Almost a Husband*"

Famous Opie Read's story is a perfect vehicle for Rogers' unique talents as an actor. It gives him every chance to show his wonderful comedy method. As the town butt who gets accidentally married during a forfeit game, he has a part that carries emotion and sympathy as well as the best humor of three seasons.



ANNOUNCING EMINENT

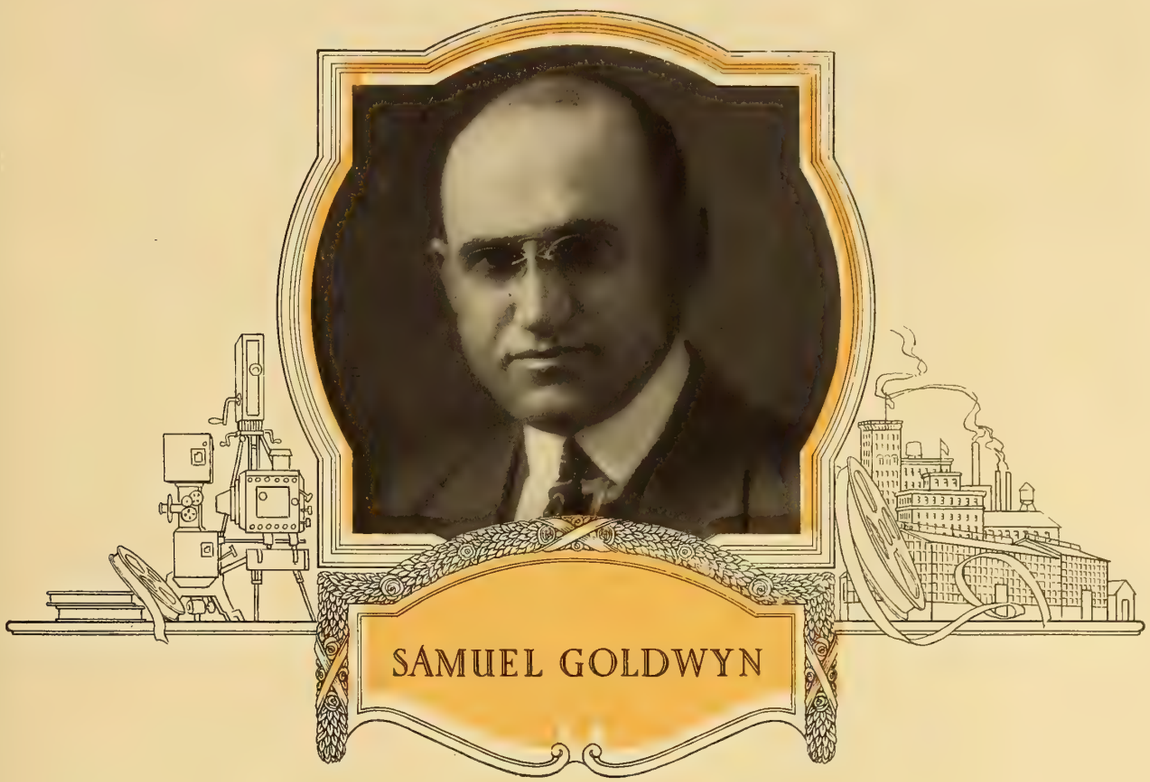
EMINENT Authors' Pictures, Inc., organized by Rex Beach and Samuel Goldwyn, unites in one producing organization the greatest American novelists of today. It insures the exclusive presentation of their stories on the screen and each author's cooperation in production. These authors are:—

Rex Beach	Gertrude Atherton	Mary Roberts Rinehart
Rupert Hughes	Gouverneur Morris	Basil King
	Leroy Scott	

The creation of Eminent Authors' Pictures, Inc., is the natural outgrowth of the association of Mr. Beach and Mr. Goldwyn in the making of such successes as "The Crimson Gardenia," "The Brand," "The Auction Block."

It is safe to say that the authors in Eminent Authors' Pictures, Inc., are known to every reading individual.

Their popularity in the motion picture theatres can be no less than their popularity in the newspapers, magazines, and books. If anything, it must be greater.



AUTHORS' PICTURES

Editors and magazines vie with one another to secure the manuscripts of these writers. They pay large sums for the exclusive rights to their works. Every word of these men and women is contracted for, both for serial and book publication, months in advance.

Every picture will be as popular an achievement for the motion picture world as the story has been in literature. It will not be offered for release until the author has given his personal approval to it. The picture must first pass the severest critic that it will ever meet—the author of the story.

During the year each author of the corporation will be represented by at least two stories. These splendid productions will be sold *only in the projection rooms* of the Goldwyn exchanges one at a time—on merit.

The stories are right. That is settled by the approval of the millions. The casts will be models of excellence. Every part of the production will have the quality that is always the hallmark of Goldwyn.

The formation of Eminent Authors' Pictures is a great step forward in the betterment of the industry.

REX BEACH

YOU *know Rex Beach.* You know the power and popularity of his great pictures, "The Brand," "The Crimson Gardenia," "The Auction Block," clear back to "The Spoilers."

Now comes another—more powerful, more elaborate, more gripping—

"The Girl From Outside"

The same raw elemental strength surges through it. Like all the Beach pictures, it is a story of men that love and hate and fight on the hair-trigger, and of women that do their part. Great action, great thrills, pack every foot of it. A superb cast, masterful direction, elaborate settings and great, endless crowds, give the picture a physical size that matches the sweep and the grip of its story. And now in preparation is

"The Silver Horde"

another great novel from the magic story-mine of Rex Beach. It has the same strength—strength in story and strength in popular fame and appeal.

To the best of my ability I have tried to learn and solve the problems of the screen. It is the intention of the men and women associated together in Eminent Authors' Pictures to give the same personal cooperation to the picturizing of their stories.

Rex Beach

RUPERT HUGHES

TEN out of the last twelve novels by Rupert Hughes led all the "best sellers" for six months on end. The great American public recognized instantly the tremendous appeal of his vivid stories of city life, his lightning flashes at the social struggle, his powerful portraits of the female of the species in all her grandeur and frivolity. Millions of American readers followed breathlessly Mr. Hughes'

"The Cup of Fury"

when it appeared in the Red Book and are reading this novel of the year in book form. This gripping story will be the first of his works to be produced by Eminent Authors' Pictures.

Its heroine is a remarkable character. In six months all filmdom will be talking about her. For in this beautiful body there are two girls —no, three, four—or more. The discontented village girl, the runaway, the vaudeville actress, the adopted daughter of wealth, the society butterfly, the stenographer, the shipbuilder. Which is the real girl? It is a question that will rival that famous publicity-crammed problem of a generation ago: The Lady or the Tiger?

A great revolutionary step has been taken in the motion picture domain. The author has at last been given the franchise. It carries with it a heavy responsibility but the opportunity is glorious.

Rupert Hughes

GERTRUDE ATHERTON

THE reputation of America's greatest woman novelist is international. Her books—old and new—are in greater demand at the libraries than those of any writer of the past thirty years. This is because great characters and great dramas fill her pages. She peoples Newport, Paris, the Adirondacks or San Francisco, with men and women that grip your deepest interest. She holds the life of half of the world in her palm.

"Perch of the Devil"

the first of Mrs. Atherton's novels to be filmed by Eminent Authors' Pictures, is crammed with the "man's sized" life of Butte, "the richest hill in the world"—and the hardest. It is a story of mountains full of copper and gold and of men and women bruised and broken, but never beaten, in their struggles with this earth and with themselves.

Life runs strong in "Perch of the Devil"—this bold study of a girl who rose from clothes baskets and bad grammar to a commanding position among the nobility of two continents.

I have always believed in the future of the motion picture.
I am delighted at the opportunity to reach new millions.

Gertrude Hoffman

MARY ROBERTS RINEHART

MYSTERY and mother love—romance in the village streets—laughter and sport—emotion that touches the heart—fine young men and their sweethearts in the joys and quarrels of life.

It is such vivid insight into modern America that has made Mary Roberts Rinehart a tremendous asset to the Saturday Evening Post—where story after story of hers regularly appears. It will make her just as great an asset in motion pictures.

"The Amazing Interlude"

The first Rinehart story to be made by Eminent Authors' Pictures is filled with excitement, youth, romance, enthusiasm, courage and devotion. The pen that made "Tish," a friend in millions of American homes, has found another favorite in the heroine of "The Amazing Interlude." The author gives us the heart of a girl from a Middle Western town who is thrust out into the great world of today, to face consequences we all know too well. Mrs. Rinehart has filled her story with situations that keep the attention at the topmost notch.

I believe thoroughly in the moving picture, present and future. It is the most democratic of the arts—a new art compound of the cooperative effort of author, director and actor.

Mary Roberts Rinehart

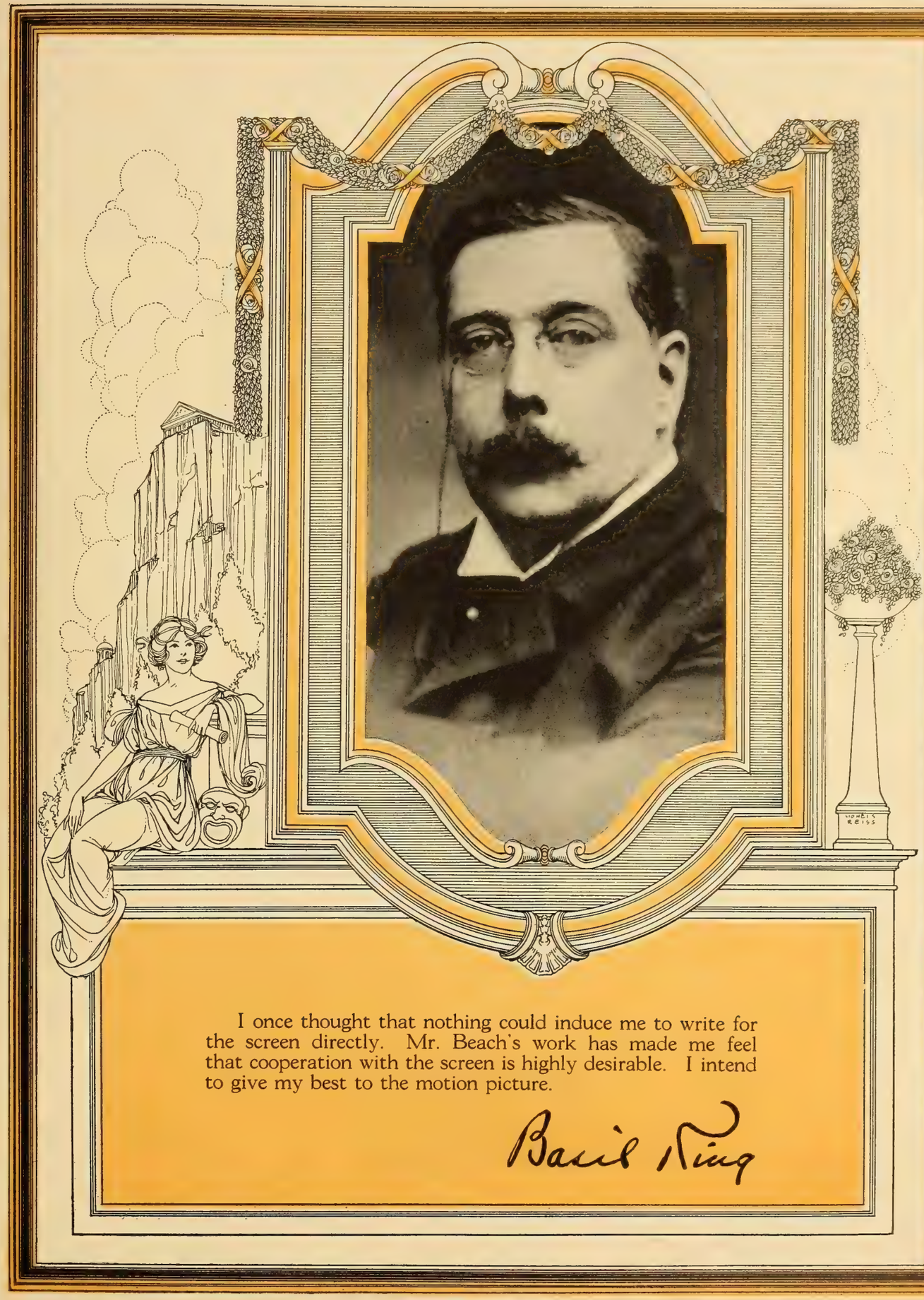
BASIL KING

BASIL KING is no stranger to the screen. In "The City of Comrades" Goldwyn has already shown American exhibitors the gripping quality of Mr. King's plots. No author has so visualized vivid dramas of hope and ambition. No author has made so *picture-clear* the fight of love and despair.

"The Street Called Straight"

is the first story by Basil King to be made under the direction of Eminent Authors' Pictures. It vibrates with great action and it touches the heights of human sacrifice. Seldom has the "hunger for life"—and the power to take and give it—been so vividly pictured.

No American author has so varied a following as Basil King. There is hardly a great magazine from the Saturday Evening Post to Harper's in which Mr. King has not appeared. Consequently his name brings to the theatre every type of new patron that a forward-looking exhibitor is anxious to attract. Mr. King has already built new business for the theatre-owner. His new pictures will build much more.



I once thought that nothing could induce me to write for the screen directly. Mr. Beach's work has made me feel that cooperation with the screen is highly desirable. I intend to give my best to the motion picture.

Basil King

LEROY SCOTT

THE swiftest of rapid-fire crook stories, tenement house tales, dramas of politics, poverty and the labor of life—these have made Leroy Scott the most popular novelist in the pages of the great Metropolitan Magazine and other dominating periodicals.

"Partners of the Night"

will be his first production with Eminent Authors' Pictures. The editors of the Metropolitan say it was the most successful novel published in that magazine in four years. It will get the same reaction on the screen, for it is *picture stuff.*

Scott's heroine is no story-book girl. She is *real*—real as the crooks with whom he surrounds her. The pulsing life of the city sweeps through the tale with a force that will lift theatregoers from their seats.

Producers have sought his works because they saw the wonderful picture possibilities in them. But Mr. Scott has kept his best for the moment when he could be sure they would reach his big eager public just as they want to see them.

Producers have been after practically everything that I have written, but I have tried to hold out until the motion picture was adequate for presentation. I felt that the only way in which it could be adequate was to have supervision by the author of the story selected for production.

Leroy Scott

GOUVERNEUR MORRIS

ALL the circulation-power of the biggest magazines is behind the stories of Gouverneur Morris. The ten million readers of the Cosmopolitan, the Saturday Evening Post, McClure's, Collier's, Hearst's, Harper's Bazar know and love his strange and colorful stories and his vivid pictures of the eddying whirlpools of life. When his first story to be made by Eminent Authors' Pictures,

"The Wild Goose"

is shown on the screen, it will be known to more than a million eager readers through its serialization in Hearst's Magazine and its publication in book form. These will be the nucleus of other millions that will want to see *in flesh and blood* this story of the Bohemian art circles of New York. They will want to thrill over the *actual sight* of this wonder-woman torn between love for her husband, a rich and famous artist, and a poor man, for whom she must make the big sacrifice.

The development of this situation in *physical terms* will make one of the most-talked-of productions in the history of the screen.

I look forward with the utmost enthusiasm to my work of cooperation with Mr. Beach, Mr. Goldwyn and their associates in the making of a newer and finer type of motion picture.

Lon Chaney

"SMILING BILL" PARSONS

IN a little over a year, "Smiling Bill" Parsons has put a new type of comedy on the motion picture map.

It is clean. It is intelligent. Yet it sets a riotous pace in laugh-getting that is rare indeed on the screen.

Comic genius and creative brains of the first water go into the thirteen Capitol Comedies issued each year starring "Smiling Bill."

The constructive ability that put over "Tarzan" and other big landmarks in Parsons' career as a producer has made his two-reel comedies the biggest buys in the comedy market today.

In 1919-20, they will grow in humor, ingenuity and popularity. For "Smiling Bill" has set himself a program and a pace that win.

Your theatre needs that wonderful face on the screen. It is a sure sign of prosperity.

COMEDIES
A YEAR

Mr. & Mrs. CARTER DEHAVEN

THE new stars that "Smiling Bill" Parsons has introduced to the patrons of Capitol Comedies occupy a unique position in the entertainment world.

No young couple ever attained such popularity in that great popular testing ground of the people who really count—vaudeville.

No young couple ever registered so quickly a clean-cut hit in two-reel comedies.

This is because no "team" ever put over such snappy, speedy, well-dressed fun as these famous musical comedy stars.

There is a peculiar drawing power in the type of story they are making. Their comedies of domestic life—of the trials and tribulations of the newlyweds—appeal directly to the largest class of motion picture devotees, the young married couples.

THE FORD RECORD

HENRY FORD, when a young man, dreamed the dream of city streets and country roads almost horseless through cheap transportation.

Henry Ford, with his cheap transportation dream a reality, had, later in life, a new vision. It was to tell to the public some of life's secrets, some of life's unusual stories, through the new-born power, motion pictures. As Henry Ford always thinks large—thinks in world figures—he thought large and in world figures about motion pictures.

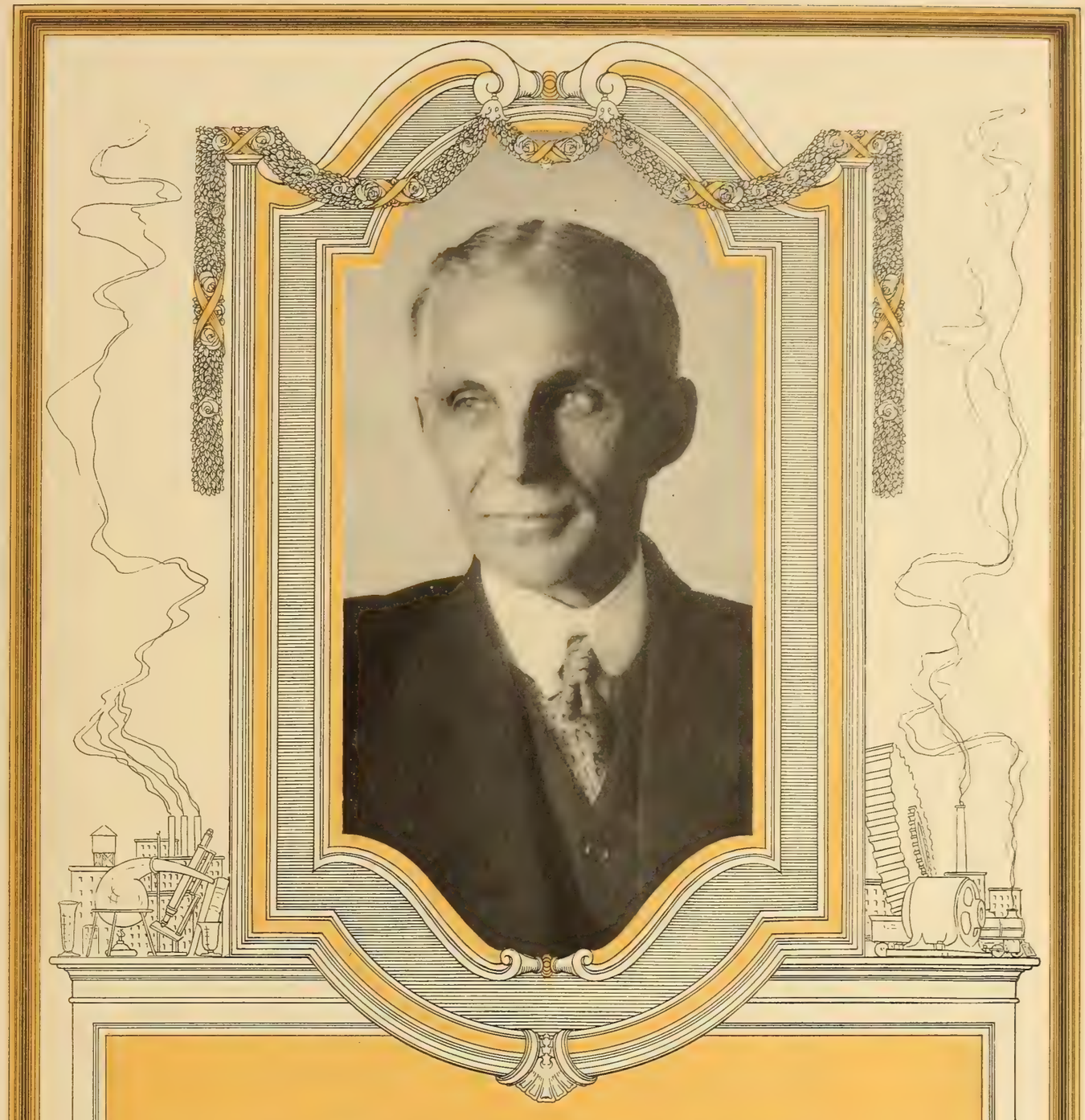
So Ford's only instructions were to search for the best. He told his laboratory to throw through the shutter on into the hearts and minds of the public only those facts which fascinate, interest, instruct and uplift.

The fact that the Ford Educational Weekly is being shown 6,000 days per week in the United States is the best possible evidence of its genuine merit and of the foresight of its founder. Plans are under way which will meet any and every on-coming condition of the motion picture in the United States and the world.

To meet this assured development the Ford Weekly will move forward in exactly the same spirit, ever increasing and expanding. It will keep leadership perpetually as it has kept it from the start.

This leadership is assured, chiefly because the spirit and the will of the mind which made the Ford Motor Company great through Service, is back of and directing the Weekly.

FITZPATRICK and McELROY, Chicago, Sole Representatives FORD MOTOR CO.
Distributed by GOLDWYN



HENRY FORD

Founder of the

Ford Educational Weekly

EXPLOITATION THAT GUARANTEES BOX-OFFICE RESULTS

GOLDWYN Pictures will be given individual exploitation on an absolute par with the elaborate and individual way in which they are produced.

First and foremost will come national campaigns on the billboards and in the newspapers, selling the productions to the big general public.

The Goldwyn sales organization has perfected plans for as strong an *intensive campaign* to help the individual exhibitor to put over every picture locally in a big way.

Chief among the plans already in operation is the creation of a staff of advertising-exploitation-publicity experts to work from each of the Goldwyn exchanges.

These men will be placed unreservedly at the service of the Goldwyn exhibitor.

In addition, the Central Service Department has been trebled in number of men and facilities for greater and broader cooperation with the exhibitor.

Everything is set—from production, through sales, to exploitation—to make Goldwyn Pictures not only the greatest productions but also the biggest money-makers in the history of motion pictures.

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*

Even *Better* Than the Book
from which it was adapted—

"Hurrying Fate and Geraldine"
By Florence Morse Kingsley

BESSIE LOVE

in

"CUPID FORECLOSES"

Directed by David Smith

VITAGRAPH

Albert E. Smith, *President*

What The Wor

I have seen the stirring account of the heroic conduct of The Lost Battalion. It is an epic which ought to be and will be told and retold as one of the striking acts of heroism and endurance in the great war. My hearty and grateful congratulations go to you and your associates.

NEWTON D. BAKER, Secretary of War.

The idea of presenting by motion pictures reproductions of the striking episodes of the war in which the Seventy-seventh Division participated is fine. I understand these pictures will include Major General Alexander and his staff and also Lieutenant Colonel Whittlesey of the Lost Battalion and the picture should prove a great success.

GENERAL P. C. MARCH, Chief of Staff, U. S. Army.

Wish you every success with your picture of The Lost Battalion and of Major General Robert Alexander and the other distinguished officers and men of the 77th Division which did such heroic work in France.

MILES POINDEXTER.

Americans will take everlasting pride in the exploits of The Lost Battalion. They will therefore view with interest the motion picture that presents the famous Major General Robert Alexander and Lieutenant Colonel Whittlesey and the other heroes of the Argonne in a reproduction of their famous deeds. Col. Whittlesey's remark is truly American.

COLEMAN DU PONT.

The Lost Battalion added a glorious chapter to the history of American Arms. Success to you in your project in reproducing their exploits on the screen.

J. W. WADSWORTH, Jr., U. S. Senator from New York.

What American heart will not thrill with pride when Lieut. Colonel Whittlesey appears on the screen in actual person reading the insolent demand of the Germans to surrender and when he is seen making his now historic reply telling the Huns to "Go to H....."

JACOB H. SCHIFF.

I wish all success to "The Lost Battalion." Can imagine no more thrilling production than the motion picture accurately presenting General Robert Alexander, Colonel Whittlesey and the heroic doughboys in action in the Argonne.

CHAS. S. WHITMAN.

It is fitting that the heroic action of The Lost Battalion should be preserved on the screen.

Attorney-General A. MITCHELL PALMER.

Lost Battalion is unexcelled in human interest. In the annals of bravery the refusal of Lieutenant Colonel Whittlesey to surrender is well worthy of preservation on the screen. I wish you every success.

Secretary of State, ROBERT LANSING.

THE LOST

"The Lost Battalion" has lifted the motion picture from a form of entertainment to the altitude of a historical record.

C. S. FARNSWORTH, Major-General U. S. A.

Every man who answered the call to the colors will appreciate the big patriotic purpose behind "The Lost Battalion." Lt. Colonel Whittlesey's reply to the Germans will go echoing down the corridors of time as typically representative of the Do or Die American spirit.

WILLIAM SIBERT, Major-General U. S. Army.

I am glad to add my voice to those of the other United States Senators who appreciate the great worth of "The Lost Battalion." I regard this picture as a leader among big films.

DUNCAN U. FLETCHER, U. S. Senator.

Lieutenant Colonel Whittlesey has written as bright a page of History as Marshall Ney, Farragut, John Paul Jones or Nathan Hale. Your motion picture should be as endurable as the fame of The Lost Battalion.

THEO. G. BILBO, Governor of Mississippi.

"The Lost Battalion" is a wonderful idea. It appeals to me greatly. Should attract more patronage than any picture ever shown.

JOSEPH E. RAMSDELL, U. S. Senator.

The public of my State I am sure will gratefully appreciate such a soul stirring photo-drama as "The Lost Battalion."

C. B. HENDERSON, U. S. Senator.

I consider The Lost Battalion a picture of the highest patriotic as well as entertainment value. I wish it all success.

M. A. SMITH, U. S. Senator

As a national legislator, I take pleasure in commending a picture that will serve to inspire the youth of the nation as I am sure "The Lost Battalion" will.

GEORGE P. McLAIN, U. S. Senator.

New Haven presents the key of the city to "The Lost Battalion."

DAVID E. FITZGERALD, Mayor of New Haven, Conn.

The bravery of the members of the famous Lost Battalion in the face of a military situation demanding courage to a degree unusual even on the battlefield, is an inspiration of American manhood. We cannot too highly honor them. They are splendid examples of true heroism. As a Senator from the State from which these men came, I am indeed proud of their service.

WILLIAM M. CALDER, U. S. Senator.

Future American soldiers will be inspired to high deeds by "The Lost Battalion." It is the most remarkable screen feat I have ever heard of.

G. W. READ, Major-General, U. S. Army.

As a soldier, I am glad to pay homage to the survivors of The Lost Battalion. It will be a pleasure to see the film in which these brave men appear.

WILLIAM S. McNAIR, Major-General, U. S. Army.

And one hundred more famous Americans have wired or written us proclaiming it a great achievement—Anyone can see the original communications at

The Proving Ground

2 West 47th Street, New York

derful Jury Said!

A motion picture which presents in person the military leaders and scores of the survivors of the Argonne in the true scenes of their adventures is an event of special interest in film production. "The Lost Battalion" will no doubt win high appreciation.

WILLIAM C. REDFIELD, Secretary of Commerce.

The people of my commonwealth are ever ready to pay tribute to real American heroes. I therefore look forward with interest to the motion picture which gives a faithful record of the immortal deeds in the Argonne and which presents in person the brave officer and men of "The Lost Battalion."

Any American whose heart will not swell with patriotic pride at sight of the motion picture that shows the deeds of The Lost Battalion must be lacking in the character that true Americans have.

REED SMOOT, U. S. Senator from Utah.

The people of this country should hail with delight any picture that brings before our eyes the actual heroes of "The Lost Battalion" re-enacting the actual scenes of their famous exploit in the Argonne.

C. M. SCHWAB.

Every audience in America should have opportunity to witness your film of "The Lost Battalion." It will serve to put new patriotism and reverence for our heroes into the hearts of our people.

W. P. HOBBY, Governor of Texas.

It will be a real pleasure to see the screen dramatization of the Lost Battalion. A well thought out film of this kind should not only keep alive the actions of these men but should serve also as a constant inspiration of the proper kind to those who see it.

THEODORE ROOSEVELT, JR.

American Motion Pictures are likely to Americanize the world. We need such pictures as "The Lost Battalion" to hasten that result.

R. C. CABELL, Major-General U. S. Army.

I will welcome opportunity to see a true film of The Lost Battalion just as I would welcome the chance of seeing those heroes in real life.

JOHN SHARP WILLIAMS, U. S. Senator from Mississippi.

When you bring the Argonne Forest and its embattled heroes before our eyes you are doing a great work. I wish success to your picture "The Lost Battalion." I naturally feel a deep interest in your picture as I was the first woman to go through the Argonne Forest after the fighting was over. I have just returned after spending the whole winter with our boys of the A. E. F. who know me as the little Mother.

MRS. BALLINGTON BOOTH, Volunteers of America and Y.M.C.A.

Boston would certainly be interested in having the opportunity of seeing the motion pictures in which Major General Alexander and Lt. Col. Whittlesey personally appear.

ANDREW J. PETERS, Mayor of Boston.

BATTALION

I wish to extend my thanks to Major General Alexander and Lieut. Colonel Whittlesey of the 77th for contributing their services in the production of a film of The Lost Battalion.

GEO. E. CHAMBERLAIN, United States Senate.

I wish all good things to you and Major General Alexander and his heroes who appear in the picture "The Lost Battalion." This film should have everlasting life.

ATLEE POMERENE, U. S. Senator from Ohio.

The exploit of The Lost Battalion was a splendid victory. An authentic film of that event should be an equally great victory in film science for its producer.

JOHN WALTER SMITH, U. S. Senator from Maryland.

The motion picture has played a great part in recording the war and preserving for future generations authentic reproductions of actual historic episodes, but this is the first time I have heard of a General and his staff and hundreds of his men reenacting their roles before the camera. Congratulations on the success of the "Lost Battalion."

P. J. McCUMBER, U. S. Senator from North Dakota.

I wish General Alexander and Lieut. Colonel Whittlesey all good luck in the pictured preservation of their war experiences.

MEDILL McCORMICK, Chairman Democratic Nat'l Committee.

Here is hoping that the "Standing Room Only" sign will be hung out when "The Lost Battalion" plays in New Orleans.

MARTIN BEHRMAN, Mayor of New Orleans.

"The Lost Battalion" is a picture among pictures. It heads the list of inspirational films.

GROTE HUTCHESON, Major-General, U. S. Army.

The people of the State of New York are proud of the heroes of the 77th Division and undoubtedly will flock to see on the screen an authoritative pictorial account of "The Lost Battalion," in which I am informed Major General Robert Alexander and Lt. Colonel Whittlesey personally appear, and reenact their historic achievements in the Argonne. It is indeed a notable feat to preserve in the films a living page of history.

ALFRED E. SMITH, Governor of the State of New York.

When Lieutenant Colonel Whittlesey told the Huns who asked him to surrender to "Go to Hell," he reached the plane of John Paul Jones. I congratulate you on your film of "The Lost Battalion."

D. W. DAVIS, Governor of Idaho.

The great Northwest awaits "The Lost Battalion" and may its success be as high as an Oregon pine tree.

BEN W. OLCOTT, Governor of Oregon.

We knew we had a great production but such praise nearly overwhelms us. Every exhibitor now knows "The Lost Battalion" is the greatest picture of the year.

Edward A. MacManus

Coming

The World Aflame

Despite the treaty of peace—the world's most tremendous human problems remain unsolved!

"EVERYBODY'S BUSINESS!"

is the answer

to the questions in EVERYBODY'S heart!

W·H·PRODUCTIONS CO.

71 WEST 23rd. St. NEW YORK

"A KNIGHT OF WESTERN LAND"
SONG BY BYRON GAY
PUBLISHED BY T.B. HARMS AND FRANCIS, DAY & HUNTER NEW YORK
PHOTOPLAY BY NEAL HART PRODUCTIONS CO. "LOS ANGELES"
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Ready Now THE FIRST OF THE STARTLING NEAL HART SPECIAL SERIES OF 24 SUPER SHORT FEATURES

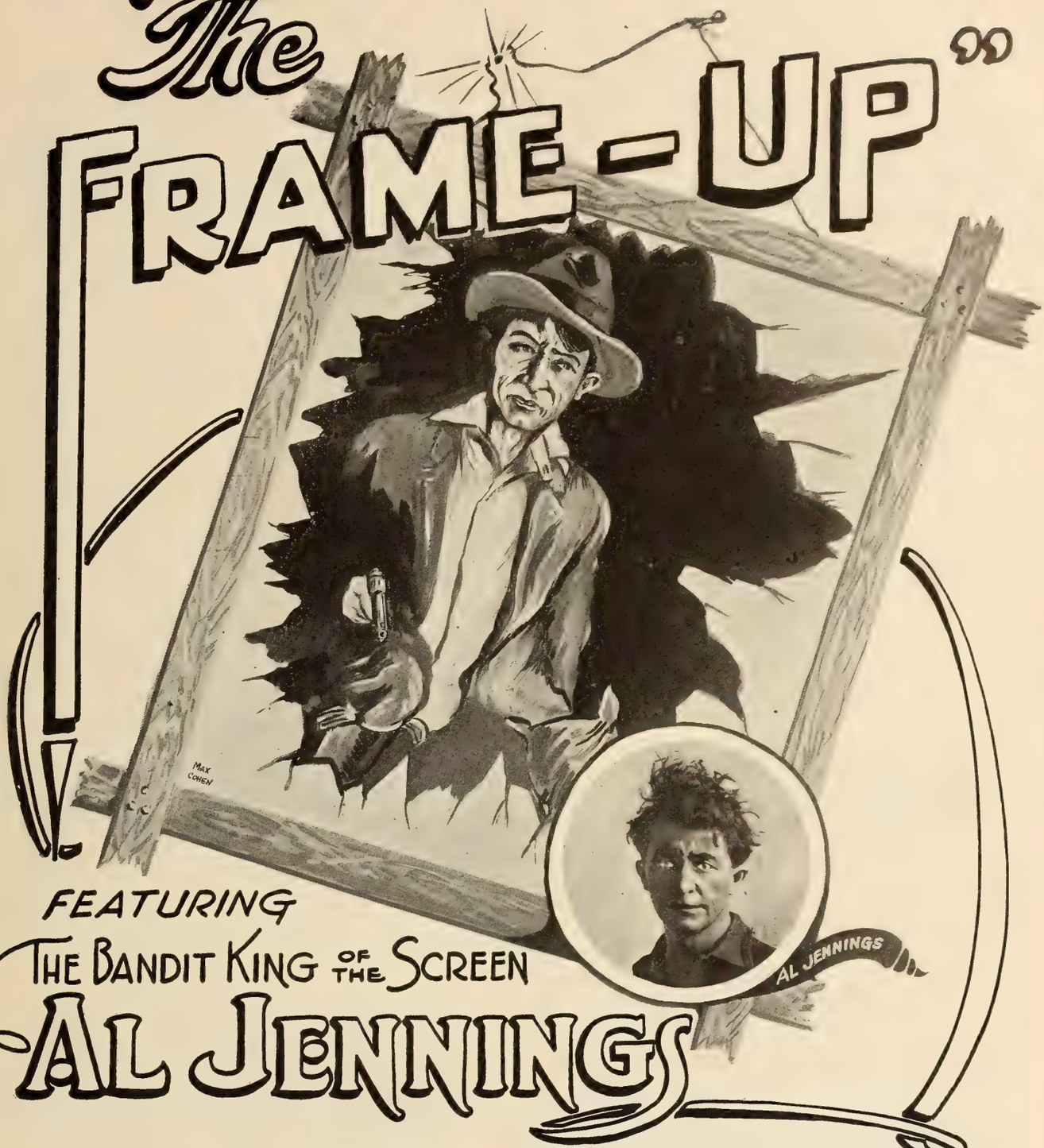
TO SAVE FILMDOM $1,000,000 EACH MONTH — BOOK SUPER SHORT FEATURES

CAPITAL FILM CO...

EXCHANGES EVERYWHERE

S. L. BARNHARD General Manager..

"The FRAME-UP"



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THE BANDIT KING OF THE SCREEN
AL JENNINGS

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THE FIRST OF THE DARING AL JENNINGS SPECIAL SERIES OF 24 SUPER SHORT FEATURES

CAPITAL FILM CO.

EXCHANGES EVERYWHERE

S. L. BARNHARD General Manager

To all exhibitors:

HARRISON'S REVIEWS BY MAIL

Commencing this week, HARRISON'S EXHIBITOR REVIEWS, which have appeared in MOTION PICTURE NEWS for the past fifteen months, will be published by the undersigned, independently, under the new title HARRISON'S REPORTS. *They will be mailed to subscribers every Saturday at the yearly subscription of* $10.00. Film advertising will *under no consideration be accepted;* this is to remain the permanent policy of the service.

Readers of MOTION PICTURE NEWS are well acquainted with the impartiality, fearlessness and accuracy of these reviews: They have been conducted true to their original conception—with the interests of the exhibitor at heart. Under the new plan, the field opens wider for the serving of these interests.

Not only will the utter independence of these reviews be maintained, but, under the new plan, the following advantages will be had:

(1) Immediate service. Reports by wire if called for.

(2) More direct, personal service. The specific needs of the individual theatre will be catered to.

(3) Market advice—practical, confidential—will be added.

(4) Brief, practical statements—the bare truth at all times—of the picture's value to the exhibitor as seen by an exhibitor who has absolutely no interest to serve but his client's.

For any further details, address:

P. S. HARRISON,
47 West Forty-second Street,
Rooms 553-54,
New York City.

Produced by
HAWORTH

Distributed by
Exhibitors Mutual

Robertson-Cole Company
Controlling World's Rights

BETTER TIMES

Companion Picture to

THE TURN IN THE ROAD

HOYBURN COMPANY

April Fourteenth,
Nineteen Nineteen.

Exhibitors Mutual Corporation,
220 South State Street, Chicago.

Gentlemen:

You know me well enough to realize that I never go out of my way to recommend a picture, unless it was extraordinary merit.

"The Turn in The Road" has all of that and more. It is without a doubt the best picture I have yet seen upon the screen when properly understood and handled.

There is an appeal in this picture to all those people who are tired of dogmatism, formality and creed, and when you remember that more than two-thirds of the people of the United States are not affiliated with any religious society you will appreciate the more readily what I mean. The person who has lost the faith of child-hood because of the narrowness of sectarianism will find a haven of rest in the event underlying the plot of this production. Those who have been jarred loose from their pre-conceived ideas will welcome it. It was a distinct appeal to all modern thinkers who place reason above emotion, and yet recognize that we are naturally emotional.

"The Turn In The Road" is worthy of a long run wherever booked. I only regret that I did not book it for a longer period.

Sincerely,

Sam Atkinson
Managing Director
Hoyburn Theatre.

WALLINGFORD AMUSEMENT CO

Claremont Theatre

BROADWAY - 134TH TO 135TH STREETS

TELEPHONE CONNECTIONS

Exhibitors Mutual Dist. Corp.,
1600 Broadway, New York City.

NEW YORK April 15th, 1919.

Gentlemen:

When I play a picture in my house that pleases my clients in an extraordinary manner I do not like to keep all of the enjoyment to myself. In this case I want to divide it with you.

Your picture "THE TURN IN THE ROAD" which I played last week caused more favorable comment from my patrons than any picture I have run in a long time. It is the kind of picture that causes your patrons to stop and tell you that they are getting what they want. I want to congratulate you, not only upon this picture, but upon the way you are coming in general. Keep it up.

Very truly yours,

Manager.

PALACE THEATRE
R. J. McLEAN MANAGER

5/26/'19

Exhibitors Mutual Dist. Corp.,
Cincinnati, Ohio.

Gentlemen:

I played "The Turn in the Road" last Tuesday and it was the best one we have had since taking over this Theatre.

We were compelled to stop selling tickets ten minutes before the first show started and people stood on the outside for one hour and a half waiting for the second show and we would out long before the first show was over.

It looks to me like you overlooked the value of this feature as we have some features that cost us twice as much and did not go over anything like this one did. I suppose you know I have booked this for a return date June 6 and from all indications it will go better the second than it did the first if I had the room. Any number of our patrons are coming to see it the second time. Any time you have a feature of the caliber of this one count me in.

Wishing you all the success possible, I am,

Yours very truly, R J McLean

A Brentwood Picture
Directed by
KING W. VIDOR

Distributed by
Exhibitors Mutual

Robertson-Cole Company
Controlling World's Rights

Some people know, some think they know, & some are wondering

WHY GERMANY MUST PAY

Story by Maxwell Karger. Scenario by June Mathis & A.S. Le Vino. Directed by Chas. Miller

The answer is in Metro's big, timely, thrilling super picture which is sweeping the country on a tide of success.

See Your Nearest Exchange, and

CASH IN ON IT - with other Exhibitors!

METRO EXCHANGES

Metro Pictures Corp.....146 Marietta St., Atlanta, Ga., Kessnich, C. E.

Metro Pictures Corp. of Eng...60 Church St., Boston, Mass., Hill, M.

Metro Pictures Corp....126 Meadow St., New Haven, Conn.

Metro Pictures Corp.....327 Main St., Buffalo, N. Y., Kahn, H. W.

Metro Pictures Service....5 So. Wabash Ave., Chicago, Ill., Grauman, J. S.

Metro Pictures Service....7th and Main Sts., Cincinnati, O., Bachmeyer, W. C.

Metro Pictures Corp.....404 Sincere Bldg., Cleveland, O., Almy, C. E.

Metro Pictures Corp. of Tex...1924 Commerce St., Dallas, Tex., Bickel, L.

Motion Pictures Corp.....1721 Calif. St., Denver, Colo., Klein, C.

Metro Pictures Corp....51 Elizabeth St., E., Detroit, Mich., Skirboll, W. N.

Metro Pictures Service.....928 Main St., Kansas City, Mo., Haldeman, S. L.

Metro Pictures Corp.....820 S. Olive St., Los Angeles, Cal., Lamb, A. B.

Metro Pictures Corp.....Toy Bldg., Milwaukee, Wis., Conway, H. L.

Metro Pictures Service....Produce Exchange, Minneapolis, Minn., Fischer, A. H.

N. J. Metro Film Service..729 Seventh Ave., New York, N. Y., Jans, H.

Metro Pictures Corp....729 Seventh Ave., New York, N. Y., Klein, J.

Metro Pictures Corp....712 Poydras St., New Orleans, La., Briant, C.

Metro Pictures Corp....127 S. Hudson St., Oklahoma City, Okla., Brink, S.

Metro Pictures Service.....211 S. 13th St., Omaha, Nebr., MacIntyre, S.

Metro Film Exchange..1321 Vine St., Phila., Pa., Lynch, R.

Metro Pictures Service.....1018 Forbes St., Pittsburgh, Pa., Davis, J. E.

Metro Pictures Corp..20 Post Office Pl., Salt Lake City, Utah, Rosenberg, J.

Metro Pictures Corp.....55 Jones St., San Francisco, Calif., Reichert, L.

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Metro Pictures Corp.....3618 Olive St., St. Louis, Mo., Werner, C.

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Regal Films, Ltd.....21 Adelaide St., Toronto, Ont., O'Loghlin, J. P.

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Fewer and Better Pictures

Exhibitors

METRO invites a critical comparison of its announced de luxe pictures based on Broadways greatest stage successes- *with all others.*

All our energies, and all our experience, and all our showmanship will be concentrated on these productions.

They will raise standards, and *bring rich reward* to the Exhibitors of the World.

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METRO- PICTURES CORPORATION

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Remember-
Sept. 1st
Keep
Your Schedule Open

METRO- PICTURES CORPORATION

For SUMMER crowds use attractions that make your patrons forget the heat

Available now for your theatre these box office - sure success productions

Get them NOW

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FILM CORPORATION

ALL STAR CAST REGENERATION
WILLIAM FARNUM in FIGHTING BLOOD
WILLIAM FARNUM in The BROKEN LAW
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BOOK THEM NOW
THEDA BARA in The DARLING of PARIS
VALESKA SURATT in The SOUL OF BROADWAY
The Great
Broken house records have proved their cash value
Playing dates now at all Fox Exchanges
FOX
FILM CORPORATION

Florence
Reed
is scoring a
whirlwind success
in
The Woman Under Oath
'A high calibre drama of great merit'
M.P. NEWS.
2750 United Theatres
by Tribune Productions Inc.

Soon
Dustin Farnum
in a notably novel role of the East & West
A Man's Fight
The Winning of a Woman's love against tremendous odds.
by Tom J. Geraghty
Directed by Thomas N. Heffron.
United Picture Theatres of America
Inc.
J. A. Berst pres.
1600 Broadway, New York.
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Joseph M. Schenck announces that

Constance Talmadge

has finished work on

"A Temperamental Wife"

and

John Emerson and Anita Loos

are now engaged
in cutting and titling
the production for

First National

FIRST NATIONAL EXHIBITORS CIRCUIT

THE SUPREME EFFORT OF A FAMOUS DIRECTOR
THE SENSATIONAL
CHARLES MILLER
SPECIAL PRODUCTION
"A DANGEROUS AFFAIR"
WITH AN ALL-STAR
CAST HEADED BY
HERBERT RAWLINSON
WITH
FLORENCE BILLINGS AND STUART HOLMES
Distributed by
RANK G. HALL
through
Film Clearing ouse, Inc., and Independent Sales Corp.

"Down through the ages have come the Redmonds,– Bold, Adventurous, and Romantic."

With

MR. HERBERT RAWLINSON

— as —

TERRENCE REDMOND

MISS FLORENCE BILLINGS

— as —

DAWN MAYO

MR. STUART HOLMES

— as —

GILBERT RANCE

CONTRIBUTING TO THE POWERFUL APPEAL OF

CHARLES MILLER'S

EXTRAORDINARY OFFERING

"A DANGEROUS AFFAIR"

Distributed by
FRANK G. HALL
through
Film Clearing House, Inc.
and
Independent Sales Corp.

SHERMAN S. KRELLBERG

Announces—
the completion
shortly of a New
Master Mystery
Serial in 15
Episodes

Starring

HELEN HOLMES

Supported by an
All Star Serial Cast

S. L. K. SERIAL CORPORATION
112 West 42nd Street

HELEN HOLMES

Supported by an All Star Cast including:

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Leslie King
Bill Black
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Directed by DONALD MACKENZIE

Fifteen Towering, Crashing, Death defying, Breath-taking Episodes!!

A Whirlwind of Mystery and Romance!

The wild stunts make you gasp!!

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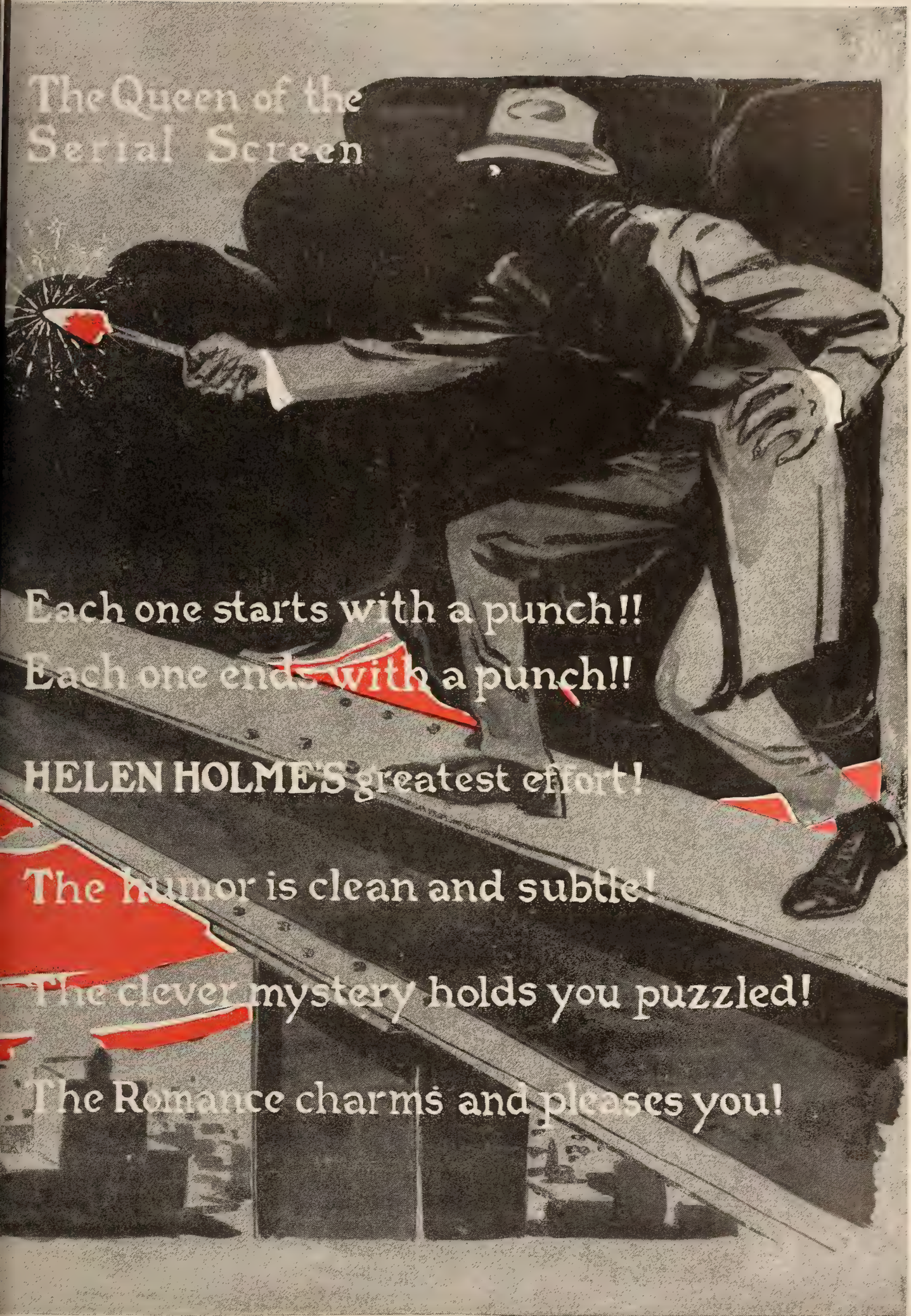
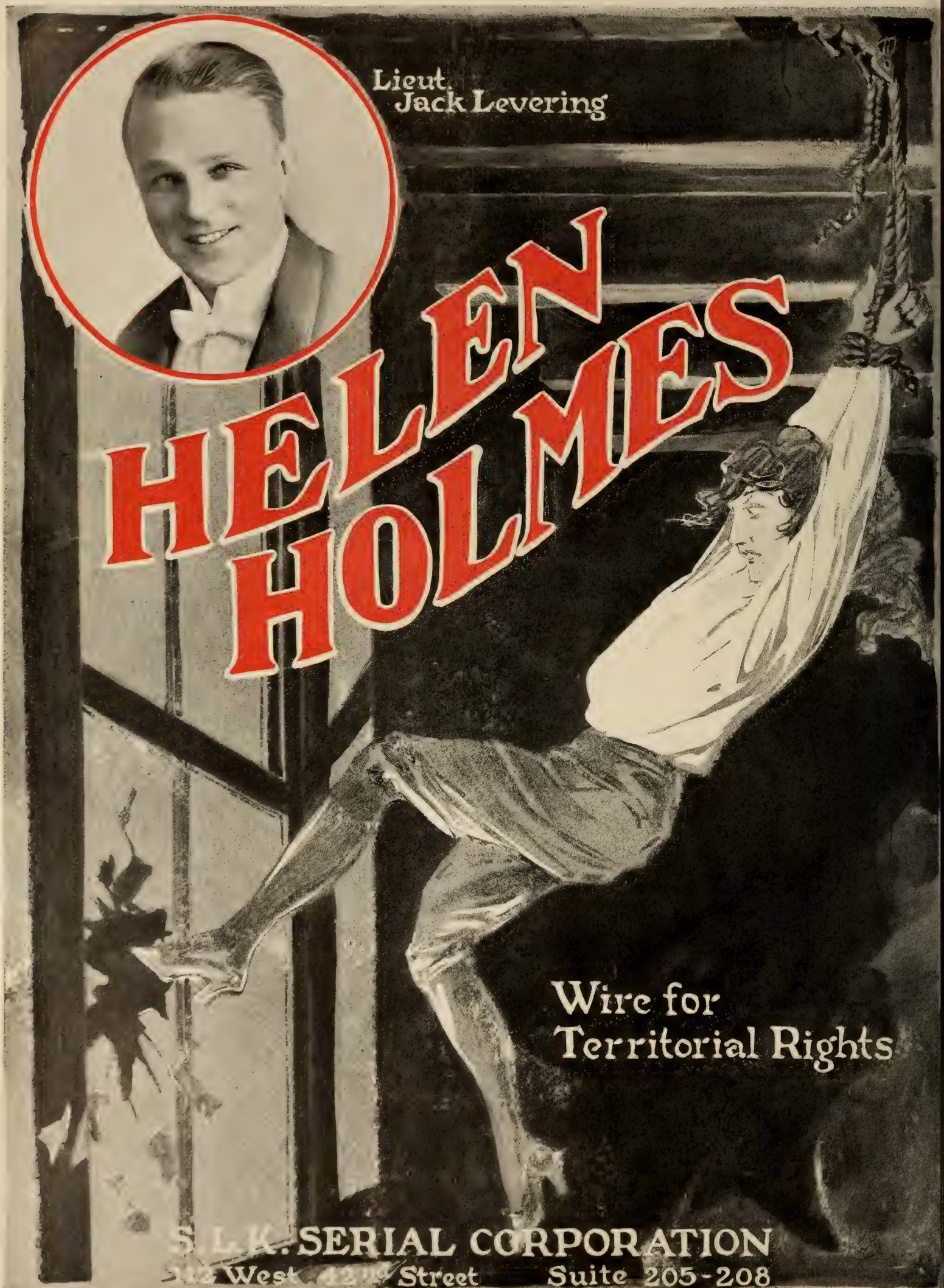

The Queen of the
Serial Screen
Each one starts with a punch!!
Each one ends with a punch!!
HELEN HOLMES greatest effort!
The humor is clean and subtle!
The clever mystery holds you puzzled!
The Romance charms and pleases you!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Jack Levering
HELEN HOLMES
Wire for
Territorial Rights
S. L. K. SERIAL CORPORATION
West 42nd Street Suite 205-208

OVERFLOW

On pages 496, 497, 498, 499 will be found congratulatory messages from theatre men the country over, on the new size of Motion Picture News.

Here are a few more which were crowded from those pages through lack of space.

Joseph Grossman
Standard, Cleveland

" For the issue of June 28th, 1919, the MOTION PICTURE NEWS is to be heartily congratulated by all exhibitors of the country. It has many pages of good clean reading matter, regardless of the pages of advertising matter. Your complete Plan Book on Reviews is certainly a great assistance to all exhibitors, and last, but not least, the advertisers in the NEWS realize that by attractive advertising they are reaching the masses."

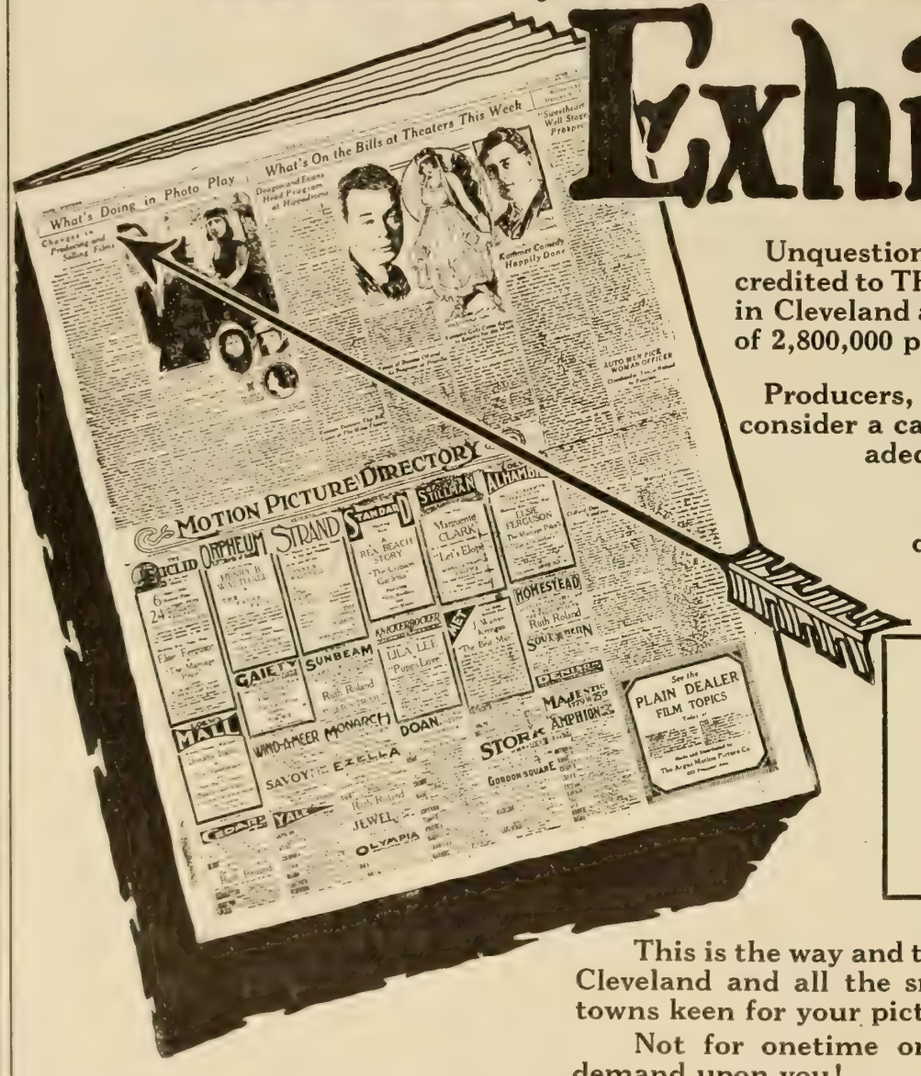
R. B. Wilby
Strand, Montgomery

" Like the soap maker who couldn't improve his soap, but made a better box, you have improved the NEWS the one way possible. The size is fine. But it's the stuff between the covers that has made your paper great. Kindest personal regards."

Morris A. Kashin
New York

" It is with a great deal of interest and satisfaction that I take this opportunity to compliment you on the new form in which the MOTION PICTURE NEWS is being published. To my mind it bespeaks the progressive manner in which your publication has always endeavored to be a leader, and marks a long step forward in the production of a first class motion picture trade journal. Also I am pleased to note that the MOTION PICTURE NEWS has not only increased in size, but also in the quality and manner in which the news of the trade and other matters of interest to exhibitors are presented. Once again compliment you on the progressiveness of your journal."

First —among Cleveland and Northern Ohio Exhibitors



Unquestioned confidence and helpfulness is credited to THE PLAIN DEALER by Exhibitors in Cleveland and Northern Ohio—an audience of 2,800,000 people, rich in pocketbook.

Producers, like all National Advertisers, consider a campaign in THE PLAIN DEALER adequate in itself for this zone.

Special Photo Play pages, every day.

Where they look for Box Office

PROFITS

Every Day and Sunday

This is the way and the one place to keep exhibitors in Cleveland and all the smaller Northern Ohio cities and towns keen for your pictures.

Not for onetime orders, but continuous profitable demand upon you!

Write, ask your advertising agent, or see our special representatives.

The Plain Dealer

168,000 Mornings and 208,000 Sundays

Established 77 years—First Newspaper in Cleveland—Sixth City

SPARKLING AND NEW

SUNBEAM COMEDIES

2 REELS EACH
RELEASED TWO EACH MONTH

FULL OF PEP!
PLEASE EVERYBODY

BRIGHTEN YOUR THEATER

HERE'S ONE OF OUR LATEST
"THE TRIAL BY JURY"

PRODUCED IN THE MOST BEAUTIFUL PARTS OF FLORIDA. OODLES OF PRETTY GIRLS AND FUNNY COMEDIANS, DIRECTED BY GLEN LAMBERT AND BERT TRACY.

"The Trial by Jury" is a daring departure from the old-style comedy, for it carries an audience to the highest pitch of Sensational Melodrama only to dash them into a series of Comedy situations—funny enough to make a jellyfish crack its sides with laughter.

Your patrons will not only hugely enjoy this picture—they will ask for more of its kind, as its humor is subtle enough to tickle their fancy and its production, stamped with the Hallmark of Class.

BOOK THEM NOW AT LEADING

STATE RIGHT EXCHANGES

A FEW TERRITORIES STILL AVAILABLE

WRITE OR WIRE

RELEASED THRU

THE KLUTHO STUDIOS

22 WEST NINTH STREET JACKSONVILLE, FLORIDA

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Robert E. Welsh, Managing Editor. Fred J. Beecroft, Adv. Mgr.

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Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Avenue, New York, N. Y. 'Phone 9360 Bryant.

Chicago Representative, W. M. Hight, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, 618 Wright and Callander Building (Hill at Fourth St.); 'Phone Pico 780. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book. Western Union registered cable address is "Picknews," New York.

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Robert C. Bruce American Scenics

Best Known and Best Loved of Scenic Films Now Playing in America's Finest Theatres

"'Tis Tough to be Tender."
"Tales of the Tall Timber."
"The Wanderer and the Whoozit."
"The River Gray and the River Green."
"The Little High Horse."
"The Restless Three."
"An Essay of the Hills."
"The Wolf of the Tetons."
"Men Met in the Mountains."
"Sundown."
"Tides of Yesterday."
"Before Breakfast."
"The Pale Pack Train."

"Sundown"
—the first scenic picture to play two successive weeks at the Rialto Theatre, on Broadway.

To Be Released During July and August

"Separate Trails."
"Horizon Hunters."
"Nature Hot and Cold."
"Frozen Thrills."
"The Lonesome Pup."
"Scenic Succotash."

Coming Early in September—The Series of 1919-1920—Now in Preparation

BOSTON, MASS. Federal Feature Film Corp.,
CLEVELAND, OHIO. Standard Film Service Co.,
PHILADELPHIA, PA. Electric Theatre Supply Co.,
CHICAGO, ILL. Bee-Hive Exchange,
NEW ORLEANS, LA. First National Exhibitors' Exchange,
LOS ANGELES, CAL. Consolidated Film Corporation,
SAN FRANCISCO, CAL. Consolidated Film Corporation,
DETROIT, MICH. Standard Film Service Co.,
MINNEAPOLIS, MINN. Standard Film Corporation,
SEATTLE, WASH. Greater Feature Co.,
MILWAUKEE, WIS. Bee-Hive Exchange,
INDIANAPOLIS, IND. Bee-Hive Exchange,
BALTIMORE, MD. Baltimore Booking Co.,
KANSAS CITY, MO. Standard Film Corporation,
ST. LOUIS, MO. Standard Film Corporation,
CINCINNATI, OHIO. Standard Film Service Co.,

EDUCATIONAL FILMS CORPORATION OF AMERICA

729 7TH AVENUE NEW YORK, N.Y.

HERE AT LAST

FRANK P. DONOVAN'S

"BULLIN' THE BULLSHEVIKI"

The Biggest, Most Original, Stupendous, Timely Feature Comedy of the Year

FEATURING

MARGUERITE CLAYTON

with

EDWARD ELKAS, LOU MARKS, BILLY RUGE, PATSY DE FOREST, BERNARD SUSS, AND OVER 1,000 PLAYERS

Special Russian towns were built and destroyed, sensational battles were staged. Riots, bomb-throwing Reds, Trotsky, Lenine and Bolshevism are shown up properly in a new, startling, original manner to make you laugh; and there is a little of everything, bathing beauties, cabarets, thrills, and the MOST LAUGHABLE, CLEAN COMEDY SITUATIONS EVER SCREENED.

State Rights Selling—Write, Wire

EFF & EFF PRODUCTIONS, Inc.

145 WEST FORTY-FIFTH STREET

PHONE—BRYANT 6297 NEW YORK CITY

WRITTEN, PRODUCED AND PERSONALLY DIRECTED BY

FRANK P. DONOVAN

M. P. D. A.

(The Original Idea Director)

J. A. BADERACCO

Photographer

©CLB433687 JUL -9 1919

Motion Picture News

VOLUME XX
NUMBER 3

JULY 12
1 9 1 9

Hitting the Pocket Book

¶Just what is the exhibitor attitude toward open booking?

Any impartial student of the business, for the past several years, must have had the firm conviction that the arrival of open booking would be nothing short of an exhibitor millenium.

If there is one thing that exhibitors have been generally protesting against it is the system which has made them contract for pictures they don't want.

And yet, now that open booking looms large upon the horizon, there are a few open protests against it and some unexpressed uneasiness over it.

The silent majority of exhibitors, the very large silent majority, is keeping silent.

If we may speak for this majority we would first separate them into two classes: Those who do and those who do not care whether they have open booking or not.

There are houses which prefer program booking and feel no incentive to change. There will always be such houses; and in this connection we might remark that it has never been the good principles and good product of the program system which exhibitors in general have objected to, but rather its flagrant abuses.

Then there are the exhibitors who are keen about the selection of their pictures, who want to pick them one by one. These comprise not merely the large theatres in the large centres but many a small house in an isolated district.

Speaking for these many theatres, we feel sure that they look forward to open booking as a business opportunity long coveted.

Some uneasiness may exist. In wanting open booking they want just that and not a camouflaged article; and they don't want it used as an unfair leverage against them—especially in the matter of rental prices.

This business has grown old enough to know that the producer and his exhibitor's interests are identical.

Any producer who "gyps" his exhibitor is only "gyping" himself.

Producers *will* flourish through their dealer's—the exhibitor's—prosperity—and they know it.

They will not book one picture here and another there for purely selfish and shortsighted interests. They are not going to play one house against another. They are not going to ask ruinous rentals.

They are going to *protect* their exhibitors—and, thereby, *themselves.*

On the other hand the exhibitor must realize the following facts:

First, there are no settled standards of price in this business.

Advertising, *good* advertising, of the show, proves right along its remarkable effect upon gross receipts.

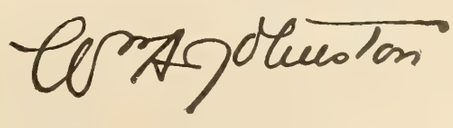
And advertising—*and here is the point*—is going to be the biggest factor in open booking. Once the exhibitor has selected his picture it is up to him to advertise it for all its worth—else the other fellow will be able to get more out of it.

And in this *new* advertising situation, it seems only fair that the manufacturer who delivers a good picture should get his share of the *new* and increased earnings—*provided* he also does his share in helping the exhibitor advertise it,—and his share here is a big and pressing one.

Open booking, we have said, is here anyway.

It is here because it is fundamentally correct and proper. It was bound to come—in time. Nothing could stop it.

Open booking is modern merchandising and its bulls'-eye is advertising.



Speaking Editorially

Advertising on the Screen

WE are in receipt of a letter from an Ohio exhibitor, Carl F. Miller, of the Strand, Fremont, on the subject of advertising on the motion picture screen.

The writer declares, "This week and also last ewek we were in receipt of letters from one of the big producing companies in which they enclosed contracts for pictures which we were to get free provided we would agree to run them. We have found that both of the pictures offered us were reels advertising some product. . . . This producer was very careful to avoid telling us that these were advertising reels."

In the further course of the letter Mr. Miller registers two complaints against screen advertising. "In the first place," he declares, "we do not believe that any first class house can afford to display advertising on their screens as that is certainly not what their patrons are paying to see.

"In the second place we do not think it is playing fair with the second or third grade houses when they are asked to donate the use of their screens gratis."

Motion Picture News has on many occasions in the past four years expressed its opinion concerning screen advertising. It has taken the stand that the day will surely come when advertising pictures will be an important factor in the industry.

But we have also contended that this day will not come until the advertising subject measures up in entertaining value with the average photoplay, just as magazine advertising carries practically as much interest to the reader as the editorial contents.

And we have also contended with equal force that when this day comes that finds the advertising picture an established factor the exhibitor will sell his screen space and receive equitable payment for it just as the publisher now sells his magazine space.

The development of the screen to more closely parallel the publishing business will not come through slip-shod industrials nor distribution methods that consist merely of efforts to "slip something over" on the exhibitor.

That day is passing.

One indication of this is found in the fact that the subject of which Mr. Miller writes was offered to him free. The day is not far distant when advertising subjects found their way into some of the better known programs at regular rentals.

Cincinnati and the Trade Rules

THE Cincinnati correspondent who told Motion Picture News that exhibitors in that exchange territory were completely satisfied with the rules recently adopted by the Cincinnati Exchange Managers' Association is no longer connected with this publication.

That is sufficient evidence of the attitude of Motion Picture News.

Motion Picture News is the only trade publication which has taken a flat-footed editorial stand in opposition to the "Trade Rules." The Cincinnati story was published under the impression that the rules adopted there were of a different and more satisfying character.

Our attitude still remains as expressed in the editorial, "Trade Rules and Raid Rules," appearing in the July 28th issue.

Remember the Old Days?

DO you remember the days, about four or five years ago, when it was a simple matter to find people who believed that the serial craze was due for an early death?

Each serial that was issued was proclaimed by the "wise experts" as the last. "People are tiring of them," they said.

Turn to the news columns of this issue and read of the expansion of Pathe's serial plans for next season. The number of the serials, the quality of the stories and the production forces add but one more laugh to the many we all have on ourselves for some of the ideas we entertained five years ago.

Grafting on the Government

THE Congressional committee investigating the conduct of the War Department during the conflict just ended has hopefully shot an arrow into the air by allowing a story to reach the newspapers that its searchers are hot on he trial of film grafters cooperating with government departments.

About the most concrete statement yet forthcoming from the committee concerns the use of government agencies to distribute private advertising subjects.

To the man sitting at some distance from the political maelstrom it does not seem that this is the right track.

Advertising films have a right to the use of Governmental agencies— as strong as the right of the farmer to plentous free services, or the Congressman to his franking privilege. Any business man can tell the committee that the Bureau of Economics is doing a valuable work for American industry in the dissemination of industrial subjects.

But if this statement is merely a "smoke screen," and the committee is really going deeper into the search for graft it will carry the best wishes of the motion picturfe industry.

For the picture industry will emerge from an investigation with clean linen.

But if rumorists and gossip mongers are to be credited the same cannot be hoped for official and near-official Washington.

The Pot of Gold

EXACTLY why any sort of connection in the motion picture industry is still looked upon—to the outsider—as the stepping stone to great wealth, is hard to determine. Wide press agentry of fabulous fortunes made, and enormous salaries paid in the business, has given the fallacism impetus. Human foiable in the shape of constant search for, and belief that there is a way of attaining fortune without equible endeavor, has done its part.

Each week's list of incorporations granted for one thing or another, seems longer than its predecessor. Just as, perhaps, each week's list of men who failed in stock gambling, or through roseate ventures built on visionary foundations, is more extended than the last.

The fortunes made are well known to everyone. The failures —and they are in the majority—are not known. They do not come within the realm of press agentry.

This world has been reaching for its pot of gold, Peace, for upward of five years. One hundred million fell by the trail before the intrepid survivors grasped thei rtreasure.

There are fortunes still to be made in motion pictures. There is scarcely a limit to the number who may make their name a byword as a success in world's battle.

The rainbow of endeavor, however, cannot be spanned by a quick, effortless jump.

The Author's Day Is Here

THE outstanding fact of the elaborate Goldwyn announcement this week is the stress laid on the proper recognition of the author and director.

Of course this emphasis is to a great extent repetition of what Mr. Goldwyn and others have been declaring for some weeks past but with the weight of a "Policy Announcement" added to it the statements take on interest.

It is certainly a most ambitious and elaborate program that Mr. Goldwyn has laid down, and it is also an able and well equipped organization that he counts on to "carry through."

Dealing in Personalities

AS we meander merrily to press we have the sneaking idea that enough news to get out an extra edition is going to break before this lengthy week-end is over.

It started out that way Thursday morning. William Fox came to bat with the William Fox story that we hinted at last week. With Pearl White and William Russell as new additions to his string the indications are that Bill Fox is not going to be caught napping in the mad scramble for business that this Fall will bring.

Close on the heels of the Fox story Thursday morning brought a big one in the confirmation from Paramount of the rumors that they would form affiliations with the speaking stage. And the mere mention of the name Frohman tells the class of these affiliations. Adolph Zukor, producer for stage and screen, it reads now.

How many years will it be before our picture magnates are the largest producers of stage plays, the greatest publishers of novels, in control of the song field, and setting a new pace in the newspaper syndicate field?

If the present speed keeps up we are here to say that it won't be years. We think we know men who will make it months.

Speaking of film men's expansion into all branches of publishing this year, and the development that has come about in the picture world should give W. R. Hearst and C. F. Zittel the biggest opportunity they have yet had. We haven't heard much about Cosmopolitan Productions lately—probably too busy working to talk—but we'll keep an eye on them in the Fall scramble.

AMONG the news items that may sneak up and break on us just after the book has gone to press is one we have been awaiting from the neighborhood of 1600 Broadway for many weeks. Concerns a new distributing organization with a number of old faces. Will surely stir things up by coming into the game just when all the magnates have decided that the cards are dealt and it is time to start playing the hand.

Speaking of this possible story reminds us that the Clara Kimball Young announcement is long overdue. About the time all the distributing organizations are ready to shoot there should be one or two big splashes in the state right field. Based on the belief that open booking will help the independent and the fact that the state right market is coming to life even now. As F. O. Nielsen, of Chicago, told us during the week, "If you have a $100,000 production you can sell it as quick as talking; if you have thirty thousand dollar picture you may as well shelve it."

Among the exhibitors we met during the wek were Br'er Gintz, of Wilmington, Gene Clark, of Natchez, Mississippi, and Gaston Dureau, of the Saenger forces. These hectic open booking days and rumors of producr-theatre affiliations have the exhibitors of the country flocking to New York with increasing regularity. You could book fifty per cent. on any feature without leaving Broadway.

THAT subject of booking reminds us of something. If you were able to sign a week's booking with each of the exhibitors whose names appears on pages 496, 497, 498 and 499 of this week's MOTION PICTURE NEWS you would have productions cost back on any feature—no matter how big.

And each one of these names was signed to a telegram of congratulation to MOTION PICTURE NEWS on the new enlarged size. Isn't that enough to make a perfect day for any trade paper editor?

Last week we told you what New York thought of the new size. This week the verdict is *from the field.* And it's unanimous. Need any more be said?

There comes a rumor to our desk that the S. A. Lynch Enterprises are going as far afield as Oklahoma. Growing, ever growing. We haven't any further details, which we regret. For if there is one sure way to make a Southern exhibitor happy it is to tell him something about S. A. Lynch. If we were a Secret Service operator we could earn a decent year's salary dishing up information about the future plans and intentions of S. A. Lynch for Southern exhibitors.

TWO important news stories broke out in the field this week. One concerns the passage of the Pennsylvania bill calling on the producers and distributors to put up cash security for all advance deposits they hold in that State.

If the bill receives the Governor's signature there will be some tall happenings in the next few weeks. We imagine some of the companies will prefer to give up the advance deposit practise rather than tie up securities with the State Censor Board. Out at the St. Louis convention Marcus Loew chided exhibitors for introducing such bills, saying that if they spread to all states only one picture organization would be strong enough to continue in business.

Quite a statement—if you think it over from every angle. And to our mind nothing to tell exhibitors who are seeking only the protection of their own interests and care little for the fate of ambitious producers.

The other interesting story from the field tells of the formation of the Northwest exhibitor organization along cooperative lines. Well worth keeping an eye on.

Joe Lee is just one of the many film men who accidentally found it necessary to go to Ohio this week on business. And, of course, it's just as easy to be in Toledo on the Fourth. But Joe went with a clean conscience, for he had just put something over in cabling congratulations in Anita Stewart's name to President Wilson on the signing of the Peace Treaty. Back came a cable of thanks from the Prexy himself.

OUR own photo gallery introduces to you this week the industry's most informal and nonchalant magnate. W. E. Atkinson, general manager Metro, is the same friendly looking person any day you meet him that he looks in the photo on this page.

Which is probably the external evidence of the reason why everyone who meets Br'er Atkinson goes on saying a good word. We have heard so many of them that we took it on ourselves to get this photo for our gallery this week.

While on the subject of Metro let us convey a couple of tons of good wishes to Jack Meador, efficiently carrying on the publicity and advertising efforts of that organization. You've got a great big rooting section boosting for you, Jack.

Harry Poppe, the Rolfe publicity and advertiseing expert, who has been postponing an operation until business conditions slowed up a bit, is now in St. Mary's Hospital. We understand that the operation is only a slight one. Here's hoping to see you back on the Rialto soon, Harry. And you'd better hurry because the market is waiting for that female Tarzan picture with its corking opportunities for exploitation.

FRANK HALL just keeps on going at a fast pace with never a let-up. His latest trick is to secure the rights to the Willard-Dempsey pictures. From indications we think his whole organization journeyed to Toledo this week to take the pictures.

Joe Kelley travelled along. Harry Diggs is out in Toledo. From six to eight camera men are on the job. Looks as though it is going to be done right.

Moral: "Beware the Sucker!"

Being the Fable of the Wise Guy Who Unloaded a Dying Arcade on an Ambitious Young Man and the Fate That Ambition Leads To

SUCKERS come and Suckers go in the picture business—but once upon a time there was a Sucker who came, then saw, and conquered. Which is not at all according to the Hoyle of Suckerdom.

So we are going to tell you the tale of this particular Sucker—as an inspiration to some of *us*, and as a warning to some of *you*. You never can tell what an Enraged Sucker will do.

This particular member of the species happened to be in the Clothing Business—with the Knickerbocker Sponging Company, on the lower East Side of New York. He was pretty successful, too—and Ambitious. One day a Friend pointed out to him the amount of Money that appeared to be rolling in the doors of a certain penny arcade in Brooklyn.

The Sucker showed Interest. This was a signal to the proprietor of the arcade to get out his fishing rod, tackle and Sucker Bait.

"Why, this place is bringing in so much Money," he said, "That I am thinking of selling it just so that I can go away and catch up on Spending. I might even sell it to you—you look like a bright young man. To tell the truth, though, I don't care much whether I sell it or not. If you were anxious I might consent."

The Sucker decided to Investigate.

They always do.

So for three days the Sucker haunted nearby corners and other vantage points. He watched with Bulging Eyes as the Crowds streamed into the arcade. There were no Dull Hours for this arcade and in the evening there were Near Riots of Palpitating Patrons seeking to rid themselves of Itching Pennies.

The Sucker fell.

They always do.

He almost begged the proprietor of the arcade to go off to Palm Beach and enjoy his Wealth. The proprietor hesitated—not more than half a second—and consented.

The Sucker left the Clothing Business and entered the Moving Picture Game.

He had some worries about whether he would be able to handle the Crowds that stormed the arcade, but he determined to Do or Die.

And then the Sad Awakening.

We could give you the Details—the Local Color—the Heart Interest.

But we'll save you that—and get to the Point.

The Mad Mob that had been pouring into the arcade during the three days that the Sucker watched was on the Payroll! They were all Working for the proprietor, having been slipped Plenteous Gobs of Pennies to spend in the arcade. They were a Bluff, a Fraud, a Deceit.

Here Is Where Our Ambitious Young Man Got His Start—Paying the Rent on the Second Floor of 116 East Fourteenth Street

And here the story of most Suckers ends. From the Sad Awakening they go to the Bitter End.

But not this "Sucker."

He was One in a Million.

He is One in a Million.

He was—and is—William Fox!

He just buckled down to the job and decided that out of a Humbug he would make a Real Thing. He started making a Regular Place out of the Compo Board Set.

And, Gosh Blame Us—*he did it!*

Before many months he had two other Gold Mines. And the Chain was being operated from Offices—though these latter consisted solely of Desk Room at 24 Union Square.

He was no longer a Sucker—now he was a "Showman." And though we hate to jump ahead of our Thrilling Story—we are here to say now that he is today the Showman Par Excellence of the Fillum Game.

Getting back to our History—the period is about 1905—the Chain was at this time augmented by the leasing of the Dewey Theatre on Fourteenth Street and the Gotham on 125th Street. With deals like this our Young Hero was beginning to Create a Stir.

Then he Capped the Climax by branching from the theatre into the distributing end, He organized the Greater New York Film Rental Company, with offices at 116 West Fourteenth Street.

Thus was the Nemesis of General Fillum born unto this earth!

Greater New York spread from the Big City out through the East giving to Independent Exhibitors—or Outlaws, if you were on the inside—the one and two-reel masterpieces of the Balboa Company, the Great Northern Company, and other Pioneers.

The Story from then on is so much a Steps to Success recital, so much a Steady Climb to Commanding Affluence that we can almost let the Press Agent tell it to you. Even that Hardy Animal can't overflow it with Untamed Adjectives nor give it Too Much Color. Because the Story is the Goods.

In fact we think we will let The Other Fellow tell you the rest of the Tale of the Sucker who Swallowed the Bait, Hook, Line, Rod, and Fisherman. Here he goes:

Mr. Fox organized the Box Office Attraction Company for the purpose of producing his own pictures. But before he produced a single foot of film he formed a selling organization that covered the principal cities of the country. While he made preparations for producing his own photoplays he also continued distributing film produced by other companies.

The office of the Box Office Attraction Company occupied part of the fifth floor of the building at 130 West 46th Street, most of which building is now occupied by the Fox Film Corporation.

Associated in the direction of the first picture produced by Mr. Fox was J. Gordon Edwards, then stage director of Mr. Fox's dramatic stock company at the Academy of Music. Mr. Edwards has been with Mr. Fox ever since, and has staged some two score motion picture productions, including such big film spectacle dramas as "Twelve of the Night" and "The Lone Star Ranger."

At that time Mr. Fox had only one company of players. The first picture was staged at the Eclair studio in Fort Lee, N. J. Later pictures were made at Scott's Farm on Staten Island and in a studio in Jersey City.

After a few pictures had been produced it became apparent that the existing organization was not based on sufficiently comprehensive lines to permit the development that seemed assured. In consequence the Fox Corporation absorbed the business of the Box Office Attraction Company and began immediately to produce on a much larger scale. Mr. Fox purchased the Eclair studio, organized new companies, engaged additional stars and popular leading players, and gave notice, by aggressiveness if not by words, that he was in the producing business on a big scale.

He made himself more and more a power in the industry. One studio became alto-

Here Is Almost the First Action Photo of One of New York's Fillum Buildings—Our Ambitious Young Man Now Uses More Than Half of This Structure Solely for His Main Offices

gether inadequate for his purpose. Others were bought. More companies were organized. More stars were engaged. Additional office space was taken in the building at 130 West 46th Street. New branch offices were established in this country. Canada was invaded, then South America, Australia, New Zealand and Cuba; and when the great war burst on the continent of Europe immediate advantage was taken of non-production there for the establishment of a chain of Fox branch offices centering at London and Paris.

Having purchased or leased a number of studios in the East, Mr. Fox now established a production plant at Hollywood, California, being attracted there by the extraordinary facilities which that section affords for the filming of pictures. The Fox Hollywood plant was one of the largest studio plants on the Pacific Coast, covering several acres. Despite its size, it was not large enough to meet the growing demands placed upon it by the increasing business of the Fox Film Corporation. Since it was laid out in 1916, the studio and laboratory facilities have been increased several times by the purchase of adjoining tracts and the erection of additional buildings.

This Spring, Mr. Fox, in company with Mr. Sheehan, spent several weeks in Europe establishing ten new exchanges and preparing for the opening and operation of studios and laboratories in England and France. The branch office organization of the Fox Corporation now literally covers the civilized world, with the exception of Germany, Austria and Hungary. There are twenty-three branches operated in the United States under the immediate supervision of Herman Robbins, assistant general manager of the company, and six district managers working under his direction. In Canada there are six branch offices, in Great Britain nine, in Scandinavia and Russia two, in Australia five, in New Zealand one, in Cuba one, in South America six, and on the continent of Europe ten—making a total of sixty-three branches. Many of these are quartered in buildings owned by the Fox Film Corporation, and all are operated as an integral part of the Fox organization.

With the opening of the new $2,500,000 William Fox Building in New York City and the completion of plans for work abroad, the Fox Film Corporation will have its extensive business centralized in two immense plants—one in the East and one on the Pacific Coast—with supplementary plants in England and on the European continent. The New York plant is not to effect a reduction of the work in California, or modify the plans for European production.

Clip This Out

Some Day You'll Want to Quote a Clergyman on the Motion Pictures

"ONE of the most effective ways to combat the spread of Bolshevism is the movie," said the Rev. Robert J. MacAlpine, pastor of the Central Presbyterian Church, of Buffalo, one of the most influential in the city, in the course of a sermon on the subject.

"There are many ways of educating the public," said Mr. MacAlpine, "for example the press, the pulpit, the platform and the schoolroom. But by far the most effective means is the movies. Every day it reaches 10,000,000 of our population. The moving picture theatre should, therefore, be used by our government, federal, state and city, to bring systematically before our citizens the genius and benefits of American democracy.

"This is our biggest and best avenue for genuine Americanization. A four-minute Americanizing speech should be made in every movie theatre in the land at least once a week. Every movie manager and audience would welcome it. Think of the effect in Buffalo alone in reaching in this manner every week 50,000 of our citizens with such a propaganda. Our city department of public welfare could do nothing more genuinely timely and far-reaching than to lead the other cities of the nation in such a needed movement."

A Loop-Hole in Raised Admission Tax

THE Bureau of Internal Revenue has further defined regulations governing the tax on admissions to places of amusement, pertinent points raised on which, with the rulings, were published in MOTION PICTURE NEWS in its issues of June 28 and July 5.

A specific example which will enlighten exhibitors and guide them in their admission rates, follows:

"The act imposes a tax of 50 per cent on the price of admissions to places of amusements in excess of the 'regular or established price.' In the case of a theatre the price decided upon by the management before any of the seats are put on sale is the established price. If, however, the management stages a performance which is to run three weeks, sells seats in advance, and, after the second week, decides to increase the price of orchestra chairs for the remaining week from $2 to $2.25 there is a tax of 12½ cents due from the theatre for each ticket sold for $2.25. This tax must be paid by the person selling the ticket and is distinct from and in addition to the tax on the established price of admission—in this instance 20 cents—which must be paid by the purchaser of the ticket."

Left: Harry Ascher
Center: Nathan Ascher
Right: Max Ascher

Shake Hands!

Our Weekly "Get Acquainted" Department

Meet the Boys on the Film Firing Line

THESE are the Ascher brothers three, Nathan, Max and Harry, who guide the destiny of Chicago's greatest chain of exclusive motion picture shrines, that make up one of the largest chains in the world.

Only in 1912 they entered the movie field, and then with twin houses, the Panaroma and President, two of the Southside's first showplaces devoted to the new art. To these initial links, there has since been successively welded the long chain of neighborhood amusement institutions found near the hub of practically every busy community over the north and south sides.

Not only within the city limits is their fast growing chain confining itself. Last year marked the opening of the Ascher Midway theatre at Rockford, one of that city's most pretentious edifices, and now in the course of construction, equally imposing structures are fast taking shape in South Chicago and in Cincinnati, Ohio, to be opened in the fall.

Nathan Ascher, eldest of the brothers, heads the firm, and when the urge of golf or fishing is not too strong, is overseeing the construction of the newest addition to the circuit, or choosing the site where ground shall next be broken.

Ask Max Ascher what is going to put the furrows in his brow, and, unless it's a day when the Sox have had a bad time of it on the diamond, he'll probably say "managing the managers." When not serving in the capacity of the firm's treasurer or occupied with the direction of the Oakland Square theatre, which he manages personally, he finds in this his most strenuous diversion.

And now for Harry Ascher, youngest of the trio. When it is not Harry Ascher, secretary, for as such he serves the firm; or Harry Ascher, manager, as the Metropolitan audiences know him, it is Harry Ascher, censor.

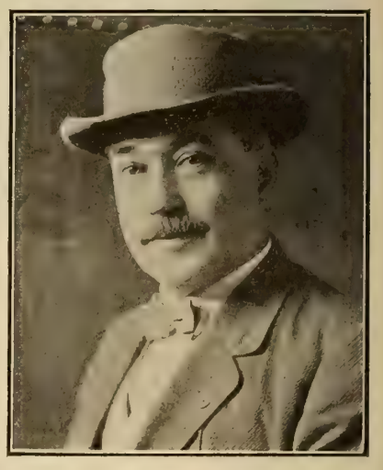
D. J. SHEPHERD, who with George W. Cuff owns the U. S. Palace theatre and the Colonial theatre in Orange, New Jersey, is one of the showmen who took over a house with the "Can't" sign over the lobby and proved that he Could. The Palace was one of those theatres that would never pay—but did as soon as the right man took hold of it.

But Mr. Shepherd was surely equipped for the task. For at the age of seven he started in the amusement game—distributing handbills. Later he achieved the heights of doorkeeper. On up he climbed in the show game until the movies came along when he entered the new art as an operator. Later he did a bit of acting with Famous Players and finally broke into the theatre and running three small houses in Elizabeth first.

L. W. BARCLAY was a newspaper man until 1913, when he started writing advertising for a Johnstown, Pa., house as a side-line. The fillum bug must have hit him hard for he is now managing three houses in that city.

These are the Nemo, Parkview and Grand, owned by the Grand Amusement Company, of which George Panagotacos is president and general manager. The Nemo, the largest of the trio, runs the pick of the big stuff, some of the recent attractions including "Mickey," "Heart of Humanity," "Salome," "The Lion and the Mouse," and "The Unpardonable Sin." The pick of Select and Fox Standards also go into the Nemo.

Conditions at present in the Johnstown territory are not all that they should be, according to Mr. Barclay.



L. H. O'DONNELL, former president of the Indiana Exhibitors League, is well known to MOTION PICTURE NEWS readers as a man who has done some stiff fighting against advance deposits and other problems.

Mr. O'Donnell runs the Grand Opera House and the Theato at Washington, Indiana, the houses being owned by the O'Donnell-Eskridge Amusement Co., of which S. C. Eskridge is treasurer.

Bre'er O'Donnell has been in the picture game since 1910. For over a year now he has been booking independently, showing all First National, Universal, Vitagraph, World, Exhibitors-Mutual and Fox specials. He finds conditions good and the year nineteen-nineteen the best in his experience.

W. W. WATTS—wonder if he ever had a press agent who made it Winning Ways Watts—is running the Vaudette and Gaiety theatres at Springfield, Illinois. He has been an exhibitor since 1906—which is going back some in this game.

Supplying the picture entertainment for a city like Springfield is no easy job. "The city has the reputation of being somewhat of an aristocratic center," declares Mr. Watts. "There are many wealthy people living here, and as it is the state capital that also brings many of the better class to our theaters. Only the finest pictures will draw at the Vaudette and Gaiety, and we don't even get chance for a second breath if the picture is poor. The reaction is quick—business is sure to go way off. And, of course, it goes without saying that *clean pictures* are a necessity for our clientele.

SPLIT REEL STORIES OF INTEREST

What's the Answer?

Will Exhibitors Need National Bank Backing for Advance Deposits Under Open Booking?

Editor Motion Picture News,
New York City.
Dear Sir:

I HAVE just finished reading the editorial page of the June 28th issue of the NEWS and a thought has come to me out of those editorials.

"Trade Rules—and Raid Rules" and "A New Word in the Vocabulary" when combined give rise to a complication.

Taking the latter first—If selective booking is to be the rule, what about the deposit system? How is that to be handled? Will an exhibitor be compelled to place a deposit on each individual picture? How much money will an exhibitor have to have in order to make those deposits? Must an exhibitor be backed by an UNLIMITED AMOUNT OF READY MONEY to be able to make a week, two weeks, month, or two months bookings? In the case of the small town exhibitor, where changes are from daily to two and three a week, where will he be at?

Some may say "Longer Runs," but he cannot do that on everything. He cannot afford to buy pictures all the time that will stand longer runs, because on those he invariably finds it necessary to increase his admission prices. That is one condition that he must keep away from as much as possible.

The rule at present is 25 per cent. of the rental price of the picture must be put up as deposit.

I have in mind one of the so-called Super Pictures which just recently came on the market, and which has been given much publicity in the trade papers. That picture was offered me, in a town of about 7,000, at $500.00, which would necessitate a deposit of $125.00. In order to properly handle that picture, an exhibitor should make his booking from four to six weeks in advance, and then arrange his exploitation in order to get the good of it. He would have $125.00 tied up for the four to six weeks on the one picture alone, in addition to his other pictures.

That brings up the first editorial referred to above. The trade rules and raid rules. And in that I just want to mention the matter of clean business methods which we certainly need, and, in the coming year are going to need more than ever.

Certainly there is going to be a necessity for some revision of the deposit system.

The fall contracts are going to come in right away, and right at a time when every theatre's receipts are at their lowest owing to the summer season.

A Dun or Bradstreet of the film business is absolutely necessary.

Somewhere in this land of freedom there is surely brains enough in "Fifth Industry"

(*Continued on page* 495)

You Must Read
Pages 496, 497, 498, 499

NELSON ARTICLE NEXT WEEK

J. Arthur Nelson's series of articles suggesting a constructive program for the picture industry will be continued next week.

Five Years Ago—

PATHE Daily News is issued from 1 Congress St., Jersey City, and says that exhibitors are meeting with great success in showing the innovation.

Lew Dockstader, world's greatest minstrel, appears in a five-reel feature "Dan," by Hal Reid. Produced by All Star Features. Harry R. Raver, President; Augustus Thomas, director general.

The fourth annual convention of Motion Picture Exhibitors League, scheduled for Dayton, Ohio, for week of July 6-11, is planned by the promoters to be one of the biggest gatherings of exhibitors, exchange men, producers and accessory men ever held. George H. Wiley is Chairman and Managing Director of Special Convention Committee. M. A. Neff is President of the League.

Phillip Smalley and Lois Weber (Mrs. Smalley), have joined the stock company of Bosworth Inc., producers of the Jack London stories.

Pennsylvania exhibitors in state convention at Wilkes-Barre, oppose censorship of films in any form whatever and instruct their delegates to the national convention at Dayton to so report.

On account of the popularity of the longer feature pictures recently invading the market, the tendency of the people is to patronize the larger downtown theatres showing these features in preference to the program of short subjects. In Greater New York nearly three hundred of the smaller theatres have closed their doors on this account.

The New England exhibitors are practically agreed that the admission prices to motion picture theatres will never get to be more than ten cents.

A campaign is on in New Haven to educate the public to patronize the high class ten cent house instead of the nickel establishments.

The Film Renters Protective Association of Philadelphia, composed of exchanges, declare that all their members will refuse to book any house THROUGH the Stanley Booking Corporation.

Cincinnati exhibitors believe that the big six reeler has come to stay.

During the past week three more of the five-cent theatres have passed in Los Angeles. Two others have stepped into the ten cent admission class and are doing nicely.

Amalgamation of the two rival exhibitors' organizations is hoped for by many of the leading delegates to the Dayton convention.

Paramount Pictures Corporation, just organized, and distributors of the productions of Famous Players Film Co., Jesse L. Lasky Feature Play Co., and Bosworth Inc., announce the names of the exchanges handling their product in the eleven territories of the United States.

"Soak 'em Again, Boys!"

So Says This Exhibitor After Reading "This Boy Is Sore"—"Jump on Those Exchanges"

IF I am any judge the "This Boy Is Sore" article in this week's issue is being read with many a hearty "Amen."

I have been an exhibitor eleven years and in that time I have fought for my rights (and been left dead on the field in a majority of the battles) with so many film exchanges that I couldn't remember one per cent of my grievances. For the past few years I have become so used to having exchanges "put things over on me," that about all I do is, write a perfunctory letter or two, pay and let it go. What's the use of wasting your time and spoiling your temper when you know it won't do you any good? The "gyps" are never big enough to make it worth while spending a couple of weeks' time and wearing out a perfectly good typewriter trying to get justice so the best thing to do is to stand for what you get (you won't get anything better somewhere else) and wait for a chance to get even—maybe.

However it seems to me that "This Boy Is Sore" has struck a possibility of remedying matters to some extent at least.

Publicity.

I never thought that any trade paper would have sand enough to take a real rap at the film exchanges.

My hat is off to the NEWS for so doing, and I suggest to exhibitors, that they tell their troubles the same way "This Boy Is Sore" and the writer are doing. We'll have an experience meeting. Don't make your stories too long and don't bother too much about trivial matters. Most of us have enough really serious complaints.

Get this started and maybe some of these "birds" who control the destinies of all the theatres in their territory will begin to sit up and take notice. What do you say, boys?

There is one point on which I don't agree with "This Boy Is Sore." Most exchanges aren't really crooked. The boys around these joints are a lot of incompetent, darn good fellows.

The trouble is this business got started wrong. Every man who has ever been around an exchange knows that nothing ever goes right, no time, no how. It's just slam bang, let her go, telephone ringing, telegrams coming in and nobody giving a darn whether anything is attended to or not. An exchange manager gets so used to having exhibitors kick that trouble rolls off him like water off a duck's back. If it didn't they'd take him to the "bug" house in a week. He takes somebody's word for everything about the place and everybody has an alibi. So the business has come to a point where no exchange ever makes anything good unless they figure they will lose the account and for the past couple of years that has been hard for the reason that every exchange has so much of your money that the exhibitor never has a look in.

There is one thing I know about "This

(*Continued on page* 495)

Northwestern Exhibitors Form a Body

Hold Meeting in Seattle and Form Circuit for Mutual Benefit, and to Book and Buy High Class Attractions in the Open Market

LEADING exhibitors from the Northwestern States, Washington, Oregon, Montana and Idaho, met in convention on June 26 at Seattle, to announce their new organization the Northwest Exhibitors Circuit.

Organized for the purpose of systematically booking and buying of open market special features, its activities will, it is declared by the sponsors, embrace all big state right productions as well as any big productions released by regular exchanges on the open market.

At the morning session by-laws were adopted, officers ratified and the objects of the corporation outlined. Establishment of cooperation and harmony among the various theatres in the second; encouragement of fair and progressive policies, and of closer relations between exhibitors and producers; and hopes of gradually raising the standards of the association are among the ideals of the circuit.

Identical Interests Cited

L. O. Lukan, of Pathe, and George Endert, of Paramount-Artcraft, were among the guests present, representing the Northwest Film Board of Trade.

Mr. Lukan, in a few brief words, called the attention of the members to the importance of the Northwest Film Board of Trade Convention to be held in July, and asked everyone present to give this their hearty support. Mr. Lukan also emphasized the fact that while he had not been informed as to the objects and the working policy of the Circuit, he knew that the Film Board of Trade and the association that was being formed would absolutely work in harmony as their interests were identical.

In the afternoon the Film Review Committee were chosen, consisting of C. E. McKee of Everett, William G. Ripley of Aberdeen, H. C. Lambach of Spokane, Frederick Mercy of Yakima, John Rantz of Bremerton, J. C. Stille of Portland, H. T. Moore of Tacoma, and James Q. Clemmer.

Mr. Clemmer, in a few well chosen remarks, thanked the members for their almost 100 per cent. showing, and then proceeded to outline the plans and policies of the Northwest Exhibitors Circuit, as follows:

"This is one of the most fair plans that has ever been conceived. There is only one member of the Circuit from each town. The watchword of the organization is to be "fairness" and at all times it will be the aim of the Circuit to follow a live and let live policy with both the producers and exchanges as well as among the exhibitors themselves. The distributors and producers, I am sure, will recognize the merits of our proposition. We are ready to do business with them for over 250 booking days simply as exhibitors. We do not anticipate going into the exchange business, but our proposition will enable the exchanges to sell us at one time without the slightest selling expense

"It is a well known fact that the selling expense in these four states is tremendous, due in a great measure to the long railway jumps between towns of any size. As a matter of fact, the selling expense in this territory rarely runs below 35 per cent. It is this high selling expense that has made it almost impossible for Seattle exchanges to do business on a profitable basis, and with the increased cost of production and the "fewer and better pictures," something must be done to eliminate any waste expense that is going on. All the members realize that they must be fair in price. Unless the producer can realize the money that a picture costs he cannot, of course, continue to make big pictures, and this organization wants big pictures and is going to do everything in its power to help to get them."

Officers elected were as follows: James Q. Clemmer, president and treasurer; Frederick Mercy, first vice-president; C. F. Hill, second vice-president; B. W. Bickert, third vice-president; E. C. O'Keefe, fourth vice-president; H. B. Wright, secretary and manager.

The Board of Directors consists of James Q. Clemmer of Seattle; J. C. Stille, Peoples Amusement Company of Portland; H. T. Moore of Tacoma; Frederick Mercy of Yakima; Frank T. Bailey of Butte, Montana; John Rantz of Bremerton; C. F. Hill of Albany, Oregon.

Members of Northwest Exhibitors Circuit, Inc., at first annual convention in Seattle, Wash., June 25

OHIO EXHIBITORS DISPLEASED

EXCEPTION is taken to a statement from a correspondent, published in Motion Picture News in the issue of July 5, to the effect that exhibitors in Ohio territory are pleased with plans of the Associated Film Exchanges of Cincinnati by John Slefert, president, and A. F. Kirzele, secretary of the Miami Valley Exhibitors League.

In a telegram to this office they said:

"One of the rules states that payment must be in the office before the film is shipped. Whoever sent information that exhibitors are pleased with this, deliberately lied. We are not pleased in any way with this ruling. One exchange has already dropped out of the Managers Association because the new ruling put them back further with their accounts than the old way of doing business."

Quinn Holds Second Meeting

Jesse Goldburg Speaks Strongly on Needs of the Producer and Producing

THE second meeting of the Motion Picture Co-operative Association took place at the Hotel Astor on Tuesday July 1, and the folks wto attended heard quite a few things from producer, exhibitor, director and others, which ought to help them bring good results to the film industry.

Great praise should be given Jesse Goldburg of the Frohman Amusement Company for the masterly way in which he put forth the producers viewpoint.

J. A. Quinn, president of the organization was his usual self again and spoke forcefully on the desires and needs of the exhibitor. He said: "I have spent three years studying the conditions in the motion picture business and have come to the conclusion that fifty per cent of those in the game ought to be cleaned out. We have suffered long enough from the "bunk" and "fourflushing" of the "kings of the industry." They are the biggest jokes in the world and should never have been inflicted on the people.

"Money is being burned up on big productions which are expensive to the exhibitor and on which he often loses money. Not four times in four years have I had a winner, while my people were crying for good stuff.

"We should have a committee chosen from the people to view the pictures and put their stamp of approval on them. This is the trade mark we need.

"While directors and producers were flying about in high power cars, I have known exhibitors who could not attend a meeting because they could not afford the small price of the dinner which went with it."

Mrs. E. D. Porter, editor of the Community Motion Picture Bureau, disagreed with Mr. Quinn on a point, saying she believed pictures were better today than ever and that the motion picture as it stands today is a "great commodity, badly abused" and that it should be standardized.

Mr. L. J. Rubenstein, the next speaker, said that so much "circus" publicity is sent to the newspapers that it is insulting to the man at the desk, who has come to regard the producer as a kind of a fool.

Jesse Goldburg said: "It is the hardest thing in the world to get two minds to agree in this industry. There is no more iniquity in the studios than there is outside. You say you want good pictures, educational and instructive. I have striven for them and find they are not the kind that are in demand.

"At a prominent Broadway theatre last week where a picture showing girls in costumes none too high or too low, the box office was broken down the first night and tremendous business was done. And yet you say the public wants good pictures."

Ad Clubs Recognizing Picture Advertising

Motion picture advertising has finally been officially recognized by Ad Clubs. The Pacific Coast convention of Ad Men at Portland, Ore., staged during the big Rose Festival in early June, had a special motion picture exhibit classification, with a handsome silver trophy cup, and the Couche Advertising Service, with its Majestic Theatre (Portland) newspaper display ads, won first prize.

It's the first time a convention of Ad Men in the West has included motion picture advertising in its exhibit schedule, and this section of the exhibit room was one of the most attractive of the big display.

Lynch in Florida?

Rumor says that the S. A. Lynch Enterprises will shortly invade Tampa. Several theatre managers have been approached and tentative offers made for their houses. One manager states that he had the info that if the houses could not be acquired, they would see new houses erected to oppose them.

Pennsylvania Showmen Win and Lose

CONTINUES AS "HOUSE OF SERIALS"

PATHE intends to live up to its title of "The House of Serials." Serials are the predominating note in its announcements regarding the coming season. Serials bigger than ever, more thrilling than ever—eighteen of them, are to come.

Aside from those, and the News Weekly, Pathe remains essentially a distributing corporation. Many feature contributions at hand, and to come, are named. It looks like a big year for Pathe.

Vice-President Brunet's announcement will be found on page 555, with further details on Pages 556, 557, 558 and on Page 500.

Those in charge of the various departments, and explanation of departmental workings, feature page .

Bill Against Child Attendance in School Hours Resurrected and Passed; Measure Requiring Deposit by Exchanges Is Also Approved

IN the final legislative rush, the Pennsylvania lawmakers at their last session passed two bills vitally affecting two ends of the industry in that state.

The exhibitor was dealt a body blow when the Leiby bill, barring children between eight and fourteen years old from attendance at motion picture theatres during school hours unless accompanied by parent or guardian or unless with a written permit from the school teacher, was recalled from the discard and finally adopted.

Independent motion picture exhibitors who had banded together and sent a committee to the Capitol to advocate the passage of the Soffel bill won a victory by its passage.

Boon to Exhibitors

The Soffel bill, the exhibitors say, is designed to protect them against unreasonable financial exactions by film distributors. It was passed in the final rush of legislation with practically no opposition.

The bill requires the licensing of all distributors of films in Pennsylvania and requires the distributors to make certain deposits in money or securities with the State Board of Censors for the protection of the exhibitors, giving that body the power to revoke licenses for violation of the provisions of the measure.

The bill will have, the exhibitors believe, a far-reaching effect and will result in material changes in the methods of business transactions between exhibitors and exchanges in Pennsylvania. At present, exhibitors say, they are required to make heavy advance deposits with the exchanges when they contract for a series of films running for a long period. Often the series runs for a long term of months during which the deposit money is tied up, so far as the exhibitor is concerned, though it is available as "working capital" for the exchange men or distributors.

By requiring, under the terms of the bill, that the exchanges deposit with the board of censors amounts equal to the amounts they require of exhibitors in the form of advance payments on film contracts, the backers of the Soffel bill contend that the exchanges will be deprived of the use of the money and that hereafter there will be no financial advantage to the exchanges to demand the advance deposits and that therefore believe the advance payment plan will be discontinued.

The committee of exhibitors who worked for the passage of this measure was about the only body that came to the 1919 session of the Pennsylvania Legislature to do any serious work in the cause of motion picture legislation. It was composed of Fred J. Herrington, of Pittsburgh, former president of the Motion Picture Exhibitors' League of America, and Henry Poke, J. W. Shearer and Chris Vollmer, also Pittsburgh exhibitors.

The Leiby bill was vigorously opposed by theatre owners as a menace to the business of theatres, and the passage of the measure, after it was defeated previously, was a shock to the exhibitors.

"BIG FOUR" OPENS A CHICAGO OFFICE

CRESSON E. SMITH has opened United Artists Corporation's Chicago distributing depot at 1202 Consumers Building, 220 South State Street, and it is reported that the "Big Four" Chicago office has already been put "on the map" of the Lake Metropolis, with business rushing.

Report Good Foreign Market

Metro's President Cables Enthusiastic Report of Conditions Across the Seas

RICHARD A. ROWLAND, president of Metro Pictures Corporation, who is touring Western and Central Europe in a personal survey of the motion picture situation abroad, has cabled a highly optimistic report of his observations to Harry J. Cohen, recently appointed manager of Metro's foreign department. Mr. Rowland's cablegram was sent from Paris after Metro's chief executive had gone thoroughly over the situation in London from the viewpoint of the producer, the distributor and the exhibitor, and a summary of his conclusions is that Metro's prospects in the foreign market were never so bright as they now are.

So encouraging was his chief's report that Mr. Cohen has decided to join Mr. Rowland abroad, where he will complete with him a tour which is to cover the whole European field from the British Isles to the eastern and southern extremities of Italy. Mr. Cohen, accompanied by his wife, will leave New York for the continent on the steamship Baltic, sailing July 12.

In addition to affording Mr. Rowland the very best first-hand knowledge of European tastes and European wants, his trip, he indicated in his cablegram to Mr. Cohen, is bringing him into personal touch with a great number of foreign manufacturers, distributors and exhibitors who are alive to America's predominancy in the motion picture industry and who, Mr. Rowland has found, are in a most receptive mood toward the newest and best produced here.

And on his part the Metro chief has been able to assure them that the forthcoming Screen Classics, Inc. and Nazimova productions to be distributed by Metro will be up to the very highest artistic standards, with distinct box-office value abroad as well as at home; because of the popularity of the successful plays and novels chosen and the ability of the stars; and because each production will be accompanied by a campaign of exploitation that will extend to the farthest reaches of the civilized world.

Give Exchanges' Views Advance Deposits

The exchange side of the deposit system was aired at the first of the get-together meetings of the Milwaukee F. I. L. M. Club held in that city lately. W. A. Aschmann of Pathe, President of the local association spoke on the relation of the exhibitor to the F. I. L. M. Association, and said in part:

"We in the film business have no merchandise to sell. We have no wares, no actual things, no real or personal property, nothing which can be traded or kept in stock to sell tomorrow if it is not sold today. We are selling time—film time, as it were, and the hour and the day on the calendar for which such sale was made appears but once and that time, that particular hour, that particular day when gone by can never be sold again.

"Since we have nothing but time to sell to the exhibitor and the public pays the exhibitor cash for such time there is no reason on earth why we should be asked to extend credit to anyone regardless of his financial responsibility. This fact has long been established and is conceded by all of the biggest exhibitors in the business and scarcely needs mention here. However, from time to time the theatres change hands and are taken over by men who may have been in the merchandising business for years, some of whom have established an extensive credit rating, others who are entirely irresponsible, and it is only for the benefit of such newcomers in the industry that I feel it necessary to call attention to these well established facts at this late date."

Get Canadian Franchise

Sterling Films, Limited, the new Canadian exchange, announces that it has secured the Canadian franchise for releases of the Film Clearing House and the company will be handling Frank Hall specials, J. Stuart Blackton productions and Rothapfel Unit Programs. The first release, "The House Divided," will be ready for booking shortly.

Film Theft Committee Continues Active

Syracuse has apparently been the trading center in stolen motion picture films, according to statements issued by the Film Theft Committee of the National Association on their investigations into this prevalent evil.

The committee's statement announces that John R. Van Arnam, "arrested two weeks ago in connection with a big theft case was ordered held for the Grand Jury after an examination. A New York broker, Hans Frohman, is also said by the committee to be free on $5,000 bail.

"We are not satisfied with arrests," states the Film Theft Committee. "We do not consider our work done until each case involving a theft is finally disposed of. We will make film stealing a relic of the past if we have to fill the jails with suspects."

Local 306 Holds Annual Election

Local 306, M. P. M. O. Union, held its annual election last Wednesday in Mansion Hall, St. Marks Place, New York City, with the following result:

President, Sam Kaplan; Vice-President, A. Bremmer; Recording and Corresponding Secretary, M. J. Rotker; Financial Secretary, Harry I. Sherman; Treasurer, Joe Hornstein; Sergeant-at-Arms, Dan J. Donahue; New York Business Agent, Sam Goldfarb; Brooklyn Business Agent, Jack Winnick; Trustees: Charles Jawitz, S. Innerfield, Dave Engel; Executive Board: S. M. Suffregan, E. J. Wilson, D. Sheehan and E. T. Stewart.

This will be Sam Kaplan's third term in the president's chair. Others who were reelected were Messrs. Rotker, Sherman, Goldfarb, Jawitz and Wilson.

Loew Starts a Big Expansion in South

E. A. Schiller States Theatre Man Plans One Hundred New Houses by Labor Day at an Expenditure of Millions of Dollars

EXPANSION plans which call for one hundred new theatres and the expenditure of millions of dollars, are under way to bring the name of Marcus Loew forward even more prominently in the theatre and motion picture fields than it now stands.

E. A. Schiller, general representative of the Loew Southern and Southwestern Circuit is authority for the statement. Many of the theatres will be in the South—the same South in which Mr. Loew dropped one hundred thousand dollars establishing his name and houses, and then instructed Mr. Schiller to spend another hundred thousand if necessary to accomplish his end. The second fortune was not needed however, as in Southern territory Mr. Loew's name is now a by-word.

Mr. Schiller in an interview last week told of the plans made. He said:

Up-to-Date Theatres

Within three months work will begin on another theatre building in Birmingham to cost $400,000 to take the place of the present Loew's Bijou building, and we will use the present building for other amusement features which will be decided on later. Two new theatres representing an investment of more than $3,000,000, will be erected in Memphis by the Loew amusement interests. The first will be known as Loew's Metropolitan and will be located on South Main Street, with a seating capacity of 3,750. The second will be Loew's Palace on Union avenue, just west of Main street, with a seating capacity of 3,000. The Palace will be a movie theatre. The Metropolitan will replace the Lyceum, now leased by the Loew interests. Road shows will then be staged at the Lyceum as in the past. Both of the new structures will represent the last word in theatre construction being equipped with all modern conveniences. Marcus Loew intends to spend $100,000 in remodeling the Garden Theatre, Kansas City, Mo., for vaudeville and pictures, retaining Loew's Empress which is now in operation. There will be installed a $25,000 pipe organ, which will be the finest theatrical organ in Kansas City. Negotiations are under way for the erection in the downtown district of St. Louis, Mo., of a $1,000,000 theatre.

"The Loew interests already comprise two hundred theatres in various cities of the east and south, and having established himself in that field, Mr. Loew is now turning his attention to the west and southwest. Beginning next season, the Southern and Southwestern Circuit will include Richmond, Va., Chattanooga, Nashville and Memphis, Tenn., Atlanta and Augusta, Ga., Birmingham, Ala., New Orleans, La., Houston, San Antonio, Dallas, Waco, and Fort Worth, Texas, Oklahoma City and Tulsa, Oklahoma, Kansas City and St. Louis, Mo.

"Marcus Loew has completed the largest real estate deal ever transacted in Indianapolis,—the leasing of almost a quarter of a square of property in the heart of the business district of Indianapolis—and will erect a vaudeville theatre which will seat 3,000 people, and an office building.

Adler Heads Realart's New York Exchange

Lester W. Adler has been appointed manager of the New York Exchange for Realart Pictures Corporation and began his new duties July 1st.

Mr. Adler is well known in the profession, having been identified with the selling end of the business for the past ten years. He started selling motion picture supplies for Harry Mackay, Inc., ten years ago. Later he went into business for himself as an exhibitor in Brooklyn, after which he branched out on his own account and traveled over the country handling motion picture specials which were exhibited at various theatres. He then signed with the World Film Corporation as a salesman and was soon advanced from that position as assistant manager of the New York Exchange. Later he was made manager of the New York office for the World handling the northern New Jersey territory. From this position he went to Select Pictures as New York office manager where he has remained until the present.

Hughes "Loaned" to Young

Clara Kimball Young is reported to have been so impressed with the screen career of Gareth Hughes, the youthful star of Tyrad Productions, Inc., that she "borrowed" him to become her leading man for six weeks in her forthcoming production.

GOLDWYN SPEAKS TO EXHIBITORS

THE long awaited announcement from the Goldwyn offices was made the past week. Full details will be found in another section of Motion Picture News.

Every production is to be Strictly on merit. The appeal is made to the exhibitor.

Samuel Goldwyn, Rex Beach, Hugo Ballin, J. G. Hawks and others talk plainly to you about their plans and hopes. The trend of opinion is always toward the big story by a big author, produced in a big way, and released on a fair system.

You will find Mr. Goldwyn's General Policy statement on page 535.

Hugo Ballin makes assertions and predictions on page 536.

Rex Beach speaks for Eminent Authors on page 537.

J. G. Hawks, Scenario Chief, has a statement on page 538.

Big Foreign Film Invasion

Newly Formed Concern to Invade Market; Handle 50,000,000 Feet of Film

COINCIDENT with the announcement of the signing of the final papers of the Peace Treaty comes the statement that an American organization of film men are ready to invade Germany, Austria, Hungary, Czecho-Slovak, Jugo-Slovak and other Balkan states, as well as Poland and Russia with 50,000,000 feet of American made motion pictures. The new corporation which was formed in New York recently carries the incorporate name of "The Atlantic Cinema Corporation" and the officers are Benj. Blumenthal, who was formerly a member of the Import and Export Company, as president; William M. Vogel, the exporter of Chaplin films, vice president and treasurer and Samuel S. Rachmann, secretary.

The president of the corporation is at present in Copenhagen, Denmark, completing the shipping arrangements for the placing of the American product across the borders of Germany as soon as the country is opened up. The shipments to the former neutral coutries are already under way.

Although the company has been in existence a very short time they have placed contracts with American manufacturers of motion pictures for a great quantity of the output that has been made here in the last four years. They have secured the entire program of releases that were made by the Triangle Company since 1915. This includes about 400 five and six reel features. In addition they have contracted for the entire output of Goldwyn, Select and Selznick.

Of the five reel productions alone their contracts call for more than 1,000 subjects which are ready at present, and as from five to eight prints of each subject will be used in the countries for exhibition purposes the figures of 50,000,000 feet of film for the initial invasion are conservative.

The company has also contracted for all of Charles Chaplin comedies that have been made and released by that star while he was with the Mutual and for his later releases through the First National Exhibitors' Circuit.

The offices of the Atlantic Cinema Corporation are located in the Longacre Building.

Aim to Eliminate Prejudice of Churches

A special committee representing the National Association of the Motion Picture Industry will attend the convention on motion pictures for church workers at Columbus, Ohio, which is scheduled for Tuesday, July 8th, in conjunction with the Methodist Centenary Celebration, now in progress in that city. The Executive Committee has designated the following to represent the industry upon this occasion: President William A. Brady; Walter W. Irwin, Chairman of the Executive Committee; Gabriel L. Hess, Chairman of the Censorship Committee; J. Robert Rubin and John C. Flinn of the Censorship Committee and Frederick H. Elliott, Executive Secretary.

As the result of many weeks of cooperation between the producing and distributing members of the National Association and the Methodist Minute Men, hundreds of reels of films including features, comedies, weeklies, serials, scenics, historials and dramatic and spectacular specials have been shipped to Columbus for exhibition in the three specially constructed theatres, including the Coliseum, seating 10,000 people, which is equipped with the largest screen ever erected.

Manie Gottlieb Arrives

After an absence of nineteen months in the service of the United States in foreign fields, Manie Gottlieb arrived back in New York City June 26. He will be mustered out at Camp Dodge, Iowa, and then visit his home in Minneapolis.

Mr. Gottlieb was general manager of the Favorite Feature Film Company of Minneapolis before this country entered the war. He visited England, France, Germany and also Italy.

A. Zukor Acquires Theatrical Interests

Look Out for $100 Fines

MOTION PICTURE NEWS is informed that many exhibitors are encountering /100 fines through failure to observe one feature of the Revenue Tax law.

This is the section requiring that the name of the theatre, price of admission, war tax, and total charge be printed on all tickets.

We have frequently brought this section to the attention of Exhibitors.

Revenue officers in many sections are enforcing it strictly.

Be careful

Charles Frohman, Inc., Merged; Big Theatre Season Planned; Best Stage Works to Be Filmed and Screen Classics to Be Dramatized

ACQUISITION of the Charles Frohman, Inc., interests marks the entry into the legitimate field of Famous Players-Lasky and at the same time indicates a further expansion of its motion picture activities.

Arrangements in the transaction were completed July 2 by Alf Hayman, treasurer and general manager of Charles Frohman, Inc., and Adolph Zukor, president of F. P.-Lasky. Hayman will remain as executive head of the theatrical enterprises.

While this expansion of the motion picture concern was not entirely unexpected, it came as a surprise to some. The amalgamation of interests means that F. P.-Lasky will be able to draw upon the best of the Frohman theatrical attractions for film production, while, similarly, the firm's best screen subjects will be presented on the stage.

New Theatres Planend

Elaborate seasons of dramatic entertainment are being planned for both the Empire and Lyceum theatres in New York, which are controlled by Charles Frohman, Inc., and the presentation of plays on tour. The relations between Charles Frohman, Inc., and the Klaw and Erlanger Circuit throughout the United States as well as the foreign connections of Charles Frohman, Inc., will be fortified and expanded under the new arrangement. It is extremely probable that new theatres devoted essentially to the legitimate drama, will be erected.

Since the death of Charles Frohman the theatrical enterprise has been conducted by Mr. Hayman. The high dramatic ideals of Charles Frohman and since his death, of Mr. Hayman, have also been the ideals of Mr. Zukor, Mr. Lasky and their associates, and the merging of the interests has for its purpose the strengthening of both moving pictures and the legitimate drama. Mr. Zukor will be elected president of Charles Frohman, Inc. Mr. Hayman will be managing director; Daniel Frohman will be vice-president; Elek John Ludvigh will be secretary. Mr. Ludvigh is secretary of the Famous Players-Lasky Corporation.

Mr. Zukor said concerning the deal: "Some time ago in our search for the world's greatest dramatic material and the world's greatest artists it became obvious that we should be obliged to participate in legitimate theatrical activities apart from our own motion picture enterprises. Our ambitions were of the highest, and our resources were such that we felt able to choose, as our associates in this new undertaking, virtually any firm or individual in the legitimate business. One firm only, however, represented our ideals—Charles Frohman, Inc.—which so admirably sustained the ideals of its founder.

"In entering the field of the legitimate drama, the Famous Players-Lasky Corporation has acquired for Paramount-Artcraft Pictures an almost inexhaustible supply of the finest dramatic material. We shall be able to offer authors, stars and producers unlimited opportunity, for the entire field of dramatic activity will be open to us."

"Lost Battalion" is Screened

Notable Gathering at Ritz-Carlton Witness the MacManus Production

FIVE hundred persons attended the first showing of the screen production just completed by Edward A. MacManus, "The Lost Battalion." The Ritz-Carlton in New York City was the place chosen for the testimonial premiere, and the elite were present in great number, including prominent people of the motion picture industry.

Based upon the famous event in the late war where an entire American Battalion far advanced in the Argonne Forest was besieged on all sides by the Germans for nearly a week, and refused to surrender, it registered heavily with the audience.

Many of the stirring incidents were re-enacted by the original heroes, and the director succeeded in injecting many romantic incidents, and the love element through the production, which runs about seven reels. The battle scenes with the "flashbacks" to the homes of the wealthy, the poor, the burglar, and the different nationalities, showed that the battalion was a great melting pot of grim fighting Americans.

A twenty-piece orchestra supplied the music for the showing. Some of those among the great number present were:

Maj.-Gen. Robert Alexander, commander of the 77th Division, and Staff. Lieut. Col. Charles W. Whittlesey, commander of the "Lost Battalion"; Major George G. McMurtry, Capt. Wm. J. Cullen, Lieut. Arthur F. McKeogh, of the "Lost Battalion"; Major-Gen. George B. Duncan and staff, Lieut. Col. and Mrs. W. de Lancey Kountze, Commander Louis M. Josephthal, Major and Mrs. de Lancey Kane Jay, Major and Mrs. Wm. H. Luckett, Miss Helen Luckett, Capt. Anson F. Robinson, Capt. Joseph D. Eddy, Capt. and Mrs. E. Vail Watson, Capt. and Mrs. Henry R. Wilson, Jr., Capt. Dwight E. Potter, Capt. Howard Grose, Lieut. and Mrs. L. Stuart Wing, Lieut. C. H. Matthiessen, Jr., Major Lewis Sanders, Judge and Mrs. Elbert H. Gary, Mr. and Mrs. C. Ledyard Blair, Mr. and Mrs. Sherwood Aldrich, Gen. Coleman du Pont, Rev. Dr. and Mrs. William T. Manning, Mr. and Mrs. J. Stevens Ulman, Mr. and Mrs. George Gordon Battle, Mr. Frederick C. Inman, Baroness de Hedemann, Mr. and Mrs. R. A. C. Smith, Mr. and Mrs. Winchester Fitch, Mr. Frank Tilford, Judge Clarence J. Shearn, Mr. and Mrs. Edwin K. Scheftel, Mr. and Mrs. Thomas B. Yuille, Mr. and Mrs. Wm. H. Hirst, Mr. Francis D. Gallatin, Mr. and Mrs. Stephen C. Millett, Mr. and Mrs. Walter T. Rosen, Mr. Percy M. Chandler, Mr. and Mrs. Anderson T. Herd, Judge and Mrs. George A. Carden, Dr. and Mrs. Wm. Allen Bartlett, Mr. and Mrs. Irving T. Bush, Dr. and Mrs. Alfred H. Thomas, Mr. and Mrs. Charles H. Dickinson, Mr. and Mrs. Burton E. Emory.

Fifth Anniversary of Peerless Service

Plans are being made now by E. H. Emick, President and general manager of Peerless Film Service Inc., for celebration of this exchange system's fifth birthday on August first. This company opened offices in Los Angeles and San Francisco five years ago on this date with the avowed policy of handling comedy subjects and since that time have strictly adhered to this plan and now are rightfully entitled to the distinction of being the house of comedy of the West Coast.

Mr. Emick, the organizer, is one of, if not the oldest, independent man of the California territory. He came to the Coast nine years ago from Denver and brought with him the first independent releases. At that time he handled the National Film Distributing Company's output and was the first buyer of Gaumont and Solax subjects when they left the General Film. About this time Emick met with considerable difficulty in buying film in this country and so he purchased through the English market.

Although the Peerless has endeavored to predominate their program with comedy subjects they have handled a number of other dramas and several big features most successfully. Their offerings now include one and two reel Christie Comedies, Jester Comedies every two weeks and Mack Swain Poppy Comedies every two weeks in addition to twenty-four Arbuckle reissues, twenty-seven Chaplin reissues and fifty-one one and two reel Keystone reissues.

Fifteen Big Pages of Exhibitor Service This Week

BE SURE TO READ

Pages 496, 497, 498 and 499.

Turn over this page and do it now.

WHAT'S THE ANSWER?

(*Continued from page* 491)

to devise means for the handling of this business. There must be.

We all know there are fellows who are "unclean" in their methods in the exhibiting end. We all know there are the same kind of fellows in the distributing end. The same can be said of the manufacturing end. And the same can be said of any kind of business you can think of in this country.

Then, it is evident that it is the duty of those "Trade Boards" to devise means of taking care of the fellow who is trying to be legitimate, and to further make rules so stringent for the "unclean" fellow that he will either get out or clean house.

I hope that I have been able to make my meaning clear. It is a matter of much weight to the manager in cities of this size and smaller.

Yours for further success, I beg to remain,

Very truly yours,
A. W. BALLENGER,
Sun Theatre Co.,
York, Nebr.

"SOAK 'EM AGAIN"

(*Continued from page* 491)

Boy is Sore." He doesn't live in the Buffalo territory. Up here they won't even ship you a one-sheet C. O. D. No, sir. If your check isn't in before shipping time either, on paper or films, you get a long collect telegram and that's all. No arguments or excuses accepted. You might drop dead, the train might run off the track and spill your remittance, but you don't get any show unless they have your iron men. Then if the film comes in a day late you can whistle.

Who is the next man to register his "yell"? If the News will print one letter, they should print more and I have a hunch that this stuff will make pretty good copy. At least it will save some staff man from writing a lot of bunk these hot days which will be a God's blessing both ways.

Sincerely,

Dear Mr. Editor—Please leave my name off this. I love publicity, but if those "Dog Robbers" over in Buffalo ever knew who was planning to interfere with their now well established method of playing the game, "tails I win, heads you lose," they would probably call a meeting of the Film Club and orders would go out to chastise me and believe me I've had lickings enough from these "birds" individually without inviting a combined attack.

The New Enlarged NEWS as seen by Exhibitors Whose Names Count!

Joseph L. Plunkett
Strand — New York

"DEAR MR. JOHNSTON:

Congratulations to the MOTION PICTURE NEWS—the new size is excellent.

You know the saying in the picture business, 'the bigger the better,' and it is better.

Best wishes for your continued success."

S. Barrett McCormick
Circle — Indianapolis

"MOTION PICTURE NEWS in its new enlarged form is something that the entire industry can well be proud of. One has only to compare it with the small but ambitious issues of a few years ago to feel his backbone stiffen and his head rise and find himself saying to himself, 'by God! this is a great industry and MOTION PICTURE NEWS is the visual sign of its greatness!'"

Eugene Roth
California and Portola — San Francisco

"The Moving Picture industry is making wonderful strides in every branch. Your valuable and indispensable MOTION PICTURE NEWS has been a great factor promoting higher standards and every producer and exhibitor recognizes the splendid and consistent editorials as well as other reading matter appertaining to the industry. Your new enlarged magazine is another proof of your progressive ideas and is worthy of the greatest praise and appreciation of every member of our wonderful industry. Accept congratulations and my sincere good wishes for continued success."

H. M. Thomas
Rialto — Omaha

"From a typographical viewpoint your enlarged publication makes Inland Printer look sick from viewpoint of exhibitor. You've certainly nearly covered entire film universe with interesting chatty news. Congratulations are needless. The size of your paper and ads you carry speak for themselves. My only query is what are you going to do next?"

Charles G. Branham
S. A. Lynch — Atlanta

"June twenty-eighth issue of MOTION PICTURE NEWS is an achievement. Only bad feature about it is I cannot carry it around in my pocket, it's too big. The NEWS certainly has made wonderful progress. Enlarged size makes it of much more value to the exhibitor. Best wishes."

E. Edgar Momand
Garden — Flint

"June twenty-eighth issue of MOTION PICTURE NEWS is best and newsiest of any publication coming under my observation. Serves the interests of exhibitors by a dissemination of information on the industry as a whole and gives aid in ideas which should be appreciated. May you ever be a big factor in the industry and your policy ever worthy the exhibitor's confidence."

Sid Grauman
Grauman's — Los Angeles

"New MOTION PICTURE NEWS just reached me and hasten to extend hearty congratulations to you. Improvement of publication far greater than your advance announcement indicated. New departments, and especially professional section will be great aids to exhibitors, while enlarged exhibitors' Service Bureau and Plan Book doubles the value of publication. Again accept my congratulations for a more valuable guide to assist exhibitors to greater success."

E. V. Richards
Saenger Amusement Co. — New Orleans

"Just received copy of MOTION PICTURE NEWS, June twenty-eighth. Like it very much. We consider your paper in its entirety is to the motion picture industry the same that the Saturday Evening Post is to the American citizen. Regards."

Thomas D. Soriero
Park — Boston

"Wish to compliment you on enlarged size of MOTION PICTURE NEWS. Of particular interest to exhibitors as well as the manufacturers. Find it great aid in my work as general manager of New England leading motion picture houses."

Willard C. Patterson
Criterion — Atlanta

"Heartiest congratulations on your issue June twenty-eight. Attractive as an advertising medium, instructive to exhibitors, full of news of vital interest to the motion picture industry. Its remarkable size is typical of the industry that has proved the artistic and financial wonder of the age. Pat yourself on the back for you have something to be proud of."

C. A. Lick
New Theatre—Fort Smith, Ark.

"Your issue of twenty-eighth is great. The biggest fifteen cents worth I have ever seen. Am particularly impressed with advertising section. You have reached absolute perfection."

(More on Next Page)

H. B. Franklin
Shea's Hippodrome—Buffalo

"The new MOTION PICTURE NEWS is truly representative of the fifth industry. It marks a milestone in the history of trade journalism. Keep up the good work."

E. J. Myrick
Rialto — Butte

"You have attained the goal in the publication of a trade paper. Your issue of June twenty-eighth gives plenty of opportunity for the expression of ideas from both sides. You are to be complimented here. Success to you. Your June twenty-eighth issue is surely a winner."

Edward L. Hyman
Liberty — St. Louis

"Your new enlarged issue of June twenty-eighth is a knock out. It is positively the best trade magazine that I have ever seen. The new size of your magazine demonstrates the wisdom of the change. Features and illustrations are all that could be asked of any publication. Allow me to congratulate you on the huge success of this initial issue and I feel sure that the following issues will always be up to the top notch standard established by the MOTION PICTURE NEWS."

Milton H. Field
Newman — Kansas City

"Just received June twenty-eighth issue of MOTION PICTURE NEWS. Undoubtedly the best issue of your valuable paper ever published. Accept our congratulations on the new size which makes the NEWS more attractive and allows more space for service to the exhibitor. We would not do without the MOTION PICTURE NEWS for good many times cost. Keep up the good work."

Sam W. B. Cohn
Sunset — Portland

"Congratulations. Your enlarged publication is a rare treat as you have not neglected any departments despite enormous advertising carried. You have every right to feel proud as increased advertising voices sentiment of industry that the NEWS leads the field. As member of Advisory Board I share your pride."

Leo A. Landau
Alhambra — Milwaukee

"Congratulate you on the new NEWS. It is a credit to your institution and also a credit to the industry which has evidenced its appreciation on your efforts and made your progress possible. If all the film industry gets as much pep and ambition into it this coming year as your journal has in the past year, it will be a gala period for us all. I am for you stronger than horse radish."

Jack Kuhn
Loew's Stillman — Cleveland

"The enlarged size of MOTION PICTURE NEWS is ideal. A veritable mountain of information. It will keep my anticipation for each succeeding number on edge. Best wishes for continued success."

Theodore L. Hays
New Garrick — St. Paul

"The June twenty-eighth issue of your publication, a master accomplishment in all that pertains to the ideal trade magazine. Congratulations and best wishes for your future success."

Mark Gates
Dayton — Dayton

"Have just received June twenty-eighth issue of NEWS and think it one hundred per cent better than it has been heretofore. Notice several new departments and new features made possible no doubt through the increase in size. Congratulations on the new move. Accept my best wishes for future success."

W. S. McLaren
Majestic and Colonial — Jackson, Mich.

"Congratulations on your issue of June twenty-eighth. Your enlarged size is a wonder. It fills a long felt want. You now have a one hundred per cent perfect magazine for the exhibitor. It stands as a lasting monument of progressiveness and cooperation. Long live the MOTION PICTURE NEWS."

A. J. Moeller
De Luxe — Detroit

"Congratulations on your issue of MOTION PICTURE NEWS of June 28th. It embodies a combination of service news and attractiveness unsurpassed. It contains the vital elements of essential interest that must necessarily be a source of education and help aside from its news value to every exhibitor, large or small, who has the best interests of his theatre at heart. It is strictly in keeping with the rapid strides of the motion picture industry at large bringing into closer relationships the producer and exhibitor catering to both, but favoring neither. My best wishes are extended to you, your colleagues, and the MOTION PICTURE NEWS for the success which you so justly deserve."

Charles C. Perry
Strand — Minneapolis

"Again the NEWS has been the first to take the lead. The June 28th issue appeals to me both as to size and make up. Accept my congratulations. I know that when it comes time to make another step forward the NEWS will be the first to take it."

From 2000 Seat Palace to 200 Seat "Show"— The Verdict is "A Knockout!"

Alfred Black Heads Exhibitors League

Closing Session of Uneventful Convention Chooses Slate Including Black, Loew, Schaefer, Nolan, Wells and Rembusch—New York's Bolt

ST. LOUIS, MO. *(Special to Motion Picture News).*—**For the second time Alfred E. Black has been elected to head a national exhibitor body. This time it is the National Association of Motion Picture Exhibitors, the successor to the Motion Picture Exhibitors League, which the New England exhibitor headed for a brief period previous to the amalgamation into the present organization.**

The new vice-presidents of the organization include Marcus Loew, Jake Wells, P. J. Schaefer, and Harry Nolan. Frank Rembusch, of Indiana, is secretary-treasurer.

True to tradition and past performances the St. Louis convention had its bolt. This time New York broke over the traces. Samuel I. Berman, representing the Empire State, withdrew from the meetings following an unsuccessful attempt to have the national organization adopt the Congressional district scheme of representation.

Up to "Executive Committee"

The sessions of the convention were comparatively lacking in news developments. What resolutions were introduced brought no more decisive action than that of being "referred to the Executive Committee." The buck on advance deposits, the rental tax, and the music tax was passed up to the Executive Committee for later action. The members decided to go forward with the plans for grouped insurance under the Dale Crittenberger scheme.

St. Louis certainly turned itself inside out in hospitality to the convention. As related in the story of the early sessions in last week's News, Major Kieley opened the convention. One newspaper, the St. Louis Star, brought out a special edition during the week, while all papers gave warm treatment to the filmmen. A boat ride and gala festivals of all sorts helped to compensate for the torrid weather.

Ocean View, Virginia, home of Jake Wells, a new vice-president of the organization, won the honor of being chosen for the next convention.

On the return of Samuel Berman to New York a statement was issued by the New York State Exhibitors' League on its attitude towards the national body. This statement follows:

"The organized exhibitors of the State of New York sent their spokesman to the recent convention at St. Louis to submit a plan and basis for creating a vigorous, active and genuinely representative National Union of Motion Picture Exhibitors. This plan was to give to every exhibitor in the United States a chance to have a voice and vote in the formation and management of such a National Organization. It was therefore, based on the Congressional Unit of Representation, which is the broadest, fairest and the most democratic basis of representation. Under this plan each state will be entitled to as many representatives at a National Convention as there are Congressional Districts in the said State.

"The recent successful campaign in the State of New York by the Motion Picture Exhibitors resulting in the enactment of the Sunday Opening Bill was conducted on the basis of Assembly and Senatorial Districts—the two legislative units in this and every other State. The exhibitors in each Assembly and Senatorial district rallied their patrons to the support of liberal Sunday legislation. Every Assemblyman and Senator in the State of New York was approached and his aid solicited for the support of the liberal Sunday Bill. In the same way a proposed censorship measure was defeated.

"If these methods of organization were successful in the State of New York it is reasonable to argue that they will be successful in other States and at Washington. Using these same methods National Legislation can be influenced in the same manner. The 5 per cent tax on film rentals, imposed on us because of lack of a real National Exhibitors Organization will readily be repealed. A systematic campaign in every Congressional district should also lead to an early repeal of the burdensome admission tax.

"We realize that this basis of organization inviting as it does, every exhibitor to participate in its Councils is a new departure in exhibitors organization. Heretofore the name and machinery of both State and National organizations after an initial outburst of enthusiasm have generally passed into the hands of a very few men who were more anxious to retain their hold on the name and the machinery than to promote beneficial legislation or consult their fellow exhibitors in solving the many problems within the Industry. At this time when so many serious problems confront the exhibiting branch of the Industry there is greater need than ever for a really representative National Organization.

"The exhibitor of today is too enlightened and progressive to lend his name and support to these old style so-called organizations, too often exploited with more or less camouflage for the personal gain of the promoters.

"On the other hand the overwhelming support which the new organization in the State of New York received from practically every owner of a motion picture theatre in the State, has thoroughly convinced us that the enlightened and progressive exhibitor will be found eager to join an organization, in which every exhibitor has a voice and a vote and in which the control of affairs never passes out of the hands of the Rank and File.

"The Congressional Unit was rejected at St. Louis. The very small group which dominated at St. Louis consists mostly of men who are closely identified with producing interests. They are in no sense numercially or otherwise representative of the exhibitors of the Country.

"It is unthinkable that these men will be able to prevent the real exhibitor of the Country from forming a genuine exhibitors' organization resting upon the votes, freely cast and honestly counted, of all the owners of motion picture theatres throughout the land.

"MOTION PICTURE EXHIBITORS' LEAGUE, STATE OF NEW YORK.
"Sydney S. Cohen, President, New York;
"Wm. A. Dillon, Vice-President, Ithaca;
"Wm. A. Calihan, Vice-President, Rochester;
"Fred Elliott, Vice-President, Albany;
"Jules Michaels, Chairman Executive Committee;
"W. H. Linton, Treasurer, Utica;
"S. I. Berman, Secretary, Brooklyn."

Equipment Advice
Pages 571-590

A group of prominent exhibitors snapped by the cameraman of "The Convention News," the miniature newspaper published by Goldwyn during the St. Louis convention

Pathe's Strong Selling Force

Pathe Departments All Work Together to a Common End

WITH Pathe out of the production end of the business entirely, insofar as dramas and comedies are concerned, the company does present an excellent example of a purely distributing organization, distributing pictures made for it under contract or acquired through purchase. The only exceptions to this policy are furnished by the Pathe News, Pathe Review and Serials.

The number of producers now distributing through Pathe has been considerably augmented during the past twelve months. The list is now a large one and represents some of the best producing talent in the business. On it are such well known concerns as the American, W. W. Hodkinson Co., Frank Keenan Productions, Inc., The Western Photoplays, Inc., Albert Capellani Productions, Inc., Leonce Perret Productions, Inc., Alma Rubens Productions, Inc., Virginia Pearson Productions, Inc., the Rolin Film Co., the Arthur F. Beck Serial Productions, Inc., Ruth Roland Serials, Inc., and Timely Films, Inc.

Of major importance to the Pathe Exchange, since it has specialized as a selling organization, is of course the Sales Department. In charge of this department Mr. Brunet has placed Fred C. Quimby with the title of Director Exchanges. Mr. Quimby illustrates the Pathe policy of promotion, having risen from salesman to his present place.

W. S. Wessling is the Short Subject Sales Manager and he again is an illustration of the Pathe policy of promotion from the ranks and of development from within.

Elmer R. Pearson is the Feature Sales Manager and he again is a third illustration of Pathe's promotion policy, though unlike Mr. Quimby and Mr. Wessling, his career with Pathe has been interrupted by engagements with other film concerns.

Pathe operates thirty exchanges, located in Albany, N. Y., Buffalo, Indianapolis, Denver, Detroit, Minneapolis, Milwaukee, Pittsburgh, Washington, New York, New Orleans, St. Louis, Chicago, Omaha, Des Moines, Newark, N. J., Dallas, Seattle, Philadelphia, Charlotte, N. C., Boston, Oklahoma City, Kansas City, Atlanta, Cleveland, San Francisco, Salt Lake City, Los Angeles, Cincinnati and Spokane, and is now opening an office in Little Rock, Ark.

Closely allied with the Sales Department and working in very close touch with it, are the Advertising, Publicity, Serial Publicity, Art, and Exploitation Departments.

P. A. Parsons, the Advertising Manager, has been with Pathe for over six years without interruption, a record for tenure of service which is believed not to be paralleled in the Advertising or Publicity Departments of any film company. He writes and places the copy for the trade papers and for general advertising such as newspapers, billboards, Fan Magazines.

The Publicity Department is managed by Randolph Lewis, with Frank Dallam, a well known newspaper man, as assistant. This department writes and places copy for all Pathe subjects with the exception of serials.

The Art Department is managed by Harry Lewis. This department gets out the posters, cuts, slides, etc., and has a staff of several artists who are on salary and spend their entire time on the Pathe work.

The Serial Publicity Department is

(Continued on page 541)

Exhibitors Service Bureau

Human Interest, personal Appeal Sought in Advertising by Finley

By Jean Finley

Director of Publicity, E. H. Hulsey Theatres, Dallas, Texas

(Various angles of newspaper exploitation are being covered by advertising leaders in these columns. Don't miss one. These articles will appear for some weeks to come.)

ONCE upon a time Webster compiled a dictionary and one of the first words he used was advertising. There are nearly fifteen hundred pages in the copy I have on my desk and on the seventeenth page I find the definition of advertising. Personally I don't think his definition is complete. He should have added that advertising is the greatest business in the world. I believe that advertising is the backbone of business, without it civilization would be where it started centuries ago. And to the man who makes a detailed study of it, advertising IS the greatest business in the world. It has ceased to be a game.

But to get on to the subject of theatre advertising, especially that concerning motion pictures. The advertising man should see his subject first, once at least and twice if possible. He should look for the human interest and the personal appeal and work on his prospective readers in that manner. Then he should discard the press book sent out by the average motion picture producer. *In the file I have in my office I can pick up the first one hundred press books in alphabetical order and over ninety per cent. of them will start and end the same way.* There is not the slightest bit of variation. In other words, "John Smith presents Henry Brown in Ten Bars in One Night. A Hookem special."

In my campaign on "Daddy Long Legs," one ad.

NOW PLAYING!
ATTRACTION EXTRAORDINARY!
Mary Pickford
"DADDY LONG LEGS"
A FIRST NATIONAL ATTRACTION
DIRECTED BY MARSHALL NEILAN
PLAYS UPON PLAYS HAVE BEEN CALLED "THE GREAT EST," but reserve your judgment till you see this one based on Jean Webster's book.
While Strikes Are all the Rage
don't miss the great prune strike of the orphans, including Judy, Tommy and Tower. These baby Bolsheviks start a roughhouse in the orphanage that the Army of Occupation couldn't stop. The humor is the humor of youth that makes its appeal to the child of 6 as well as the child of 60
ADMISSION ALL THIS WEEK 25c-50c
HIPP
HULSEY
A First National Attraction Booked by the First National Exhibitors' Circuit

How reference was made to the local strike couple with the "prune strike" in this quarter page

THE ATTRACTION EXTRAORDINARY!
NOW PLAYING
Commencing Today at 11 A. M. at Hulsey's Hippodrome, the First National Exhibitors' Circuit Will Present the World's Foremost Star in the First Play From Her Own Studios
MARY PICKFORD
In Jean Webster's Celebrated Play
Directed in Person by Marshall Neilan
Supported by Wesley Barry, Mahlon Hamilton, Marshall Neilan and others
"DADDY LONG LEGS"
The love story of an orphan—an orphan who instigated the great prune strike. As the twelve-year-old Red in an orphan asylum, she led a strike of the other L. W. W.s which, in this case, means Infant World Wreckers — against America's greatest staple joke. But a few frowns from the mistress of the orphanage were enough to Ole Hansonize the rebellious youngsters and make them bury their faces in the prune dishes.
THE FUNNIEST, SADDEST, SWEETEST STORY EVER SHOWN ON THE SCREEN
HIPPODROME

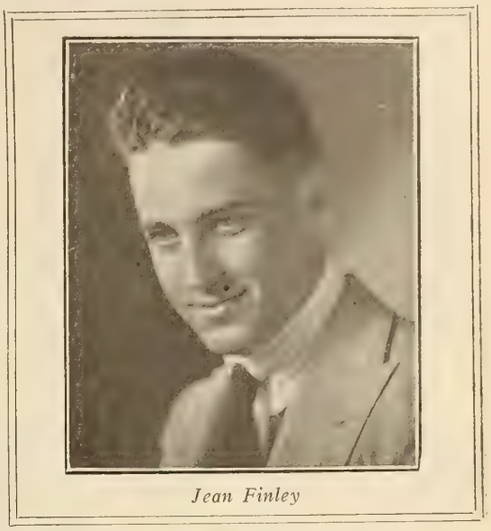
This fourteen inch three column was devoted to the personality of the star, and the selling argument is largely built on "great prune strike"

ran ten inches, four columns, another was three fourteens, still another was two eight, and another was eight columns wide and two inches deep. In no case were the ads. alike unless an afternoon paper repeated an ad. that the morning paper had run the same day.

Where the theatre or chain of theatres has become recognized as the leader in any section, for presenting consistently good programs and the public knows what to expect from you, sell your house first. Let them know that it is your ad. to begin with. Then tell them whether you are advertising the present program or a coming one. Never mention the attraction until you tell them where it is and when—then go to it. Usually the producers do not sell the most attractive feature of their plays. That is the reason I say throw away the press book in so far as advertising is concerned. They may give you an idea for a publicity story, but that is about all.

Unusual cases set aside the rule that keep the house name predominant. An example of this is a three column ad. on "Daddy Long Legs" that is headed with the flash "Strike." The main idea of this was to connect the great prune strike in the film with the strike of the telegraphers and the local linemen.

I try to convey to the public mind my idea of the



Jean Finley

scene or scenes and use the ads. as the mouth of the management speaking for the theatres.

Where the star is well known the star should receive the best display line, but if the star is appearing in a famous play the play should be placed on an equal footing. At all times you should show your patrons that you believe in your program. If you don't how can you expect them to? In introducing a new star, give her a good send off. If she takes well three or four pictures later you will be more than repaid for the few extra dollars.

I am a firm believer in special ad. cuts drawn by

(*Continued on page* 512)

NOW PLAYING
Third and Positive Last Week at Hulsey's Hippodrome
MARY PICKFORD
IN
"Daddy Long Legs"
A First National Attraction Directed for the Screen by Marshall "Mickey" Neilan.
"Daddy Long Legs" in an epoch making production. It can not be likened to anything that the Hippodrome has shown in the past. In comedy it surpasses "Mickey;" in drama it surpasses "The Unpardonable Sin;" in thrills it surpasses "False Faces." It is the climax of motion pictures presented as they should be.
Jean Webster's Play is the Most Imposing Screen Event Witnessed.
Wesley Barry and Mahlon Hamilton in the cast.
Lower Floor 50c; Balcony 25c.
Coming Next Week
The Incomparable
CHAPLIN
in
"Sunnyside"
Hulsey's HIPPODROME
Exhibitors! For Bookings Write Your Nearest First National Exchange

This opened the third week and impressed quality of the picture. Twelve inches, triple

Your Idea and Ours

GOLDWYN Pictures have just had a week all of their own in St. Louis and they certainly did get the attention with the way that the "Movie Directory" on the St. Louis *Star* was arranged for that week. The *Star* is certainly showing a willingness to cooperate in this advertising busi-

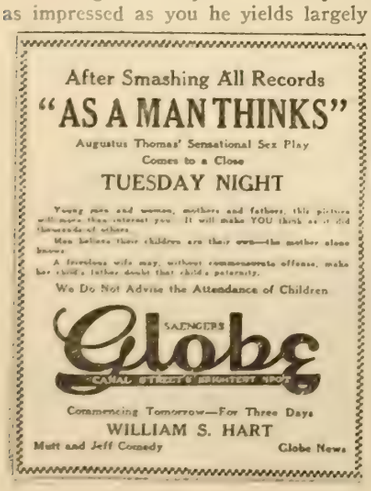
ness, as we illustrated only last week.

Nearly all of these houses showed a Goldwyn picture during the week, although some of the daily changes do not announce one of that brand for this particular day, and the name of Goldwyn appears in most of the separate advertisements prominently while the large lines at the top and bottom of the directory certainly result in establishing the brand name strong in the public mind.

Pride and Prejudice are impossible bed fellows for progress.

GLOBE theatre, New Orleans, one of the Saenger Amusement Co. houses, has just completed the longest continuous run of any picture at a regular motion picture house, so far as we know, with "As a Man Thinks." It is the sort of advertising that is based simply on the demand for the picture and that is apt to create a still greater demand.

First value of word-of-mouth advertising is that it is well nigh continuous. Your first patron tells someone else how good the picture is and that someone is so impressed by what you have said that he goes himself, and though he may not actually be as impressed as you he yields largely



to your judgment and concludes that it is a great picture and passes the word along. The result is a ground swell that is bound to bring business.

Advertising in advance of the production was that with the usual big picture, but that which was used during the run was larger than usually employed by the Globe which is located on the big business street and counts on drawing a considerable share of the patronage from the announcements in front of the theatre.

In the larger of the announcements reproduced here the argument on the long run reads:

Never in the history of the Globe has a drama caused such a sensation. We've played it a week and public demand canses us to hold it over four days more. Have you seen—As a Man Thinks?

Cuts were used in most of the ad-

The Wife—The Husband—The Other Woman
IF
The Triangle Pictured Above Is Condemned, Why Is the Triangle Pictured Below Condemned?
Never in the history of the Globe has a drama caused such a sensation. We've played it a week, public demand forces us to hold it over 4 days longer—Have you seen
AS A MAN THINKS
A frank discussion of the double standard
OBEY THAT IMPULSE—COME TODAY
Showing Thru TUESDAY
SAENGER'S Globe
Admission 25c
No Children Admitted
The Man—The Wife—and the other Man

vertising, but the greatest reliance was placed on the text along the lines indicated.

Fellow who keeps calling each picture "the greatest ever" is apt to find the public inserting the short and ugly word to describe the exhibitor.

DESPITE the fact that the typing is poor, here is a good advertisement for a small city. It is a nine inch, three column effect of the Plumb theatre, Streator, Ill. With a name plate, slightly lighter typing and a proper indention of the selling argument it would have stood out like a full page.

It will pay any theatre like the Plumb to get a name plate and also to provide a distinctive border for its advertising. This heavy clak affair does not print well and there are the usual bad breaks in the alignment of the ordinary small city printing shop. There is an attractive picture of Miss Ferguson used, but the selling arguments should have been set in smaller type with plenty of white space at either side and the name of the star and the title should have been more prominent.

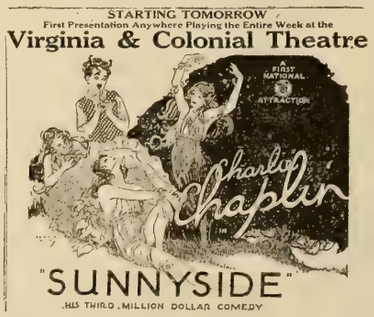
Keep remembering that the selling argument is not the thing with which to get the eye, but a secondary affair, though just as prominent. The size

PLUMB
OPENING OF THE REGULAR SUNDAY SEASON OF BIG FEATURES AND STARS
TOMORROW
Adolph Zukor Presents
Elsie Ferguson
IN
"EYES OF THE SOUL"
An Artcraft picture founded on "Salt of the Earth," the famous Saturday Evening Post story, by George Weston.
She Had to Choose
One man was rich—a judge, and he loved her. The other was poor—a soldier—blinded in the war. She was just a girl—a dancer in a cabaret—longing for ease and luxury. Yet she looked on life through the eyes of her soul, and chose. And if you live a hundred years you'll never feel a picture tugging harder at your heart than this.
ADDED—A KEYSTONE COMEDY—"CAUGHT IN HIS OWN TRAP"
Adults 15c Balcony 10c Children 5c
TONIGHT—THE WHIRLWIND FOX STAR—TONIGHT
George Walsh in "Never Say Quit"
ALSO MUTT AND JEFF IN "FIREMAN SAVE MY CHILD."

of the type in which it is set matters little so long as there is the white margin. The name of the star and the title should have been set in more attractive type and the words "She had to Choose" should have been in bold face on the same paragraph with the matter that follows in Roman. There would have been a great improvement in the eye appeal.

There are always greener pastures ahead.

WHILE we very frankly admit that Chaplin is one of the few stars who can be advertised without any selling argument whatever on the picture, we believe that any display would be stronger with that included. This 9½-inch, four column display simply used flat the cut that it was able to get from the exchange and



then simply carried the name of the theatre and the statement that this was the first presentation anywhere.

With the numerous reissues of Chaplins going the rounds we would have brought out all the stronger that this was a new picture and we know of no stronger way to do that than to tell something about the picture itself.

If you've been advertising right you can celebrate a real Independence Day.

IF this had come to us in the usual run of stuff and we had given it but a glance without figuring in the opportunities of the town we would say that this is very poor stuff—which proves that the flash effect is not the only thing in advertising.

Attraction Extraordinary!
All Next Week Commencing Monday Matinee
LYRIC
Matinees at 2.15
Evenings at 8.15
PRICES Matinees All Seats 25c Nights 25c 35c 50c Plus War Tax
We Are Proud To Offer
ME Mary Pickford
DADDY LONG LEGS
25 REGULAR PHOTOPLAY PATRONS
Special Notice:
Read Mary Pickford's personal message to you—
Mary Pickford
Pay to the order of Allan Dwan Productions
Forty thousand & 00 Dollars
The Hartsdale National Bank
Mary Pickford
7 Reels
Her Greatest—you'll agree
7 Reels

Typographical appearance of this eighteen inch, four column display could have been much improved and the mass of black type at the start is especially bad because it kills any eye-getting effect of the cut. And, still further, the matter should not have been set flush at both sides as it has been done, but there should have been plenty of white space and an alternation of type styles that would have brought out the matter in the display.

Immediately under the cut the ad says:

Twenty-five regular photoplay patrons selected from audiences in Boston theatres were invited to a special showing of "Daddy Long Legs" and four other recognized film successes. After viewing all five pictures it was the unanimous opinion of all that "Daddy Long Legs" was far ahead of the other four in every conceivable way, and further that MARY PICKFORD NEVER OFFERED SUCH A GENUINE DELIGHT IN HER ENTIRE CAREER.

Immediately following this comes the guarantee of A. B. Layton, manager of the Lyric, Fitchburg, Mass., and then a statement from Mary Pickford and a reproduction of her check for payment of the story rights. That makes a series of convincing guarantees that is bound to put over any picture.

Don't have things just happening around your theatre, but a reason WHY for them.

COLONIAL theatre, Seattle, Wash., has secured a striking effect and has put over a brief sales argument well in this three column, twelve inch display on Mae Murray in "The Delicious Little Devil." Here the theatre has used two illustrations that were employed in ready made advertisements prepared by Universal, with the text matter stripped off of them and then the theatre has its own set up.

The advertisement which the roadhouse inserted in the papers was used as suggested in the Special Service Section printed in the MOTION PICTURE NEWS, and then the whole of the

What Live Wires Are Doing

COLONIAL
DIRECTION JOHN DAVIS
Fourth Twixt Pike and Pine
SHE ANSWERED THIS AD
WANTED
SHE GOT THE JOB, BUT THAT WASN'T ALL SHE GOT
Playing Today for Four Days—
MAE MURRAY
IN
"The Delicious Little Devil"
One of the few real hits of the Season
It Sizzles! It Seethes! It Sparkles!
The Snappiest, Peppiest Picture Shown in a Long, Long Time!
—A SO—
"All Jazzed Up"
A Fun Sensation

rest of the display is built around the peppiness of the offering. And what we like about this is that while there is plenty of sparkle about this there is nothing really suggestive about it.

War's over, so let's all start something now.

L. W. BARCLAY, advertising manager of the Grand Amusement Co., Johnstown, Pa., writes that it looks very much like the engagement of "The Challenge of Chance" will have to be extended to a full week after the start of his campaign of advertising. He adds that he has been wanting to experiment with red ink for some time, and that he thought this picture was one with which to put over that sort of an appeal. Only one of the three Johnstown papers permits the use of colors.

All other advertising except the color work which appeared on the back page of one of the papers and small announcements in the amusement columns was carried on the sporting pages where they were sure to be read by everyone interested in the big fight. These were based upon the question whether he was fit to retain the championship and cited that this picture was made since the title bout was arranged, and then there was a brief reference to the story.

See the Man Who on Next Friday Will Do Battle to Defend His Title of World's Champion!
JESS WILLARD
In a Big, Six-Reel Drama of the Great West—a Picture That Is Crammed With a Wealth of Adventure and Romance.
"The Challenge of Chance"
STARTING TODAY
PARKVIEW
15c and 25c—Including Tax

Way to get the most out of your theatre is to put the most into it.

HERE'S J. A. Partington, of the Imperial theatre, San Francisco, with another one of his peppery advertisements. It is not so much what he puts in his displays as the turns that he gives the selling matter. In this case with the "Here at last" he leaves the impression that the people have been waiting eagerly for a chance to see this picture. And once you create this impression there is pretty apt to be that eagerness.

Henry Miller has a big following on the coast and it was the proper thing to refer to this as the great Henry

Miller success. And then he has used the name of Marguerite Clark and Eugene O'Brien with equal prominence. There follows his selling talk, addressed as usual to "Mr. and Mrs. Public," and telling them that a large amount of money was spent on this offering, impressing the success of the stage offering and mentioning the appeal of the picture to the whole family. Space is three columns, ten inches.

He who advertises once and quits is like the fellow who expects to bring down a covey of birds with a single shot.

CAN you imagine anything more displeasing to a woman of refined character than to have asked her by a caller: "Have you ever suspicioned that your husband was untrue to you?" In such a case you would probably ask the "friend to leave the house immediately and fail to see her when you next met her on the street.

This same thing is true in motion picture advertising. The "You" idea is being played entirely too strong by many theatres ,and the Republic theatre, Jacksonville, Fla., presents a fine example of that. It used a quarter of a page in putting over the selling argument on this one, and, to our view, scares a lot of people away from the house. There is a line in the selling argument which says: "Have you, like the woman in this story, been tried in the fire of jealousy?" What woman wants to be confronted with a question like this? What man or woman wants to be invited to a theatre with the advance knowledge that there is a problem to be confronted. It's bad advertising, and of the sort that appeals

REPUBLIC
EXTRAORDINARY PRESENTATION OF THE GREATEST HUMAN STORY OF ALL TIMES
Today and Tomorrow
Florence Reed in "WIVES of MEN"
Today and Tomorrow
Have YOU Ever Suspicioned That Your Husband Was Untrue to You?
Also—FATTY ARBUCKLE COMEDY AND A HAROLD LLOYD COMEDY

alone to the sensational and tends to keep the better class of people away from the theatre.

Your theatre's trade mark should be your patrons' confidence.

THIS is pure "trick" stuff. Sometimes it goes over, more often it doesn't. We admit that we haven't seen Mary Miles Minter in "A Bachelor's Wife" and therefore we do not know how well this fits the picture, but certainly it appears to us to be only a suggestion of the fact that this one is full of laughs. It starts out with:

Question—If a bachelor can have a baby and a wife to boot—how old is Ann?

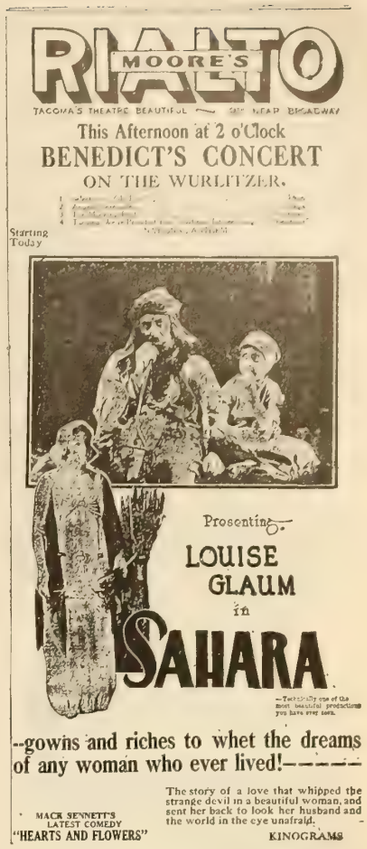
Answer—To be found in this charming picture.

Down in the box in the right hand

Question—If a bachelor can have a wife and a baby to boot—how old is Ann?
Answer—To be found in this charming picture
A BACHELOR'S WIFE
A tale of a loving lass from Erin
Mary Miles Minter
It is to laff—this Keystone
His Pride and Shame
with Ford Sterling
SUNDAY, MONDAY and TUESDAY
THE OULD SODS

corner we have something more of the selling argument, giving us the Irish spirit of the offering. We would have much rather brought this into the main display and have had a direct message to the patron instead of the effect resulting here of merely a drawing with no especial appeal.

The industry is still in its infancy with those who are bawling over their troubles instead of getting out and mending them.


RIALTO
MOORE'S
TACOMA'S THEATRE BEAUTIFUL
This Afternoon at 2 o'Clock
BENEDICT'S CONCERT
ON THE WURLITZER
Starting Today
Presenting
LOUISE GLAUM
in
SAHARA
—gowns and riches to whet the dreams of any woman who ever lived!——
The story of a love that whipped the strange devil in a beautiful woman, and sent her back to look her husband and the world in the eye unafraid.
MACK SENNETT'S LATEST COMEDY
"HEARTS AND FLOWERS"
KINOGRAMS

HERE is a striking four-column display of the Rialto theatre, Tacoma, Wash., and the main criticism of it is that the striking figure of Louise Glaum and her name were not brought out the stronger. We would have made the scene picture of her husband, now a victim of hasheesh the smaller of the two., if we used it at all and then have brought out the stunning gowns of the star. At the same time we would have reduced the musical program announcement somewhat.

The theatre has a splendid line in "Gowns and riches to whet the dreams woman who ever lived" and then the sentence, "The story of a love that whipped the strange devil in a beautiful woman, and sent her back to look her husband and the world in the eye unafraid.

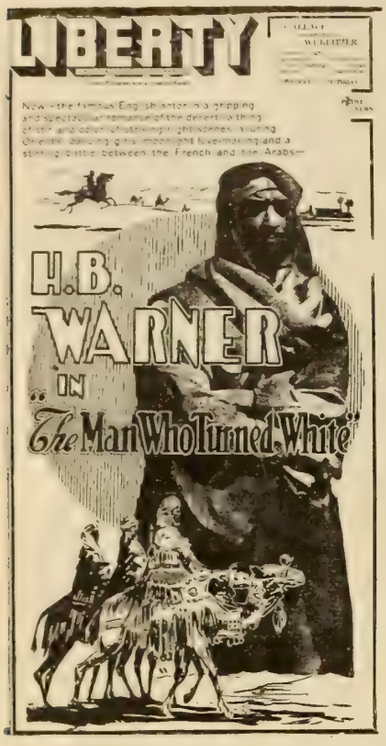
That's good strong appeal and if the illustrations had been the more striking it would have reached about the top notch.

Don't worry about hitting something, but keep moving.

LOOKS to us like most of the theatres thought so much of the desert appeal of "The Man Who Turned White" that they insisted on making this the dominant one in their advertising. True enough, the Liberty theatre, Seattle, properly featured the name of Warner above everything else and then make prominent the striking picture of him as the Arab chief and also suggested the element of the Oriental dancing girls, and in that it is better than most of the displays on this picture that we have adversely criticized.

We do not believe that it is good policy to suggest too strongly the hot sands of the desert for a summer-time offering, especially since it is a fact that the scenes on the desert occur only at the opening and at the end of the picture. We would certainly play

Scoring Hits and Errors



here the Oriental element and the love story and then the power of the characterization of Henry B. Warner.

Make your theatre known by the patrons who COME BACK.

R. H. DeBRULER, general manager of the Macon Photoplay Theatres Co., which controls all of the white theatres in Macon, Ga., sends us some specimens of his advertising with the comment: "I still favor plain black and white ads with plenty of white space. So many of the ads that I have seen lately seemed to me too cluttered up with reading matter." Mr. DeBruler is right in pursuing the policy of advertising that he is following but his case is a rare one. Since he runs all the theatres in Macon the newspapers turn their Saturday and Sunday pages over to him and he prepares the reading matter as well as the advertising. Therefore, he is not bound by any rules. He can get by with simply the name of the star and the title in his display space and then

use a cut and the real selling arguments in the reading matter. But that is something that very, very few exhibitors can do.

And so we say that Mr. DeBruler is following the right idea so far as Macon is concerned, but with the exception of the "For Better, For Worse" display we would not call this good advertising in most communities, although the use of white space and paring of matter down to the fewest possible words, avoiding the "cluttered up" effect is always commendable.

Let's stop letting "well enough alone."

Simply another case of a nice looking display that means very little. We have pointed out that we believe that this type of advertising has been so generally adopted in Los Angeles is because of the great fine colony there and that the general public is so familiar with the stars themselves that it needs only their names to get the business.

Now this quarter of a page of Cluna's Broadway does thoughly suggest that this is a picture of the frozen north, that that is all. The line drawing background carries out the idea and there is a suggestion of the love feature with the picture of William

Desmond. To us the statement that this is a "thrilling drama" means absolutely nothing. It would never get us into the theatre unless we were first an ardent admirer of Desmond or we had no other place to go. We have seen a few pictures that are without any sort of an appeal, but they are mighty few, and it always pays to dig down and get the right one. In our opinion the day of selling generalities is fast slipping away.

The fellow who leads the procession doesn't worry about the others' dust.

PRINCESS theatre, Oil City, Pa., has achieved a splendid effect in this four column, nine inch display by the combination of two cuts that it got from the Universal exchange, or rather the combination of the three column advertisement in its entirety and then the cut out of another. The use of the second cut has put the mother element which is so essential to get the wider appeal into the sales argument.

Tendency on the part of exhibitors to use the matter just as it comes from the exchange is often too great and it is seldom that the local manager cannot add some little thing that will make the display all the more distinctive for his theatre. We repeat

that the Princess has obtained a good effect and this display shows that the manager of this house regards the advertising as one of the most important things.

It's not telling your people that your theatre is the best that gets the business. It's making it so.

WE are dstinctly opposed to the syndicate or "trust" plan in advertising and this from a group of theatres in Wilkes-Barre, Pa, is just about as bad an example of that as we could cite Here five theatres have been grouped, the same style of announcement carried in all of them and with one exception there has been no cut used. There is almost a complete absence of selling arguments.

Now the fact even that one company had a city sewed up tight and was sure of the field would not warrant this sort of advertising. The wise manager is not figuring so much on getting the business as building more and more business. Now suppose that one man did control all seven theatres

in a city and followed this style of advertising. Isn't it very easy to see that he is not selling each picture to the most possible people and that therefore his grown business by this plan is not going to be anything like as great as if he had tried to sell each picture and put just as much individuality behind the announcement of each theatre and if they were the bitterest of competitors? At least, that's our idea of the way to look at advertising.

PICK O' THE PICTURES
COLONIAL
ALWAYS WORTH WHILE
ONE WEEK ONLY
COMMENCING SUNDAY
THEDA BARA
IN A THEDA BARA SUPER-PRODUCTION
"A WOMAN THERE WAS"
A gripping, romantic drama of love and revenge, dealing with the eternal question of the man and the woman.
"The Last Theda Bara Picture of the Year"
ADDED ATTRACTION
Larry Semon
"The Star Boarder"
Week Day Mats. 10c, 15c
Evenings, Prog. Matinees, 15c, 25c
Five Year Tax

THIS is a case where the exhibitor has relied upon the physical appeal to put over his picture—to a large extent. Colonial theatre, Toledo, Ohio, always does good advertising of the near sensational type and this twelve inch, three column display is no exception.

Here the figure of Theda Bara in South Sea costume is shown with the lady's bare legs in evidence. Something of the effect is lost with the use of the black background to the left. We would rather have omitted this and have allowed the form to stand out for its full advertising worth. The remainder of the advertising is well gauged with the exception of the fact that there is no selling argument on the specific production—which there always should be. Merely the fact that this picture "deals with the eternal question of the man and the woman," which the display cites, is not enough to tell people why they should come to your house.

Motion pictures may be the land of make believe, but you want the public to believe in you.

CERTAINLY the Lincoln theatre, Schenectady, N. Y., left "nothing to the imagination" in this one. Although it occupies fifteen inches five columns this amount of space does not save it. All of the possible selling arguments have been gathered together with the result that it is largely repetition, it overflows with adjectives and it has about all the superlatives backed off the board. For instance get this one in the box across the top of the display:

Funnier than Charlie Chaplin—More emotional than "The Birth of a Nation"—As spectacular as "Intolerance"—A greater love story than "Hearts of the World"—With the adventure of "Arabian Nights."

That certainly is going some. We haven't the slightest doubt that this picture did big business in Schenectady, but we believe that much wider attention would have been attracted to it by using one striking halftone of Mabel Normand and then trimming the selling talks down at least sixty per cent. No doubt lots of people read

From 100% to Zero

THE GIRL WITH THE EXPRESSIVE PERSONALITY
She Is Coming
The Lass You'll Never Forget
SHE HAS A TEAR STAINED WORLD LAUGHING
SAY
It's A Masterpiece, Interweaving Humor and Pathos, Love and Adventure
She Is a Cinderella with a "Kick"
She Is a Daring, Thrilling Acrobat
She Is All Girl, All Mischief, All Loveableness
PATHOS!
COMEDY!
ADVENTURE!
LOVE!
THRILLS!
M-I-C-K-E-Y
Starring MABEL NORMAND
THE GIRL of a MILLION MOODS and EXPRESSIONS
"Rate The Gamut of Every Human Emotion"
Christmastide Pluses
And Because of These Things—
It Is the Greatest Motion Picture Ever Screened
Don't Miss "MICKEY," the Greatest Production on Earth
ALL NEXT WEEK, BEGINNING MONDAY, at The
LINCOLN THEATER

this, but there isn't the slightest doubt in our minds that a whole lot passed it, too.

Instead of merely skipping over the first chapter of Progress, THINK it.

THIS ten inches, three columns is a distinct case of cheapening a production. Turn back to last week's issue and read how S. Barret McCormick got this suggestion of the New York life into the ad and then see the brutal way that this is put "The Under World" featured in large type. This comes from the Midway theatre, Rockford, Ill.

We fail to see why two pictures of Anita Stewart were used except that the designer thought he had to have "balance" to the display and that this arrangement would supply it. As a matter of fact there would have been more punch with a single picture used and then the writer would have had the space for the selling argument that is so badly needed here to take away the conclusion that one is apt to reach that this is picture of the dens of vice, without mentioning any of the charms of the story.

All of the Rockford theatres seem to go to black type and heavy borders and they are out of place especially with a picture like this one where there should be charm and fascination put in the advertising.

A smile in time is worth more than a thousand letters after a patron lost.

UNDER the general heading of "Home influence of a morning paper" the Cleveland *Plain Dealer* is running a series of very instructive and interesting advertisements. The most recent of these is headed "The mirror of the movies" and then goes ahead to talk about pictures in this way:

"There he is, mama; that's Benny in the front rank there, third from the end"—as Pershing's doughboys march across the screen.

Sounds familiar, doesn't it?

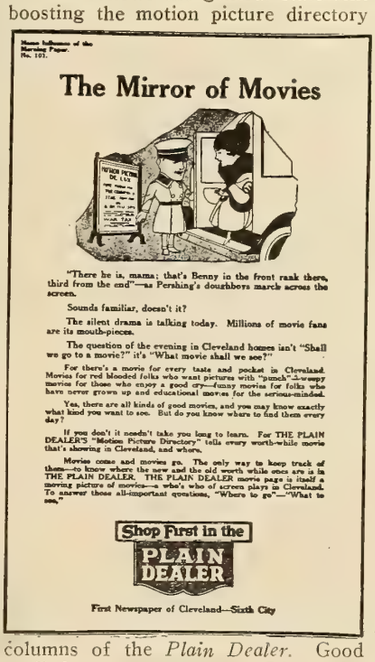
The silent drama is talking today. Millions of movie fans are its mouthpieces.

The question of the evening in Cleve; and homes isn't, "Shall we go to a movie?" It is: "What movie shall we see?"

For there's a movie for every taste and pocket in Cleveland. Movies for red-blooded folk who want a picture with a punch—weepy movies for those who enjoy a good cry—funny movies for folks who have never grown up and educational movies for the serious-minded.

Yes, there are all kinds of good movies, and you may know exactly what kind you want to see. But do you know where to find them every day?

Then follows the general statement boosting the motion picture directory


The Mirror of Movies

"There he is, mama; that's Benny in the front rank there, third from the end"—as Pershing's doughboys march across the screen.

Sounds familiar, doesn't it?

The silent drama is talking today. Millions of movie fans are its mouth-pieces.

The question of the evening in Cleveland homes isn't "Shall we go to a movie?" it's "What movie shall we see?"

For there's a movie for every taste and pocket in Cleveland. Movies for red blooded folks who want pictures with "punch"—weepy movies for those who enjoy a good cry—funny movies for folks who have never grown up and educational movies for the serious-minded.

Yes, there are all kinds of good movies, and you may know exactly what kind you want to see. But do you know where to find them every day?

If you don't it needn't take you long to learn. For THE PLAIN DEALER'S "Motion Picture Directory" tells every worth-while movie that's showing in Cleveland, and where.

Movies come and movies go. The only way to keep track of them—to know where the new and the old worth while ones are is in THE PLAIN DEALER. THE PLAIN DEALER movie page is itself a moving picture of movies—a who's who of screen plays in Cleveland. To answer those all-important questions, "Where to go"—"What to see."

Shop First in the PLAIN DEALER

First Newspaper of Cleveland—Sixth City

columns of the *Plain Dealer*. Good stuff for any newspaper. It's a circulation building, it encourages the exhibitor to more advertising because he is assured that the newspaper is thinking of him, and it's real news to the subscriber. What more could a newspaper want?

Advertising is the yeast that makes the business rise.

A REALLY remarkable piece of exploitation has just been put over by B. E. Cornell, manager of the Eckel theatre, Syracuse, N. Y. He issued a four page "extra" advertising the coming of Douglas Fairbanks in "A Knickerbocker Buckaroo." However, this wasn't the ordinary fake newspaper extra that has been so often used, but a frank advertisement of the picture, with a good quality of paper used so that the best of effect could be obtained out of the huge half tones employed. There was a characteristic picture of Fairbanks used on each page and the four one was devoted to a straight display advertisement. The matter on the other

SPECIAL DOWNTOWN EDITION
Extra-Extra
DOUGLAS FAIRBANKS
HERE TOMORROW
Foremost Screen Star At Local Playhouse In His Very Latest and Best Production
The Player
The Play
BULLETIN

pages was set in 12 point so that it could easily be read, told the story of the picture, the history of the star and recited some interesting facts about members of the supporting cast, most of this being taken from the press book. This stunt cost something to put over, but it is a sure way of attracting attention if the work is of the same high quality as that of Mr. Cornell.

The fellow who just staggers along gets the attention of scorn. But the one who pushes straight ahead has a lot of people following him to see what all the energy is about.

PRINCESS theatre, Sioux Falls, S. D., did good work in this two full column display, but it could have done better by telling something of the story. The theatre did the right thing, as was suggested in our Special Service Section on this picture by using the figure of the chorus girl, but we would have used a considerably larger one.

Just about all of the sales argument is based on the fact that this was such a success as a musical comedy, and to this Manager Updegraff has added his personal guarantee. This position of the matter should have been set in a different style of type from the rest of the display or given a box effect that would have been shown that it was something that the theatre wanted to stand out. As a matter of fact the typing is bad all the way through and leaves the impression that copy simply went to the printer and the printer did the rest.

Two full column displays are rarely anywhere near the hundred per cent mark and it is generally better to try the winder effects. A four column, ten inch, would have used the same space, would have permitted the large chorus girl cut to have been used and would have afforded a much better balanced space all the way around. This is shown by the fact that an eleven inch three column display of another theatre appearing on the same page absolutely overshadows the large space display of the Princess.

PRINCESS
TODAY
Monday, Tuesday, Wednesday, Thursday
Five Days of Fun! The first of the Albert Capellani productions produced by his own company introducing as co-stars the two youthful and engaging personalities
"Oh, Boy!"
JUNE CAPRICE
and
CREIGHTON HALE
In the Film-Musical Comedy
OH, BOY
As sparkling and as fresh as the dew of a June morning—as spicy as the breezes of far Cathay.
On the stage it had 'em goin'—two years in New York and Chicago. Record run in all the principal cities.
NOW IT'S A PICTURE
Because It's a Great Show
BOY "Carries my personal guarantee," says Manager Updegraff. "I witnessed a special screening in Minneapolis two weeks ago and sure feel that I have a typical hot weather feature. It is the first musical comedy in pictures."
Starting Today for Five Days
ADULTS, 25c CHILDREN, 15c

Forget the parrots and think of the nightingales—everything'll be a lot happier around your theatre.

That snowball was allowed to just "roll along" and you know what happened to it.

M'Cormick Makes Charlie Chaplin "Artist of Humor" in His Latest

MAKING Charlie Chaplin an "artist of humor" instead of a comedian by using illustrations and text that were classical in character enabled S. B. McCormick, manager of the Circle Theatre at Indianapolis, to recruit hundreds of new patrons from the most elite local society to rub elbows with dyed-in-the-wool Chaplin fans at his box office.

One of the few, if not the first effort of its kind on record, to exploit a Chaplin comedy with all of the dignity, refinement and wholesomeness of appeal that usually is confined exclusively to the big special feature attractions gives another credit to McCormick for the exploration of new fields of picture promotion.

McCormick analyzed "Sunnyside," the third of Chaplin's series of eight "million dollar" productions, as an attraction that offered unusual opportunities for novel advertising and a different kind of illustrated matter.

Instead of featuring Chaplin, the comedian, he featured Chaplin as "Pan," the God of Music, surrounded by a bevy of classical dancers. The insinuation of comedy was very subtley made by giving to Chaplin's "Pan" and the queens of the dance, a background of cactus plants. The contrast unmistakably pointed to situations offering untold possibilities for humor.

A new form of showmanship which points to the value of interpreting in the exploitation the motif of the producer bids fair to result from the success with which McCormick's exploitation of "Sunnyside" was received.

McCormick's campaign was based on the psychology that the regular Chaplin fans would attend regardless of the kind of exploitation, but that to reach the society element of Indianapolis it would be necessary for him to lift his exploitation into the "society" stage.

He connected the classical dance element in "Sunnyside" with the dance craze, the desire of society to trip the light fantastic, with hilarious effect. He put into his advertising the exact humorously-pathetic vein Chaplin intended to instill in his third million dollar picture.

Unquestionably, in his advertising matter, McCormick culled the funniest scenes from Chaplin's woodland dance situations. One of the illustrations was a picture of Chaplin in overalls, his hair unkempt, his shoes tattered in a pose with four graceful girls, in typical woodland dance costumes, and with tiny garlands encircling their brows. And the seat of Charlie's trousers in this picture is not quite two inches from the inevitable cactus plant.

The Circle Theatre's Sunday advertisement in the Indianapolis *Star* was printed in four colors. It depicted Chaplin as "Pan" dancing with a beautiful girl.

The attraction played one week at the Circle Theatre to capacity audiences.

Charles Chaplin
Note the Signature. A Genuine New Comedy.
In His First New Million Dollar Comedy Since "Shoulder Arms"
"Sunnyside"
Six long months of waiting for this new outburst of Chaplin fun, but six months that have brought a picture well worth waiting for—original, filled with surprises, typical of Chaplin—you know, outbursts of laughter that just seem to break loose at the moment you're ready to sympathize with his misfortunes.
Today (Saturday) Only
NAZIMOVA
In "The Red Lantern."
Dramatic Filipino Serenaders.
Madge Kennedy
In "Leave It to Susan"
The refreshing story of a "Two Gun Girl" from the East
Fabiana Sisters
Violin and Vocal Artistes
"The Circlette"
Circle Orchestra
Sig. Natiello, Conductor
ALL WEEK Starting Sunday
The Circle
SHRINE OF THE SILENT ART

Advance announcement, featuring the dance idea in the chief cut

Look for the Signature
A Genuine New Comedy
Charles Chaplin
IN HIS FIRST NEW MILLION DOLLAR COMEDY SINCE "SHOULDER ARMS"
"SUNNYSIDE"
Down on the Farm, this time with Charlie
Down with the Cows and Chickens
But the Chickens seem to know all the new aesthetic dance steps and Charlie becomes a desert Pan
It has been six months since "Shoulder Arms" was presented, and those six months have been devoted to making "Sunnyside" full of original comedy, big surprises and continuous laughter
Madge Kennedy
—in—
"Leave It to Susan"
The Delightful Romantic Story of a "Two-Gun Girl" from the East
FABIANA SISTERS
Violin and Vocal Artists
"THE CIRCLETTE"
CIRCLE ORCHESTRA
Signor Natiello, Conductor
ENTIRE WEEK, STARTING TODAY
Circle
SHRINE OF THE SILENT ART

This Sunday display got over the love element that enters into this one

Grauman Uses the Spanish Atmosphere in "Avalanche"

Spanish atmosphere of "The Avalanche" served as an inspiration to Manager Sid Grauman of Grauman's theatre, Los Angeles, who staged a Spanish dance act which was a number of the program immediately preceding the showing of the feature. Additional atmosphere of the house and serving as a reception for the feature was the costuming of the orchestra of thirty-five. All members appeared in Spanish dress. Six dancers—three couple—took part in the Spanish dance.

Margaret McKee, a whistler of note, furnished one musical number with Spanish music.

"A dream of Fair Women"— but only a dream.
None genuine without the signature
Charles Chaplin
"SUNNYSIDE"
In his First Million-Dollar Comedy since "Shoulder Arms."
MADGE KENNEDY
The "Two-Gun Girl" from the East
"LEAVE IT TO SUSAN"
FABIANA SISTERS
Violin and Vocal Soloists.
CIRCLE ORCHESTRA
The Circlette
Just 3 More Days—Thursday, Friday, Saturday
The Circle
SHRINE OF THE SILENT ART

This Thursday advertisement again appealed from the artistic angle

Advisory Board
Exhibitors Service Bureau

Thomas D. Soriero, Park theatre, Boston, and Strand theatres, Lowell.
Chas. H. Williams, Strand theatre, Providence, R. I.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Jack Kuhn, Loew's Stillman theatre, Cleveland.
Mrs. Joseph Grossman, Standard theatre, Cleveland.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
S. Barret McCormick, Circle theatre, Indianapolis.
Edward L. Hyman, Liberty theatre, St. Louis.
Theo. L. Hays, New Garrick theatre, St. Paul.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo A. Landau, Alhambra theatre, Milwaukee.
George Fischer, Alhambra theatre, Milwaukee, Wis.
C. Edgar Momand, Garden theatre, Flint, Mich.
Charles C. Perry, Strand theatre, Minneapolis.
W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta.
Chas. G. Branham, S. A. Lynch Ent., Atlanta.
R. B. Wilby, Strand theatre, Montgomery, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
C. A. Lick, New theatre, Fort Smith, Ark.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Herbert J. Thacher, Strand theatre, Salina, Kan.
H. M. Thomas, Strand theatre, Omaha.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Sunset Theatre, Portland.
E. J. Myrick, Rialto theatre, Butte.
A. S. Kolstad, Liberty theatre, Hood River, Ore.
H. L. Percy, Antlers theatre, Roseburg, Ore.
P. E. Noble, Liberty theatres, Portland.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Ralph Ruffner, Rialto theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
A. C. H. Chamberlin, Opera House, Madera, Cal.

Fern baskets hanging from the lobby ceiling give a cooling effect at Shea's Hippodrome, Buffalo

Franklin Shows How to Provide "That Cool Feeling" in Theatre

SO successful has Manager Harold B. Franklin, managing director, Shea's Hippodrome, Buffalo, been in producing an Alaskan atmosphere in his big house that now when the mercury starts to run out the top of the thermometer, residents of the city, instead of rushing to the lake shore beaches, burn the trail to the Hippodrome. There, as they pass through the front doors they find peace, contentment and coolness and the weather man's efforts to prostrate the populace gets a severe setback. Mr. Franklin knows the value of making his patrons forget all about sizzling, sweltering, saturant, scorching sunbeams that without are laying low the searcher for shade. He knows that this is necessary if he is to continue cracking box office records when most fun emporiums are laying back, taking things easy and waiting for the coming of the fall and winter season. With this knowledge, Franklin takes old Warm Weather by the seat of the pants, kicks him out of the Hippodrome and lands him unconscious on the pavement. He never re-enters.

With the first suggestion of collar crumbling days, Mr. Franklin begins to transform the Hippodrome into an out-of-doors summer garden indoors. As a rule one of the last things that a steaming citizen seeks for stimulant is a motion picture theatre. Franklin has introduced the exception to this rule. The exception is the Hippodrome. When warm days come he starts at the entrance and by the time he gets to the exit he has collected every bit of winter garb in which the house has been cozily dressed. In its place he puts the strikingly effective surroundings suggestive of the great land where the red gods reign.

In making this change Mr. Franklin begins at the "porte cochere" in front of the theatre. Atop this he places ferns, plants and flowers. Hanging from each side of marque are unique wooden cut-out figures showing a big corpulent person melting away with a cool looking attendant beckoning him into the theatre where it is 20 degrees cooler than outside. These figures are also reproduced on cards and used in the lobby display scheme and in all Hippodrome advertising, in fact the summer idea is worked out from the moment the patron reads an advertisement until he leaves the theatre.

"Bathing beauties," used as summer stage display

Proceeding into the lobby we find that the elaborate clusters hanging from the ceiling have been covered by beautiful indirect lighting system shades of light green cretonne. These shades were especially made for the Hippodrome by a local lamp dealer. Along each side of the lobby, suspended from the ceiling are fern baskets which always aid in giving a cooling effect.

Leaving the lobby and entering the theatre, the patron is greeted by a delightful breeze from countless electric fans placed about the house but hidden from view. There is a breeze from the gratings in the side of the walls, the outlet for the big mushroom cooling system in the basement. In addition to these gratings there are also "mushrooms" under each seat from which heat destroying winds come. Lattice work doors replace the heavy velvet curtains in the exits both upstairs and down. The ushers have donned their light gray costumes. All the lights have been dipped in inviting cool green. On the stage we find the heavy drapings gone and cretonne curtains in their place, while the personnel of the big symphony orchestra is now adorned in palm beach suits. Stairways have been laid with new light rubber coverings and everywhere one finds an effort made to eliminate any suggestion of warmth.

Coolness on the Stage

The stage settings, for which the Hippodrome is famous, have been changed to suggest coolness. The one illustrated here shows a scene on the beach which is certainly most appropriate. This same idea is carried out all through the summer months.

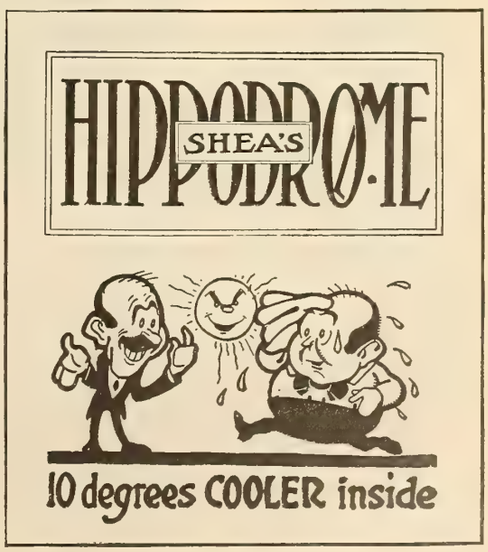
Contrary to the rule where most houses cut down their operating costs, Mr. Franklin increases his and shows only the biggest and best films obtainable. Samples of these are "Daddy Long Legs," "Mary Regan," "The Woman Thou Gavest Me," "Sunnyside," with Charlie Chaplin, and Griffith's "True Heart Susie." Instead of decreasing his advertising Franklin increased it both daily and Sunday. The result of this is that confidence is instilled in Hippodrome patrons. They know that they will see a quality show at this house every day in the year. No matter how hot the weather, it is never too hot to be used as an excuse to clip one iota off the quality of a Hippodrome program.

This cutting of advertising expenditures during summer months is one of the biggest mistakes that exhibitors can make for the moment one does it, it is an indication that business is poor. The patrons notice the elimination when they go through the paper to see what is at "your" house. Not finding your ad. and seeing that your competitor whom believes in advertising all summer is showing a good film, you lose a customer and "the man up the street" gains one. In the fall and winter the Hippodrome uses mostly two column ads. In the summer we find three column displays used.

Music Kept Refreshing

Another thing that helps one to forget the heat at the Hippodrome is the delightfully refreshing music program given by Director Alfred Moulton and his company of virtuosi. During the summer months at concert periods, one seldom finds heavy, classical numbers on the program. Instead there are the light musical comedy selections, the popular songs, and the rollicking instrumental solos. During warm weather few patrons care to sit through a rendition of a Moonlight Sonato or a Goldmark symphony. This kind of music doesn't help that uncomfortable feeling under the collar one bit. "Au contraire" when the orchestra strikes up a stirring Sousa march, a Victor Herbert selection or an "I'm Always Chasing Rainbows," type of song, it helps a lot in combating the work of old King Sol.

The coming of summer never means the coming of a slump in business at Shea's Hippodrome, because Mr. Franklin has found the secret of good business. Briefly it is, *cool surroundings, better pictures and increased advertising.*



The five and one-half by six inch tack cards are displayed everywhere

Newman's Dream Comes True With Opening of Kansas City Theatre

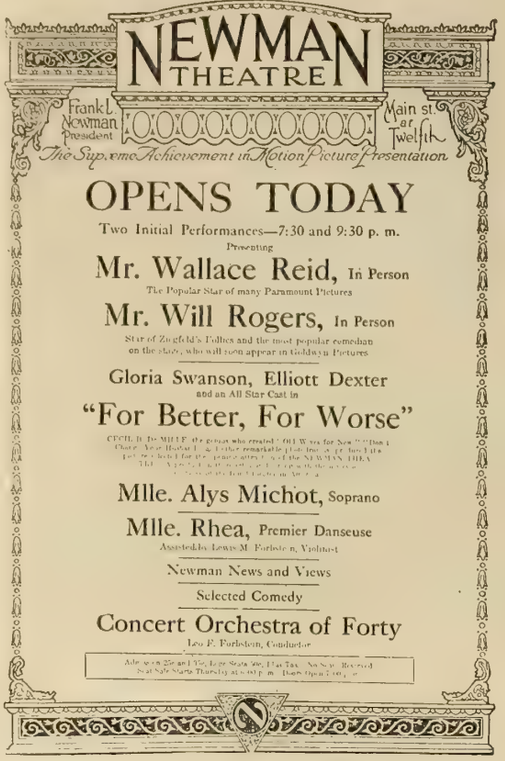
FRANK L. NEWMAN, already proprietor of the Royal and Regent Theatre, Kansas City, Mo., has just seen his fondest dreams materialize with the opening of the Newman Theatre, one of the finest in the whole nation, including all of the best features that inspection of leading theatres everywhere by Mr. Newman and his architect suggested, and representing an investment of two million dollars.

Ceremony of dedicating the house, its exploitation and everything about its physical appearance is distinctly suggestive of class. Among the distinguished guests at the opening were Adolph Zukor, president of Famous Players-Lasky; Wallace Reid, Will Rogers and George Beban, representing the stars; A. H. Blank, president of the A. H. Blank Enterprises owning a large number of houses through the middle west; H. M. Thomas, manager of the Rialto, Omaha; Leo A. Landau, manager of the Butterfly, Milwaukee, an affiliated house; E. S. Porter, of the Precision Machine Co., and many others.

Kansas City newspapers describe the reception given Mr. Newman himself as one of the greatest ovations ever known in Kansas City. The people of the Western Missouri metropolis realize the high standard that Mr. Newman set in his conduct of the Royal and Regents and that with the opening of the Newman theatre that city has been placed at the very top of motion picture theatres. Mr. Newman made a brief speech and there were a few remarks by Wallace Reid, and then Will Rogers gave one of his characteristic monologues that soon had the audience in an uproar. It was necessary to give two performances on the opening night to care for a considerable per centage of the crowds, and after the second Mr. Newman entertained some two hundred business associates and guests at a dinner-dance at the Hotel Meuhlebach.

At four o'clock in the afternoon crowds began forming in front of the house and an hour later it is described by the newspapers as a raging mob seeking to obtain admission. A special reserve corps of thirty policemen were summoned to keep the traffic moving, but this was found impossible and even the street cars that usually pass in front of the theatre had to be re-routed. It was found impossible to escort the invited guests through the main entrance and they had to be taken in through one of the rear exits. At the end of the first performance, and the only one scheduled for that evening there were so many thousands in front clamoring for admission that it was decided to give a second performance to prevent wholesale disappointments. It was then necessary for Mr. Newman to ask the audience to leave through the rear exits. It is the policy of the Newman theatres never to admit anyone without a seat, and this causes thousands to be turned away even with the second showing.

Failure of colors to come out gives faint idea of the beauty of the cover of elaborate program


NEWMAN
THEATRE
Frank L. Newman President
Main st. at Twelfth
The Supreme Achievement in Motion Picture Presentation
OPENS TODAY
Two Initial Performances—7:30 and 9:30 p. m.
Presenting
Mr. Wallace Reid, In Person
The Popular Star of many Paramount Pictures
Mr. Will Rogers, In Person
Gloria Swanson, Elliott Dexter
and an All Star Cast in
"For Better, For Worse"
Mlle. Alys Michot, Soprano
Mlle. Rhea, Premier Danseuse
Newman News and Views
Selected Comedy
Concert Orchestra of Forty
Leo F. Forbstein, Conductor

Institutional type of advertising adopted by the Newman. This is thirteen inches, four columns

The opening program included the "William Tell Overture," played by the orchestra of forty; Newman News and Views, including selections from the various weeklies; "The Spirit of the Dance," executed by Mlle. Rhea before a special setting; a comedy; "The Bell Song" from "Lakme," rendered by Mlle. Alys Michot; and the Cecil B. DeMille production "For Better, For Worse."

Newspapers estimated that the floral greetings received by Mr. Newman on the day of the opening represented an expenditure of $10,000.

Newman Theatre seats 25,000, and the architect was H. Alexander Drake of Kansas City, who also designed the Royal and the Regent. Italian Renaissance is the motif of the architecture and the exterior represents one of the stately Italian palaces, and adaptation of the facade effect with the relief of pilasters. These semi-balconies are beautiful in their own effect, but they will be all the more attractive when they have been planted with flowers and shrubbery.

One enters the theatre through a lobby thirty feet wide and twenty-four feet high, with an Italian vaulted ceiling and the side walls in polychrone terra-cotta. The ticket office accommodates three sellers. The floor is of marble in old Italian designs and the lighting fixtures are of bronze and of the same period. On either side of the lobby is a stairway leading to the balcony and mezzanine floor. The main auditorium is 96 feet wide and 100 feet from stage to entrance, seating 1,000 on this floor. There is a great lighting dome 54 feet across, which affords all sorts of possibilities in effects.

In the balcony there are 1,200 seats while the loges care for 350. Behind the balcony is a salon promenade 54 feet long and twenty feet wide with marble drinking fountains and returning rooms for men and women. Office of the manager, checking rooms and telephone booths are also on this floor.

The projection room occupies a balcony all of its own and it is said to be the model of the whole country. E. S. Porter spent several weeks in Kansas City installing the Simplex machines and other equipment, and as stated was present on the night of the opening.

In the basement which is reached by marble stairways on either side of the auditorium there are large lounging rooms provided for the patrons, including a Louis XV boudoir for the ladies. There is also a nursery decorated with Mother Goose designs and including cradles, chairs and toys for the amusement of the little ones. Nurses will be in constant attendance here.

A feature of this basement is a theatrette 32 feet wide and 50 feet long which will be the workshop of Mr. Newman and his staff in preparing the programs for the three theatres. Here all of the films will be screened, the musical accompaniments written and their presentation planned.

The "Class" of the theatre will continue to be carried out in all of the advertising. This will be along the line of listing the program and a special design has been prepared for this advertising like that of the specimen reproduced. Nothing of the sensational will enter into the advertising, but the entire program and the theatre itself will be the thing "sold" to the patron.

A fifty page program was issued for the opening week. This is called Newman Theatre Magazine, and is easily the handsomest publication that we have seen from any theatre. It carried a special design in blue and gold with merely a picture of the theatre. In the first issue there appeared pictures of Mr. Newman, Wallace Reid, Gloria Swanson, Elliott Dexter, Adolph Zulor, Mlle. Rhea, the dancer, and Mlle. Michot, the soloist, and of Milton H. Feld, house manager of the Newman. The second issue consists of thirty-six pages, the size to be maintained. Advertising occupies about half of the magazine which is 6 by 9¼ inches.

GETTING HIS GOAT

Worry About Little Things Upsets Whole Works

AN exhibitor whose name we are not mentioning writes: "I don't know what is the matter with the public that patronizes my theatre. I cannot seem to please them. I change the pictures around and get new services when they kick, but though I know I am showing the good ones, I can't seem to please. Can you tell me what is the matter?"

Simplest thing in the world. This exhibitor is listening to little things, magnifying the complaints that come to him, and, we feel pretty sure from the tone of his letter, arguing with his patrons when they differ with his opinions. Of course, the only correct theory is that the patron is always right. But that doesn't mean that every time you hear a little kick you should upset the whole state of affairs. Agree with the complainer and investigate, and see if everything is right. If it is go ahead. Possibly it was the case of a temporary grouch.

And remember that half of the battle is convincing your patrons that your theatre is the best.

Newman Cooperates with Fellow Exhibitors. Why Don't You?

Stage pageant at Boy theatre, Omaha, for "Auction of Souls." Only one of the "talk arousers"

Business Man Buys a Picture And Gives It Vast Exploitation

AN OMAHA business man voluntarily assumed the responsibilities of an exhibitor recently, and the results, in the scramble to make good, jolted the city to its toes. Looking back upon the variety of events that had marked his exciting experience James H. Shallcross gazed reflectively at the several packages of thousand dollar bills before him on his desk and commented:

"To be an exhibitor is not a business. It's a science."

The fracas was started by C. E. Holah, general manager of the A. H. Blank Enterprises, owners of the First National Exhibitors' Circuit franchise for Nebraska, Iowa and Kansas. With hot weather close at hand, and consequent rumored dire results to motion pictures, Holah was wondering whether to lease the City Auditorium for an indefinite run of "Auction of Souls," the screen version of the story, "Ravished Armenia," and for which the Circuit is the official distributor, or whether to sell the production to the largest theatre in the town and organize a parade to be led by the Mayor, to put it over. Holah pays about as much attention to hot weather pessimists as an ice man does to his scales.

The reverie was interrupted by the entrance of James H. Shallcross, Omaha business man and representative of the Nebraska Committee for Relief in the Near East. He wanted the production.

"All right," Holah replied. "We'll plaster Armenian relief all over it."

"No sir," responded Shallcross. "We want it as a straight, strictly amusement affair, without approvals, without a special society night, without anything but crowds. We want to jam the theatre at regular prices, and we want the entire city to go. Then—here's the secret—we're going to wage a city-wide campaign to raise funds for Armenian relief."

Holah gasped his amazement. Shallcross continued:

"We want to rent the picture outright. We want to buy the posters and other advertising supplies from you. We want your moral support, but that's about all."

Mr. Shallcross was insistent, and finally got his way. He went to the Boyd Theatre, arranged the rental details, and then he began to make discoveries about the art of being an exhibitor. He found that an orchestra was not stored with the props. One had to be hired. He learned that projection machines couldn't be started without an operator. He was given a gentle hint that ushers, too, were sometimes advisable. The next revelation was that the public is accustomed to purchasing admission tickets from a cashier. He learned that the lobby should be decorated; that a stage setting was a necessary adjunct. He learned fast. He had to. He had never exhibited a picture before, and he confessed to a sneaking envy for the exhibitor, who seemed to have such a soft time of it.

Literally buried alive under the mass of detail that accummulated from nowhere in particular, he called loudly and lustily for help. A director of advertising was engaged. The First National's press sheet for "Auction of Souls" was utilized from one end to the other. A private showing was given for newspaper men and the committee of women who were planning the money raising campaign. The papers took up the idea and started to boost the attraction for its entertainment values.

From a source unknown, but suspected, came a suggestion that "atmosphere" might be a good thing. How? Paint the canopy out in front to resemble a great Arab tent. This much exploitation progress suggested a quartet of fiendish looking Arabs, mounted on Arabian horses, and carrying Arabian spears with banners attached telling about the show. The horses were selected by a good judge of four-footed speed. The madly yelling Kurds of the Desert were given a dozen summonses each for speeding during the week they raced the streets of Omaha.

Somehow, suspected but unproven, came a hint that girl ushers would be more appropriate than men. They could be dressed in Armenian costumes, and this would give a definite atmosphere and be in harmony with the main theme of the story of the picture—the recital of the experiences of Aurora Mardiganian, who is the sole survivor of 500,000 Christian Armenian girls.

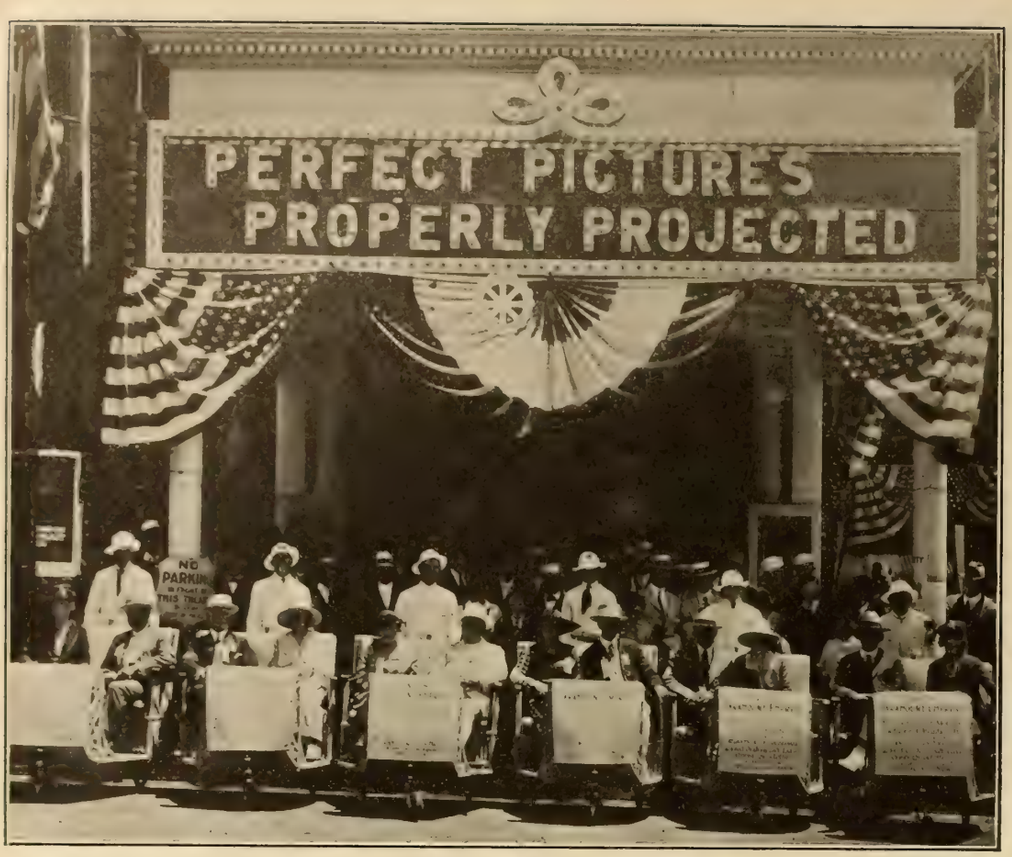
Somebody charges that a surburban exhibitor stopped in the lobby of the Boyd to light a cigar,

(*Continued on page* 510)

BOYD Shows $10 a Seat Picture
Here ALL THIS WEEK at 25c to 50c
"Auction of Souls"
with AURORA MARDIGANIAN in the leading role
A Screen Epic—written from the famous story of this girl
STARTING TODAY—Full Orchestra—Prices
Matinee 25c
Eve. 25c-50c
Christian Women Sold Into Turkish Harems As Low as 85c Each

Sample of the half page advertising used

These "Armenian" riders were used for street advertising



During the convention of the International Rotary Club, the Atlantic City chapter used roller chairs in boosting their city for the next convention Georg e E. Carpenter of the Paramount-Empress saw a chance to get a share of the advertising and arra nged to have these chairs stationed in front of his theatre regularly

St. Louis Film Board Devotes Page to Telling What Pictures Have Done

ALMOST coincident with the signing of the peace treaty the St. Louis Film Board of Trade used a full page advertisement in the Star of that city telling the part that motion pictures played in winning the war.

Under the caption "How the Motion Picture Industry Contributed to Victory" it went ahead to tell their history during the time that America was in the big conflict. It is advertising that is bound to make every reader think and to establish in the minds of all the power of the screen. The matter is so good that we are reproduicng it all here:

While motion pictures did not directly supply any of the destructive materials that forced Germany to lay down her arms, it did supply a wonderfully constructive influence that aided materially in keeping up the morale of the people so that they would back up the soldiers at the front.

Propaganda pictures with plots that were written around press reports of German intrigues and of the torture that Germans inflicted on the helpless foe graphically showed in real flesh and blood form to what depths the Hun would stoop in his lust for world dominion—pictures that move us as no written or spoken word could.

The news pictures showing the American expeditionary forces in various parts of the world aroused us to a full realization that we were at war although the scene of battle was 3,000 miles away. Flashes of actual warfare showing the men in action kept our blood tingling with the spirit to win whatever the cost.

And what of the boys "Over There"? Each camp had its "movie" theatre. There 'mid the roar of the big guns they would view the latest releases and keep in touch with the rest of the world through topical news pictures—and so for a short time obtain relaxation from the strenuous duties of fighting men.

Indirectly the motion picture industry added to the manufacture of munitions by voluntarily curtailing production 25 per cent. so that the materials could be used in making explosives.

The motion picture theatres were the "camps" of thousands of Four Minute men. By this means the Government was enabled to come in direct contact with millions of people, with a multiplicity of appeals. The requests to buy bonds, warnings against German propaganda, the appeal for absolute labor harmony, the plea to "Hooverize" and other patriotic messages were thus spread broadcast.

To encourage the purchase of Liberty Bonds, pictures including some of the greatest stars were produced and shown in leading theatres all over the United States. The services of the stars were contributed, the making of the pictures was done without cost and the film was furnished to the theatres without rental charge.

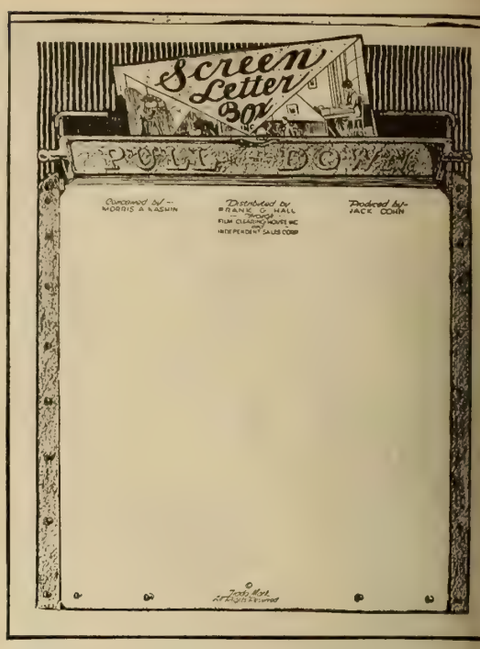
Through the motion picture hundreds of thousands of dollars were poured into the coffers of the Government by the collection of a film rental tax from exhibitors and the collection of 10 per cent. tax from the public. The collection of these taxes was done without cost to the Government.

Very little has been said during the war about the part the motion picture was playing in the world strife. Silently the good work has been "carried on." But now that the curtain has been rung down on the greatest war that the world has ever known—and the boys are coming back—the motion picture industry feels that it is within its bounds to remind the public of its contribution to the cause—to again point out the elevating influence of motion pictures—to show that they occupy a place in the economic life of the nation—and that they are educational and inspirational as well as entertaining.

Now these are all plain facts and we believe that they will be believed by the general public and that such advertisements as this will do a great deal to stop moves for censorship and against Sunday showings.

How The Motion Picture Industry—
Contributed to VICTORY
While Motion Pictures did not directly supply any of the destructive materials that forced Germany to lay down her arms—it did supply a wonderfully constructive influence that aided materially in keeping up the morale of the people—so that they would back up the soldiers at the front
For the most wholesome of entertainment for old and young at the most moderate cost—attend the Motion Picture Theater regularly
ST. LOUIS FILM BOARD OF TRADE

Page Victory appeal of motion pictures in the St. Louis Star



Ready prepared stationery for writing "The Screen Letter Box"

Kashin Provides Even the Paper for Fans to Ask Their Movie Questions

MORRIS KASHIN has planned out some novel advertising for his newest idea, The Screen Letter Box.

Not content to simply put out a real screen novelty, one that is so full of human interest that it will induce patrons to go to a theatre time and time again, Kashin, with his thorough knowledge of theatre management, has evolved a novelty letter head which will be supplied to all theatres where the Screen Letter Box is shown. This letter head will bear the name of the theatre, give plenty of space for patrons to write their questions and on the reverse side appears the address of the Screen Letter Box. The edge is gummed, all that is necessary after writing the question is to fold and seal the letter head, place a two cent stamp on it and Uncle Sam does the rest. These letter heads will go a long way toward awakening interest in the Screen Letter Box, advertising the theatres and make it especially easy for the patrons to ask their questions.

Another novelty is a little vest pocket calendar which also bears the imprint of the theatre distributing it. Theatre managers can mark on this the days they show The Screen Letter Box. On the other side is the New York address to which questions must be sent. Thus the theatre patron will always have the address handy and never at a loss as to the proper place to send in the queries.

Omaha Man Rents Theatres and Puts Over Picture

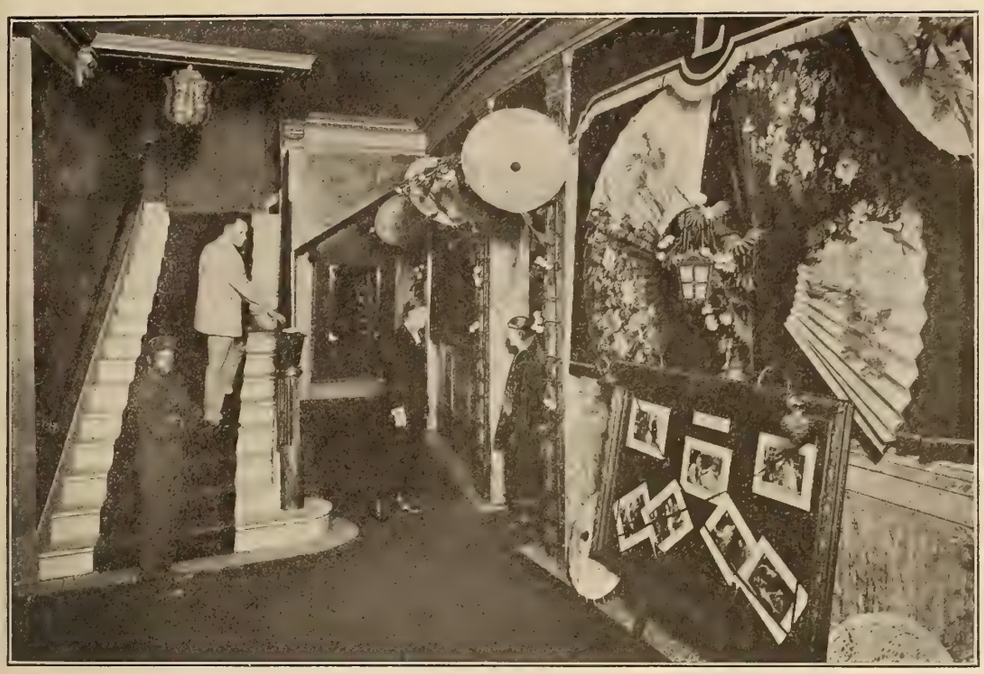
(*Continued from page* 509)

and casually remarked that the Armenian costumes were all right, but why not get a punch into the thing by dressing the ushers in harem clothes. The charge hasn't been proven, but the fact remains that the ushers were ostensibly beautiful harem inmates.

A local feminine vocalist, enjoying a vacation, called on Mr. Shallcross. She didn't say who suggested the call, but her idea of singing appropriate verses at different points in the picture promised novelty. She was engaged.

Big display space in the newspapers, supported by a liberal billboard and cooperative window display campaign gave the final touches.

Thus it was that Shallcross came to consider exhibiting a scie[illegible]e.



General view of inner foyer of Liberty. Manager Houck on steps and Assistant Manager H. J. Royster in the aisle

Strong Appeal Made to Spokane Women With "The Red Lantern"

OF the many artistic displays that have been made in putting over "The Red Lantern," none has surpassed that of the Liberty Theatre, Spokane, Wash., as the result of the efforts of Manager J. W. Houck.

In front of the Liberty there is a circular dome surmounted by a statue of the celebrated statue, and the interior of this is always brilliantly lighted. During the engagement of the Nazimova pictures Chinese lanterns and hanging basket effects were suspended from this dome.

Chinese effects were fully carried out around the ticket office, which stands in an island position to the front of the lobby. Cut-outs showing the star as she appears and in the shape of a lantern were employed on the sides of the ticket office and there was a bamboo effect used on the side with wisteria covering the top of the booth, while the lobby of the theatre is not deep there was a splendid effect obtained and everywhere the eye turned there was a suggestion of the Chinese atmosphere and Mahlee, the Eurasian girl. Effects were in orange and red.

In the outer corridor there was a novelty so far as Spokane is concerned through the service of tea to the lady patrons. Here a bamboo booth was built and a girl arrayed in Chinese costume "poured." The whole ceiling of this foyer was covered with a huge parasol in vivid colors that attracted much attention.

In the inner foyer there were more of the Chinese effects with huge decorated fans placed on the walls and numerous scene pictures from the production used. The lantern effects were still further carried.

While the Liberty has made many lobby displays in the past and is always counted on as a theatre that does things worth while when the opportunity presents, the reports from Spokane say that the general presentation of "The Red Lantern" called forth more word of mouth advertising than anything in the exploitation lines in months. The appeal made was particularly to the women, because Manager Houck felt that they were the ones to talk this picture to the best advantage, and in order that this be of the very sort to get the most attention the vivid colors were used and there was an avoidance of the appeal to the mystcal, but rather straight to the artistic sense of the patrons.

All of the girl ushers were costumed as Chinese maidens and through the auditorium and right to the stage the Chinese idea was carried out in the same manner as in the foyers and at the front of the house.

Striking heads of Nazimova and startling scenes from the production, in the form of line drawings, were used in the newspaper advertising and helped to draw additional attention to the front of the house, with the effect that the lobbies were crowded daily long before the opening of the ticket booths.

Clever Teaser Folder Issued for "Better Times"

One of the cleverest teaser announcements which has appeared in a long time has been put out by Roberston-Cole in advertising "Better Times" to exhibitors. The cover of the 3½ by 6 inch four-page folder bears simply the legend "Better Times Coming," and above this is an opening showing a new copper cent which is attached to the third page. Then on the second page there are such sentences as: "John D. Rockefeller has the first cent he ever earned—BETTER TIMES COMING." The fourth page bears an invitation to write to Exhibitors' Mutual and learn about the "Better Times."

This is an idea that can be adapted by the exhibitor by simply changing the wording of the last page.

BEAUTY IS ONLY SKIN DEEP

Very True, But It Gets the Real Sort of Attention, After All

AN exhibitor who does not agree with our criticism of one of his displays which we declared repulsive, writes us back his argument adding, "You know the saying, 'Beauty is only skin deep.'"

Yes, there's a whole lot of truth in that, but you have to admit that beauty gets the attention that counts. A repulsive-looking man may get just as much attention from you as the peachiest woman that you ever met on the street, but do you take into consideration your own thoughts when the vision has faded from view. We're mentioning beauty now, not the artificial sort of "prettiness."

We despise the advertiser who strives merely for the "artistic effect" and his work is generally poor. But if he gets the beauty that belongs there he has convinced. If he repulses he has no chance. There is no excuse for brutality and disgusting scenes in a newspaper display than in the furnishings of your own happy home.

Theatre Gives Autographed Photos as Summer Boost

All the New Lyric theatre, Minneapolis, had to do last week was to advertise "Wallace Reid Week," and it went over big. This idol of film lovers is an advertisement in himself and although the papers were chucked full of data and luring literature it may have gone over just as big had the advertising been conducted along a smaller scale.

As an added feature to the program every woman who purchased a ticket during the week or even if she were acompanied by a gentleman, was given an autographed picture of Reid.

He appeared the first half of the week in "The Roaring Road," and the latter half in "Alias Mike Moran." Both stories are of recent origin appearing in the *Saturday Evening Post.*

At left, the foyer decorated and tea being served women patrons of the theatre. At the right, the striking decorations that were used to get attention from the street. Chinese atmosphere was maintained throughout the theatre during the showing

Even St. Louis Butcher Shops Advertise "Daddy" for Sievers

BOX office possibilities to exhibitors in co-operation to be had from drug stores, book stores, drygoods stores, music stores, grocery stores, butcher shops, fruit stands and newspaper reporters not affiliated with dramatic departments, were demonstrated in a recent campaign on a special feature attraction by William Sievers, manager of the New Grand Central theatre, St. Louis.

The assistance of his publicity man and the most tactful and diplomatic aid of the other employees of the theatre to cover this variety of sources through which he hoped to obtain patronage and incidentally to set a new record for the theatre, was enlisted by Mr. Sievers because he knew that he himself could not arrange all the many things he wanted for his sensationally broad exploitation of "Daddy Long Legs."

The greatest and most important part of the campaign was the orphan element. Knowledge of the appeal of parentless children to practically everyone, whether a theatregoer or not, guided Mr. Sievers in making this one of the most striking features of his exploitation.

The big publicity campaign was opened with a flourish when Mr. Sievers invited the children in the scores of orphan asylums to be his guests at the showing of "Daddy Long Legs" on any afternoon except Saturday or Sunday.

And the kids came—flocks and droves of them from every section of St. Louis. The newspapers saw "copy" and pictures in this stunt and sob sisters were hurried out of the offices without having time to powder their noses.

And this exploit was but the first of a series that made St. Louis sit up and take notice.

"Don't overlook a single bet!"

This was the gist of instructions from Gen. Sievers when he called his army of employees about him for instructions on the big drive, with the result that:

Every book store in St. Louis turned over its display window to the book, "Daddy Long Legs." This was a popular sign in their windows:

"This is the book Mary Pickford paid $40,000 for the right to turn it into a movie. Is it worth sixty cents to you? See it in pictures at the New Grand Central."

Music stores got busy with a flaring display of the "Daddy Long Legs" song. Many of the stores featured the new tune before the request of the New Grand Central reached them.

St. Louis's leading grocery stores made a play on jam. In a window stocked with jams and jellies could be found a picture of Mary Pickford and this sign:

"This is the kind of jam Judy fed to the orphans. See Mary Pickford as Judy in 'Daddy Long Legs,' now playing at the New Grand Central theatre—and buy that jam here."

Dry goods stores displayed bolts of striped gingham with cards stating:

"This is the sort of material from which Mary Pickford's costumes were made for her latest play, 'DADDY LONG LEGS,' now showing at the New Grand Central theatre."

Half a dozen butcher shops displayed huge soup

"Love story of an orphan" featured in all the adverising

NEW GRAND CENTRAL
PALACE OF MASTER PICTURES
GRAND AND LUCAS
LAST WEEK! LAST WEEK!
MARY PICKFORD
—IN—
"DADDY LONG LEGS"
Her Greatest Picture
A FIRST NATIONAL ATTRACTION
DIRECTED BY MARSHALL NEILAN
Daddy Long Legs—As "Judy" Imagined He Looked
HUMFELD'S AUGUMENTED CONCERT ORCHESTRA
Shows Start at 2, 3:50, 5:30, 7:45 and 9:15 P. M.
Prices, Before 5:30, 15c; After, 15c and 25c
Children Under 12, With Parents, Free to Matinees Except Saturday and Sunday

This two column, nine inch, got over the "kid" appeal for the final week

bones, absolutely devoid of meat, so hungry-looking that they forced their ways to public attention in the show windows. And big signs read:

"This is the kind of soup bones the superintendent of the Greer Orphanage bought to feed Judy, Freckles and the other children. See Mary Pickford portray Judy in 'Daddy Long Legs' at the New Grand Central."

Piles of big red apples, just out of cold storage and selling for a dime each, were stacked high on the show cases of the fruit stands and large signs informed patrons that:

"This is a sample lot of the apples from which was made the Apple Jack that tangled the legs of Mary Pickford as Judy in 'DADDY LONG LEGS,' now showing at the New Grand Central."

Illustrating the unique and intense advertising work that was employed in the exploitation of this attraction is the use to which Mr. Sievers put a benefit ball game between the New York Giants and the St. Louis Cardinals, and a demonstration by the anti-submarine flotilla.

The ball game was for the benefit of the St. Louis Tuberculosis Society. Score cards containing coupons for prizes were sold by St. Louis society girls. Included in the lists of prizes were seats to "Daddy Long Legs."

Within ten feet of the mooring place for the anti-submarine fleet could be found a large sign stating:

"This Whole Fleet Could Not Have Frightened the Superintendent of the Greer Orphanage Where Judy Was Reared. After Seeing the Submarine Flotilla go to the New Grand Central and See Mary Pickford as Judy in 'Daddy Long-Legs."

Who pasted those big heralds about "Daddy Long Legs" on the tails of the seaplanes? Who pasted photographs of Mary Pickford on the fuselage? And who induced the army fliers who were cavorting over St. Louis to drop thousands of heralds from the skies? That hasn't been announced. But it was no mystery to Mr. Sievers.

Finley Uses Local Interest in Every Way to Put Over the Fullest Appeal

(*Continued from page* 501)

our theatre artist. He has the ability to put down in black and white the ideas the two of us together get up. While the drawing and special cut add materially to the cost of the advertisement, its distinctiveness and individuality will stand out in the paper and dominate the page and sometimes even the whole paper when placed in a good position. *An advertising man should not be hampered by the cost of his cuts and his ads. I do not mean that he should be encouraged to spend more than a legitimate amount, but he should be allowed free rein.*

The advertising or publicity manager who is worth the most is the one who puts over the most free publicity in proportion to the amount of money spent. In the last amusement section of the Dallas *Times-Herald* our publicity stories and cuts amounted to three thousand agate lines, while our advertising was a little more than one thousand agate lines. Mr. Hulsey is like any other exhibitor—he prefers paying for the one thousand and getting the three thousand gratis.

When I took over the advertising the *Herald* had the Sunday amusement pages sandwiched in behind the want ads. at the back end of the section. As a rule it all ran on two pages sometimes running over on the third with a mass or mess of outside matter between stories. That was less than four months ago. I took the matter up with the *Herald* and showed them how and why their attitude toward amusements was all wrong. Today amusements occupy the front end of the section and usually occupy five full pages.

Advertising for which the amusement rate is paid is worth more in the long run than commercial advertising. Publicity stories and cuts give patrons a short analysis of the play as well as a likeness of the star or a scene from the play. To try to get all this in an ad. would jam it up and it would lose its selling value.

The personality of a star is the greatest asset I believe that an advertising man has. Dimpled Dorothy Dalton in "The Homebreaker" carries more weight with the public than Dorothy Dalton in "The Homebreaker;" it is the personal touch. Because of the fact that Clarine Seymour was Cutie Beautiful in "The Girl Who Stayed at Home" it gave me something to work on in advertising her in "True Heart Susie." Patrons remembered her as "Cutie Beautiful," but forgot her entirely as Clarine Seymour.

Newspapers I think are more valuable than billboards on the regular run of pictures. But don't forget to hit them with a billboard campaign when you want to put it over big. Show the public you believe you have the goods and they will show you that they are with you. Lobby displays and co-operative window displays are exceptionally good when properly worked up, but they are only good on a special attraction or something out of the ordinary.

Above all things have confidence in your ability. If you haven't got confidence in yourself step out for the man who has. Some day your employer will find the man and you will be out, for you never get to be so great than there is not someone else a little bit the greater.

The exhibitor who has an advertising man, should not worry him with a request to see the copy before it goes to the paper. Let him work out the ad. campaign; that is what you pay him for. If he retorts that "it can't be done," fire him and look for the man who says "it can be done."

How New York Stages the Show

WOMAN stars have the call at two out of three of the Broadway motion picture theatres this week, and two of them are very tense dramas, though a happy ending is provided in one of them and in the other the patron is rather left to take his choice whether the mother or daughter should have died.

Louise Glaum, after a long absence from the screen is at the Strand in "Sahara," the story of a Paris favorite who finds real love after she had abandoned her husband and is able to win him back to her. There is an Egyptian-Parisian setting given this with a scenic prologue and song and a tableaux of the prayer to the sun during the showing of the feature. Comedy element is furnished by pictures of the ex-crown prince in Holland and "The Jazz Monkey," a Universal animal comedy.

Elsie Ferguson has really a triple role in "The Avalanche" at the Rivoli, and in this she may be said to have three roles. She plays first the character as a girl and then as a woman, and at the same time as her own daughter. Tragedy marks this most of the way through, but it is relieved by the music. A Harold Lloyd comedy and a Jeff and Mutt get in the comedy, and there is a Spanish turn to most of the music.

At the Rialto, all is happiness with Marguerite Clark in "Girls" and a Sunshine comedy reissue. "Merry Jail Birds," Silk Hat Harry in "The Breath of a Nation" adds still more laughs and Dr. Riesenfeld has written a special score for the Bruce scenic, "Sundown."

Next week's features are: Strand, Constance Talmadge in "The Veiled Adventure"; Rivoli, Irene Castle in "The Firing Line" and Rialto, Pauline Frederick in "The Fear Woman."

Rialto Theatre

COMEDY dominates the bill at the Rialto theatre this week and a scenic picture stands out on the whole program as the result of special music that Dr. Riesenfeld has written for this photographic creation of Robert C. Bruce. Comedy is the big element in the feature and one of the Sunshine reissues rounds out the bill, while most of the music is of the distinctly happier sort.

Overture is that from "Beautiful Galatea," a comic opera by Von Suppe, which tells the story of Galatea, a sea nymph, beloved of Acis. But he is pursued by Polypheum a giant and crushed between rocks, and then Galatea changes him into a river in Sicily which bears his name. It is played with the lights all in gold and a flood light from the projection booth. This is being used at the two theatres regularly now and remedies a summertime defect. The entrance of the two theatres are right on the street and with the outer doors kept open on account of the heat there is a constant series of flashes when the inner doors are opened that formerly caused a flicker, but the flood lights from the projection booth are doing away with that.

There are a few bars of the original music, a canzonetta, used as the lights gradually go down for the scenic, "Sundown." There are some wonderful snow scenes and cloud effects and then we have some shots of Bruce and his Great Dane en silhouette. There is a particularly fascinating show of the sun nearing the sage brush in its setting and another of the bare masts of a schooner standing out against the sky in the evening twilight. There is a final one of a great river near the sea with the glinting of the setting sun on the water. Combination of the beautiful picture and perfect musical setting brings a hand that few pictures receive.

With the house lights in red and the orchestra bathed in gold, Miss Julia Henry then sings Del Riega's "Homing." She wears a white evening gown and a black picture hat for this number, and there is not a special setting, merely the stage lighting and the curtains in red and the spot light upon her.

Rialto Magazine opens with International pictures of the American cavalry guard on the Mexican border, shown to "Here They Come." From the same source some views of the American flying men back from their efforts to fly across the Atlantic, with Lieut. Commander Read, the victor getting a big hand, the same music being continued through these. Then there follows some extracts from the Photoplay Magazine Screen Supplement released by Educational, with first pictures of Elsie Janis after her return from war work and views of her at her country place, during which she gives an imitation of Mary Pickford. This same number includes views of Anita Stewart playing golf, and then with her husband, who fails to heed the command "Fore." "Marionette" is used for these.

Pathe supplish some striking views of the English Derby, renewed for the first time since the start of the war, at Epsom Downs, and attended by the king. "Mock Morris" is played for the first of the views, and then with the title "His Majesty, the King of England," there is a change to "Loyal Hearts" which bears counterpoint of "God Save the King." The pictures get as much applause as any American have done. Then at the start of the race itself there is a change to a galop. Gaumont supplies view of the yachting season opening at San Francisco, with races for the Lipton cup, and then International presents the Larchmont Yacht Club races. For both of these "Scenes du Bal" with cymbal effects is used.

Now the first big laughs come in with the Silk Hat Harry Stock Company, the third Educational Films product on the same bill, in "The Breath of a Nation," a take-off on prohibition. Effects are used through this and the music following through includes "Drinking Song," played with a burlesque touch, "That's the Kind of a Baby for Me," "Good Morning, Mr. Zip, Zip, Zip," and "Oh, Harry, Harry." Gaumont shows us the launching of a big tanker at Quincy, Mass. (Get the connection?) and this is shown to "Wedding March," and then there are some interesting Gaumont pictures of Brooklyn amateur strong men training for circus stunts with "Good Scout" used.

From the same source there are pictures of the Brazilian president-elect in Washington with "Brazil" the music, and then Gaumont gives us President de Valera of the Irish Republic in New York, with "Emerald Isle" as the accompaniment. It is a strange thing that when we saw these pictures at the Rialto Sunday afternoon there was scarcely a ripple of applause, and that barely three hours later when we saw similar pictures at the Rivoli the audience literally went wild with enthusiasm. We make no attempt to explain it. The idea of notable men is carried out still further at the Rialto with International Views of "The men who brought peace," and here we have pictures of Gen. Foch, Gen. Pershing, King Albert, President Wilson and Clemenceau and Lloyd George, all of whom get tremendous applause. There is a shot of men marching in review at the end. "Beau Ideal" is the stirring music for this climax.

With the lights in red except for the orchestra in gold and a flood light from the back, Rosa Lege'a and Eduoardo Albano than sing the duet from "Il Trovatore" with exceptional brilliance and to unusual applause.

Langaard's "Love Song" is played at the screening to a point indicated, and then follows through with "Fantasia" to action, and then "Woodland Dreams." That carries us through the scenes of the girls pledging their enmity to man, and then we have the title "The rooms above" and the married woman and her caller and here "Dreams of the Flowers" is played burlesque, changing to "Bluette" when Pamela is seen coming up the stairs. Then with the old maid in another wing of the building there is another burlesque touch used with "Sweet Forget Me Nots."

As the scene shifts back upstairs to Mrs. Dennett's apartment, "Dawn" is used and with the title "The end of a thrilless evening," "Love's Melody." At the scene where Dennett comes to the door "Under the Leaves" is used, and as Holt is shown the sign over the door "Fatasia" is played, following through with "A Springtime Ectasy." As Holt starts to climb out the window "Humoreske" is played for several minutes, and then at the point where the ironing board falls, there are effects with the organ taking up the music until the title "I've changed my mind" when we have "Love Song," brought in again, this being the theme for Pamela, and then when Holt is shown as the old maid's roomer "Impish Elves" is played.

Then with the visit of the office manager to the girl's apartment with their wages, and his observation about how cozy and homelike it is, "Salut de Amour" is used burlesque, and then when Pamela surprises the sweethearts kissing "Pleasing to Women," the man theme, is introduced, and this is followed through with "Un Peu d'Amour" played burlesque and where Pamela declares that she is left all alone the man theme is brought back and played very weakly with a change to "Flirtation" as she is seen embracing the flower and again to "Love Song" as Holt is seen entering through the window, and then to the man theme as she drops the symbol of her man hatred. There are five bars, from tempo primo with the muted brass predominating. It is a most effective musical ending.

"Merry Jail Birds" is the title of the revived Sunshine comedy that closes the picture bill. "Wild Jazz Knight" is played at the screening, and then with the title "It is safe to say" there is a change to "Frou Frou" and as the clothes are seen creeping away "Ghost Dance" is played softly with tremolo effect. At the title "Then it came to etc" "Cavalry Trot" is used and with the title "Union hours" there are burlesque effects of the factory whistle and bell, with "Step Lively," including the flute effect for the soup scenes, follows through.

Then when the prisoners drink to the health of their guard "For He's a Jolly Good Fellow" is used with frequent pauses, timed to action. With the title "Forbidden Fruit" "Umbrellas to Men" is played and at the title "Roads of Destiny" a few bars of "A Kidd For Cinderella," burlesque. At the title "After one year's travel" "Come Across" is played and then with "The copper's scent" there is a change to "Speed 'Er Up" and then we have the train effects and as the train stops "Bone Dry" to the end.

C. W. Henrich's "Vox Angela" is the organ solo.

Strand Theatre

ATMOSPHERE certainly marks the presentation of "Sahara" as arranged by Managing Director Joseph L. Plunkett at the Strand this

Tips From First Showings Here

week. It starts with the overture and is carried through the feature, even including a scenic setting and tableaux after the feature has started. The musical score for the feature is a remarkably brilliant one with Oriental, or rather Egyptian, music dominating.

Victor Herbert's "The Wizard of the Nile" is the overture and this is played with the house lights all down and the stage flooded in gold. This is a particularly crashing number and Musical Director Carl Eduoade sees to it that the brasses do not come up disturbingly strong, but are kept in rythem with the rest of the instruments.

Strand Topical opens with the Pathe pictures of the Epsom Downs races already described and at this house some of the more powerful bars from "Pomp and Circumstance" are used with splendid effect. There is a change made here, too, at the start of the race itself and "Fighting Tommies" is used. Pathe then follows with pictures of Dempsey in training at Toledo, with a view of his quarters, the fighters doing roadwork, rowing, bag punching and sparring. The same music continues through these.

Pathe pictures of the New York welcome to the American flying men follow, starting with shots of the transport coming up and the bay and then pictures of the various crews with Lieut. Com. Read at the end. "Sheridan Sabres" is played for these.

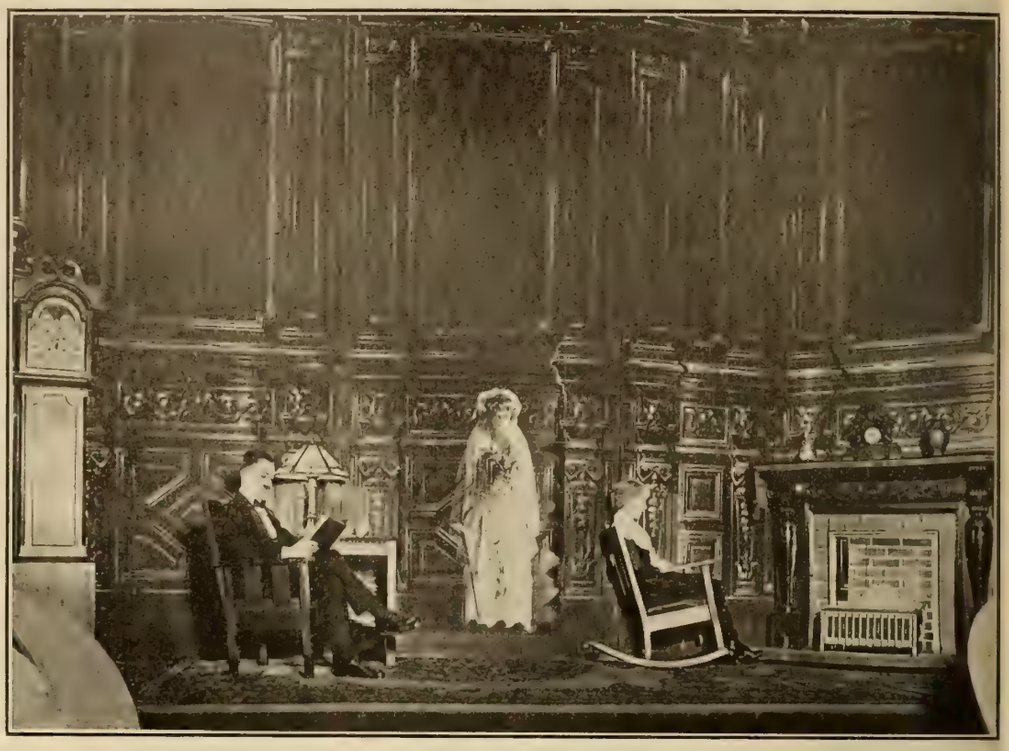
Under the title of "Hiding in Holland" Universal then shows pictures of the German ex-crown prince at Weirunger, Holland, from which island he recently escaped. There are introductory titles explaining how these pictures were obtained, they consisting mainly of view of the "clown quince" on his bicycle and talking to one of the residents of the island. The humor of the titles add greatly to the enjoyment of these. "Wooden Shoe Dance" is used at the start for the scenes of the island and then there is a change to Chopin's "Funeral March" burlesqued for the scenes where he is seen cashing a check and this is followed through with "Keep Your Head Down Fritzi Boy."

Final punch is put in the Topical with an International picture that is one of those striking examples of what motion picture camera men can accomplish on rare occasions, for "The Big Four," Wilson, Clemenceau, Lloyd George and Orlando are seen coming out at once of a door on a gallery at Versailles, posing together for the camera and then re-entering, with the President going in last. You can imagine the volume of applause that this brings, so great that it drowns the stirring music, "Hail America."

With the advent of "July the thirst" the Outing-Chester this week has been called "Mr. Outing Climbs the Water Wagon" and then we have a collection of most appropriate views. Mr. Outing starts out to see whether the water supply of the world will last with prohibition and we are taken to the Zambesi falls where there are some splendid shots. Then we have a study on the nervous system of the water diet and as the best example of this we are shown camels, young and old, including scenes in "camel busting." Organ music is used with effects for the falls.

Now comes the vocal prelude to the feature. This shows a view of Paris with the Eiffel tower in the distance, looking over the housetops of the French capital. The lights are in red at the start and gradually become blue and then the stars come out with the night. During this setting Miss Ann Rutledge renders a pleasing selection which unfortunately is not listed on the program.

Immediately at the end of this the screen curtain comes down and the feature, Louise Glaum in "Sahara" starts with "Secrets of Suzanne" played at screening. It's not our place to pass on features here, but we can't help remarking that since his two brothers have now become stars, Matt Moore is surely entitled to be one because of his work in this picture.



This artistic prelure was used at the California theatre, Los Angeles, during the showing of "The Woman Thou Gavest Me." The parlor of a home was reproduced and the solioquy of the son as brought to life through the use of a transparent panel in the rear wall where the bride appeared and sang "Mine." It was one of the most effective arrangements that has ever been seen in Los Angeles.

With the scenes showing her the idol of Paris a year before we have "Petite Tonkinoise" and then as husband and wife leave the cafe "Mam'selle Caprice" is used with a change to "Demoiselle Chic" for the scene with the baby. At the point where the husband tells Mignon that they will have to live in a tent for a long long time and here Fibich's "Poem" is played. Then with the scenes at the oasis in the desert "Iris" is played until the caravan scene is shown. Here the screen curtain disappears and we have a setting showing the sphinx and pyramids in the background and a group of Arabs going through their religious festival of the prayer to the sun.

Then immediately afterwards the screen shows us practically the same ceremony on the desert and when Mignon declares that she cannot stand that incessant ceremony of prayer there is a change to "In the Soudan" with No. 3 of "Les Orientales" played for Baron Alexis and then the organ taking up the music for six minutes. The orchestra returns with the scene where the baron is flattering the wife with No. 2 from "Les Orientales" and then when he says that it seems a pity that she should go to a fever stricken spot "Asra" is used and where they are seen seated in the tent "Arabian Nights" is used. For the scene where the husband returns there is a change to the prayer song from "Jewels of the Madonna" and then as she sees the Arabs at their ceremony "Bee Dance" is played first loud and then subdued.

Then with the scenes in Cairo several years later the organ again takes up the accompaniment for 12½ minutes the orchestra coming back with the fete that she has arranged for the baron "Dance of the Egyptian Maidens" is played with the tambourine and oriental drum effects for the actual dance scenes. Then when the wife goes to the door and sees her husband "Night and Love," the theme, is introduced continuing until she orders the servant to lock him in the room when there is a change to "Danse Arabe." At the point where she halts the celebration and the dancers stop "In Cleopatra's Barge" is used, once, following through with "Night and Love." At the title "Realization," "Ye Who Yearned Alone" is played.

As the count returns to the house demanding that she drive the beggar out "Reverie" is used and then when she tells the baron that the man is her husband "None But a Lonely Heart" from "Manon Lescaut" is used. When the servant tells her that they must flee to the desert after the husband has killed the baron the organ again assumes the burden, this time for 7½ minutes and comes back with the title "Talk not of Flight," when extracts from "Poem Roumaine" are played, with sandstorm effects accompanying and then at the title "The Peace of the Silken Dawn" there are extracts from "Thais" used with the theme coming back to the end when her husband tells her that he loves her after all.

Redferne Hollinshead, tenor, then sings "A Rose, a Kiss and You" and "I Dreamt I Dwelt in Marble Halls."

In striking contrast with the tenseness of the feature there is a screening Universal animal comedy in "The Jazz Monkey" which has to do with a stolen baby and introduced lions and an elephant as principal actors in support of the "star," Joe Martin, the wonderful chimpanzee. It's one of the funniest things in many a day. "Take It From Me" is played at the screening once through and then the organ comes in and the orchestra comes back for the latter half.

Rivoli Theatre

WITH the feature to a considerable extent in a Spanish setting music of that type is used largely through the program at the Rivoli this

Music Hints For Entire Programs

week, starting with the Chabbrier overture, "Espana." The feature is a very tense one with two suicides and an accidental killing in it, so relief is furnished by a cartoon comedy and a Harold Lloyd.

House lights are in red as the orchestra curtains go up for the overture and the orchestra itself in flooded with red from the proscenium arch and from the profection room flares. The number starts on the strings to a gay dance air and then there is a slight touch of the tambourine and then the horns come in, not too loud, but with the strings still predominating. Then a moment later the brass becomes clamorous and the drums loud. This is founded on two Spanish dances.

"Old Faithful" is a beautifully colored Prizma picture that follows. We are taken from the Yellowstone Park entrance through many of the wonders and are shown geyser after geyser, some of the freaks of nature such as Cleopatra's Terrace and finally come the views of Old Faithful. In very few of the Primza pictures have the colors stood out so well, but it would have been improved with less people walking around in it. "Woodland Echoes" is the effective accompaniment.

For the first solo number the house lights come up in red with gold on the orchestra and before the red curtains Martin Brefel most effectively sings the aria from "Faust." It gets a big hand.

Rivola Pictorial opens with a blare of trumpets and the first pictures are Internationals of "America's first line of defense," showing the Atlantic fleet in North River. There are some fine shots taken through the trees fringing Riverside Drive. "The Right of Way" accompanies them. We have already spoken in the Rialto comment of the way that the pictures of de Valera, president of the Irish republic were located here. We have rarely seen pictures given a wilder reception, and to the music of "Blarney Parade" Gaumont shows 450 youths taking part in a road race at Chicago, and International follows with pictures of the soldier boy's team race from Chateau Thierry, with Matthew Lynch of Newark winning. "Molly on the Shore" is played for both of these pictures, with a trumpet call as a wreath is placed on Lynch's head. International presents some interesting pictures of "Cowboys of the Pampus," a round up of wild horses and broncho busting, to "Porcupine Patrol."

Production Manager Joseph LaRose has split the newest number of Photoplay Magazine Screen Suppliment up between the two houses to give them each representation. Rivoli's share starts with some interesting pictures of James Cruze and his wife Marguerite Snow. Introduction of "To Thee" is played at the screening and then when we are shown the first pictures of a wedding ever taken, and now shown for the first time, organ music is used up the point where we are shown their child, Julie, when "To There" is resumed and continued to the point where Julie is three years old when "Spanish Andante" is used. For the final scene of the family there is "Fairy Tales." For some comedy scenes of " how to go wrong on a water wagon after July first," auto trick stuff, the chorus of "One-Two-Three-Four" is used and then for the scenes in making Mack Sennett's burlesque on "Uncle Tom's Cabin," "American Red Cross March" is used played with marked burlesque effect just as an "Uncle Tom" band composed of actors who "double in brass" would render it.

"From the Fields of Bohemia" is used to accompany International pictures of the huge junk heaps of war materials in France, and then we have the Pathe pictures of the welcome to the trans-Atlantic aviators, already described, shown to our boys. Gaumont presents some pictures of the German fleet which their own men sunk with "March to the Gallows" used and the same final punch described at the Strand is used with "American Festival March" accompanying.

Elaborate plans were carried out by McMahan & Jackson in connection with the showing of "Woman," for a week's engagement at the Grand Opera House, Cincinnati. An effective lobby display, intended to portray the Garden of Eden, and consisting of actual branches of apple trees, palms and other shrubbery was arranged Another feature was a prologue acted by ten people. The first tableau presents Eve; second, Massalina, of Rome; third, the Woman of '61; fourth, the Woman of the Street; fifth, the Woman of Poverty; sixth and last, the Woman of the Hour, the Red Cross Nurse The closing tableau is especially beautiful, and as added effect, the orchestra plays the national anthem

A thirty-piece, augmented symphony orchestra has been engaged for the week

For the second solo numbers the lights come up to blue and the curtains part, showing L. Van Dyke, 'cellist, seated before a setting consisting of a circular window with blue showing through and a huge column to either side, flanked by evergreen. Popper's "Spanish Serenade" is the selection.

"The Avalanche," starring Elsie Ferguson, is screen to "La Feria" and then when we are told of the gaming passions of the Spaniards, Moshowsky's "Spain" is played, changing to "Moraima" as one of the gamsters tried to kill Chicita's father. "Impressions of Italy" is used when we are told that Chicita and Delano are united by their passions for gambling. This changing to "Melancolia" when she begins to worry about the child. There is a tympany rumble when her husband kills himself in an adjoining room and then with the dawn "Melancolia" repeated. When we are introduced to the daughter as a convent inmate "Paysage" is played with "La Colm" when she goes to the inn where her mother was born, changing to "Spanish characteristic" and then to an adgaiatto as she appealed to her only friend.

Now with the change of scene to America and the mother married again, "Dolores Waltz" is played, and then "A fortnight later" brings "One Fleeting Hour" and with the title "In the Outer Office" "Prelude." With the title "Another month has passed," we have the theme, "Remembrance" used. As the girl is shown amid the surroundings of love "Adoration" is played and then "Remembrance," the theme, as the author tells the dog that he has lost his heart. With the fadeout the organ takes up the music with the scene, where the mother hands the girl the money to pay her gambling debts with Rachmaninoff's "Melodie." Then when the gambler confronts her "Constance" is used, played agitato, and then as he falls off the balcony there is a pause and "Constance" is resumed."

When the guardian asks her how it happened "Clematis" is used, and then with the title "Revelation" the theme is brought in again, and after the passing years we have some extracts from "Ansell Suite" and the theme at the end as the husband enters.

"Furs and Frills" is played by the orchestra with the lights gold, and then there is a Harold Lloyd comedy of a young married couple with their neighbors. "On the 5.15" is played at screening, then with the bride we have "Snooky Hollow" and "Chicken Cackle" as the dog turns over the chicken basket and with the title "Stay in your own back yard" we have the chorus of the song of that name. When the postman is seen "Trombine Man" is played and then as Lloyd plays there is a trombone solo effect burlesque, then traps as he stops, then resumes the trombone and after the second stop "Honeky Toneky" to the end.

Giraud's "Fanfare" is the organ solo.

Live News from the Producers

William Fox Signs William Russell

Athletic Star to Make a Series of Stirring, Virile Subjects

WILLIAM RUSSELL, has been signed by Fox to appear in a series of red-blooded pictures. He will appear in the Victory series which also feature George Walsh and Gladys Brockwell. He will work at the Eastern studios.

William Russell is widely known for his athletic prowess. His rating as an amateur boxer is very high, and he has met some of the cleverest professionals in friendly bouts. For several years he attended a school of physical culture, where he acquired a fund of knowledge of the human machine and developed himself physically. As a swimmer he has won laurels, and has a record of eight miles. While living in the Borough of the Bronx, New York City, his favorite sport was swimming the East River. He swam through Hell Gate, the most dangerous point in that stream. He has given exhibition dives from a height of 85 feet in Indianapolis pool.

Mr. Russell was born in New York. At the age of eight he put in his spare time, after school hours, in the office of Julia Arthur, President of the Professional Women's League, checking hats and serving as water boy; also doing a Ghunga Din around the corner in Palmer's theatre. While his talent as a water boy was duly appreciated, his histrionic ability was sufficiently recognized to justify giving him an opportunity to appear in the third act in an impersonation of Jimmie Fadden.

Mr. Russell inherited a talent for acting from his mother. His father was a profound student and professor of languages at New York University. He received a fine cultural education, which reinforced his natural instinct for the stage and enabled him in later years to appear in the spoken drama with such artists as Ethel Barrymore, in "Cousin Kate," with David Higgins, Blanche Bates, Ezra Kendall, Chauncey Olcott and Roselle Knott. He was leading man with the Poli Stock Company in Philadelphia and for two years was starred in "St. Elmo". For several years he toured the vaudeville circuits with an act which was very successful.

Mr. Russell entered the motion picture field five years ago, and his popularity has increased steadily.

It was the fact that "William Russell stands high at the present time and is steadily adding to his followers" which influenced William Fox to sign this star.

Irene Castle in "The Firing Line," a Paramount Special

Industry Must Look to Exhibitors

THE following treatise on the reforms brought about in the industry by exhibitors, and general analyzation of present day conditions was written by Jacob Fabian, owner of the Regent and Garden theatres, Paterson, N. J. In part his article follows:

"A new element has found its way into the motion picture industry. Without fanfare and trumpet blasts, it comes as an important epoch in the evolution of the business.

"*Exhibitor consideration* is its name.

"Its triumph has not been easy. Obstacles to its progress have been removed grudgingly. But it has been the logical and obvious outcome of a condition created and fostered by ostrich-natured film 'magnates' who buried their heads in the sand and gouged exhibitors wildly and blindly without reckoning the day of judgment.

"It is a curious and interesting commentary on the importance and influence of the exhibitor to consider the fact that many of the great reforms that are announced for the coming season are not voluntary, as some producers and distributors claim, but are instead the result of the individual and independent actions, opinions and recently conceived policies of hundreds of theatre owners, acting alone in each instance, and without any semblance of united effort. Were the exhibitors in every section of the country organized into some kind of association that would give them a solid front in their relations with the producers and distributors, the things that are forecasted for fall, and which bespeak the new era of exhibitor consideration, would have come to pass several seasons ago.

Jacob Fabian, holder of the First National Exhibitors' franchise for the state of New Jersey

"No matter how it has come, the important thing is that the day when the exhibitor will receive consideration is really here.

"The advent of exhibitor consideration is bringing with it several radical reforms that affect the producers and distributors. In the past individuals associated with sources of film supply, from scenario departments to exchange shipping rooms, have gone blindly ahead, grinding out and renting footage, irrespective of its value to the exhibitor. The condition is different today. It is greatly improved. Exhibitor consideration has become the predominant factor in the mind of the scenario writer, the director, and the others who follow along with the product they create. This thought for the ultimate consumer is becoming greater. It will continue to grow.

"Every movement that is started in the industry today must be held up until its effect upon the exhibitor is determined.

"What will the exhibitor think of this?"

Before an attraction is attempted, exhibitor consideration now demands that the following exhibitor assets be represented in the production:

A story that has either a specific appeal to a given class or a broad general appeal to all classes.

A star with a proven, known box office value.

A theme and a title that afford opportunities for many exploitation and promotion stunts.

"The time is still within the memory of many of us when the chief object the producer had in making a production was to gratify his own whim or to please his star. That is an ancient chapter in motion picture history now. Today every one affiliated with production, from the presidents of the companies down to the extras who stand at the rear of the mobs, may do well to realize that theirs is a common goal—the exhibitor.

"The manifestations of exhibitor influence will be several and helpful. The new doctrine of exhibitor consideration will react with benefits not only to the theatre owners, but to every branch of the industry, and of greatest moment, to the public upon whom all of us depend for our existence and success. As a conservative surmise the following four sources of benefit will be almost immediate.

Willard Sees Himself as Picture Actor

Jess Willard's seven-reel production, "The Challenge of Chance," opened within a stone's throw of the big fellow's headquarters in Toledo, O., and, according to reports from Fred L. Wilke, producer of the Willard picture, who left New York, with a print for the Alhambra theatre, there, where it has been booked for an extended run, every person in Toledo attempted to get into the theatre on the opening night.

Willard, himself, took a couple of hours off from his regular training schedule to see himself in pictures, and is reported to have remarked after the showing that, although he doesn't profess competition with William S. Hart as a screen hero and Western good-bad man, he does think that a good many more could have done lots worse as an actor.

At the Park theatre, Columbus Circle, the New York showing is playing to big business at every performance. The Willard picture is now on its second week here.

Foreign Rights Sold

Bech, van Siclen & Co. announce the sale for Spain and Portugal of "A Romance of the Underworld" starring Catherine Calvert and Eugene O'Brien; "Out of the Night," with Catherine Calvert and Herbert Rawlinson; "Marriage," and "Marriage for Convenience" featuring Catherine Calvert; "Calibre 38," with Mitchel Lewis, and four subjects featuring Doris Kenyon, "Wild Honey," "Twilight," "Inn of the Blue Moon," and "Street of Seven Stars."

Zellner With American

Arthur J. Zellner, a well-known New York production man, is the latest addition to the Santa Barbara film colony. Zellner has been appointed head of the scenario and editorial departments at the American Film Company studios.

Billie Burke Works on New One, "Twin Souls"

At the Fort Lee studio of the Famous Players-Lasky Corporation, Billie Burke is now engaged, under the direction of John S. Robertson, in the production of a new Paramount-Artcraft picture based upon Avery Hopwood's play, "Sadie Love." The working title of the production is "Twin Souls." The Hopwood play, it will be recalled, enjoyed an extended run on Broadway with Marjorie Rambeau and Pedro de Cordoba in the leading roles.

Playing opposite Miss Burke, in the role of Count Luigi, is James L. Crane, and among those in the supporting cast are Helen Montrose, Hedda Hopper, Jed Prouty, Shaw Lovett, Mrs. Wiggins, May Rogers and Charles Craig.

Every available foot of space at the Fifty-sixth Street and Fort Lee studios is at present occupied. George Fitzmaurice, director of Elsie Ferguson, is using the greater part of the 56th Street studio for "A Society Exile," Miss Ferguson's next picture.

New Ford Educationals Are Announced

The Goldwyn Distributing Corporation announces the three latest Ford Educational Weeklies as ready for general distribution. They are "At the Crossroads," a story of the life led by the prisoners in the Federal Prison at Leavenworth, Kan.; "School Days," a trip through a modern industrial school, where vocational training goes hand in hand with academic high school work; and "The Fable of the Olive and the Orange," in which the culture and marketing of the olive and the orange are presented in full detail.

Change Title of Universal Production

The new Universal production starring Monroe Salisbury will not be exploited or sold under the title first used, the new caption being "The Man in the Moonlight." The story was written by Elliott J. Clawson and after the west coast reviewers and critics of Universal had seen the first print it was decided that the name was much better for the exploitation of the picture.

Albert A. Kaufman, who has gone to England to take charge of production for Famous Players-Lasky British Producers, Ltd.

Contributing factors to the success of the Hodkinson product: Left to right, Theodore C. Deitrich, head of the newly formed Deitrich-Beck Company; W. W. Hodkinson, president of the corporation bearing his name; Doris Kenyon, who will star in Deitrich-Bech productions, and Louis Joseph Vance, the author, who is contributing screen material

New Author Unit for Hodkinson

Dietrich-Beck, Inc., Is to Star Doris Kenyon in Features

THEODORE C. DIETRICH, announces the formation of a new company, Deitrich-Beck, Inc., which will produce annually from four to six pictures from the novels of Louis Joseph Vance, starring Doris Kenyon, and release them through the W. W. Hodkinson Corporation.

Deitrich-Beck, Inc., was organized at Albany and Mr. Deitrich has been elected president and production manager of the organization and Arthur F. Beck, well known in motion pictures and treasurer of the Artco organization, the producers of Augustus Thomas' dramas, has been elected secretary, treasurer and business manager.

The entire North American rights of all Deitrich-Beck productions will be in the hands of the Hodkinson organization while the foreign rights will be controlled by J. Frank Brockliss, Inc., of which Sidney Garrett is president.

The first of Louis Joseph Vance's stories to be produced will be "The Bandbox," one of America's "bust sellers" both as a serial in Munsey's Magazine and in book form.

The second of the Vance stories to be screened by the new organization probably will be "Cynthia-Of-the Minute" and other Vance stories, which are the exclusive property of the new producers. Mr. Vance is now at his summer home in Connecticut and will give his complete attention to the adaptation and continuation of his stories, making the author a directly interested factor in the translation of his stories to the screen.

This new author-producer-star unit possessing all of the assured elements necessary to successful productions gives the W. W. Hodkinson Corporation distribution control over a remarkable array of author productions for the coming season.

Benjamin B. Hampton, releasing through W. W. Hodkinson, is the head of two splendid organizations, both with achieved and completed productions, the Great Authors Pictures, Inc., which has just released Stewart Edward White's "The Westerners" and, in association with Eltinge F. Warner, the Zane Grey Pictures, Inc., which has just completed and has ready for release Zane Grey's story, "Desert Gold." Other notable writers whose works are controlled by Great Authors Pictures, Inc., are Emerson Hough, Winston Churchill and others to be announced.

Harry Raver's Four Star Productions offer the famous play and stories of Augustus Thomas' starring Leah Baird. William Parsons is reverting to the author policy and seeking the best of the market's available literary output for Billie Rhodes and Sunset Pictures Corporation has begun its House Peters productions with Sir Gilbert Parker's "You Never Know Your Luck."

The Hodkinson plans through these powerful units contemplate in excess of thirty big productions during the year, each offered to exhibitors singly on the basis of individual merit.

"No living writer produces more gripping and fascinating stories than Mr. Vance," said Mr. Deitrich in making his announcement of the new company. "His 'False Faces,' 'The Lone Wolf,' 'The Brass Bowl,' 'The Black Bag' all have had wonderful screen popularity until today his stories command the top prices for screen composite of all Vance heroines —youthful, vivacious, beautiful, daring and truly American. I shall give Mr. Vance's stories and Miss Kenyon the most elaborate production advantages and contribute a recognized quality product to the screen.

First Cosmo Production Is Offered

Marion Davies in "April Folly" Announced by F. P.-Lasky

AFTER five weeks of hard work on the part of Director Robert Leonard, Miss Marion Davies and the cast, "April Folly," the five-part feature released by Famous Players-Lasky as a Cosmopolitan production, has been finished at the Biograph studio.

"April Folly" gets the title from Cynthia Stockley's novelette of the same name, ran serially several months ago in the Cosmopolitan Magazine, and attracted wide attention. The story is that of an aristocratic girl, the petted daughter of an English earl, who balks at family traditions and slips away to meet the man her family refuses to allow her to marry. Before she goes she annexes a family heirloom, a valuable diamond secreted in the head of a Buddha. She expects this to be her dot to her future husband.

A secret service sleuth of international reputation and a gang of criminals are also interested in the diamond, and when Lady Diana Manisters gets into a London railway coach, interesting developments ensue. She decides to swap places with a young woman less fortunately situated than she, and the rest of the action of the story then takes place aboard a ship bound for South America; then on South African soil, where the mannish aunt of the real Lady Diana lives—also very far removed from family traditions, but this unknown to her brother, the earl.

Director Leonard has put on "April Folly" with a lavish hand, it is said, and two balls, one a costume ball, and a number of games on the deck of the steamer bound for South Africa, lend interest to the production. Three hundred people were employed for the costume ball, and it is declared that their costumes are among the most effective seen this season on the screen.

Marion Davies is said by those who have already viewed the picture to do the best work of her screen career as April Poole and Lady Diana Manisters. The parts that she portrays in this single production are widely divergent: one, the tenderly brought up young Englishwoman; the other, the exceedingly shrewd Secret Service agent. Romance also enters when April meets on board ship a man who wins her regard but not her hand until after a great many struggles.

Conway Tearle plays opposite Marion Davies in this production, and by his work in it adds to his list of screen and stage successes. Esther Marshall is seen in the early part of the story to advantage, and Hattie Delaro essays the part of the dowager. Miss Delaro will be remembered as one of the original Madges in "In Old Kentucky." J. Herbert Frank, who plays the villain, was formerly with Richard Mansfield, E. S. Willard, Wright Lorimer, and in the support of a number of screen stars. Spencer Charters, who plays the detective, will next season be seen in "Oh, My Dear!" He is well remembered in the "Wallingford" plays; as the hermit in "Seven Keys to Baldpate" and in "It Pays To Ad-

Director George Terwilliger

James Young to Direct Elsie Janis

Elsie Janis will be directed in her first Selznick Pictures production by James Young. This information was received by telegraph this week from Myron Selznick in Los Angeles, the young president of Selznick Pictures Corporation having gone to the Coast largely for the reason of engaging the best director available for Miss Janis. Mr. Young and Mr. Selznick will start back for New York together in a few days.

The plans for the Elsie Janis production are so elaborate that it has been decided to hold a conference of the heads of the producing department before Mr. Young arrives in the city, in order that the long conference may not be interrupted by other matters. Consequently Mr. Selznick and Mr. Young will be met in Chicago by Harry Rapf, general manager of the Selznick Studios, and Edmund Goulding, superintendent of continuity. They will remain there until they have laid out all details concerning the production, so that as soon as they arrive in New York work can begin and be continued without interruption.

Exhibitors Aid Pathe's Sales Drive

Motion picture exhibitors throughout the United States are continuing their effort in behalf of the members of the Pathe sales force, who are striving to break all sales records this month which has been designated Pathe Honor Month in honor of the recent visit to America of Charles Pathe.

Telegrams of congratulation to Mr. Pathe continue to pour into the Home Office of Pathe Exchange, Inc. The five salesmen who make the biggest showing on new business during Pathe Honor Month will be brought to New York in July as guests of the House.

Tourneur on "Victory"

Maurice Tourneur has commenced the production of the photoplay version of Joseph Conrad's book "Victory." This feature is being made at Mr. Tourneur's studio in Culver City, California, but many journeys to far-off locations will be made. Mr. Tourneur has engaged a cast which includes such well known names as Jack Holt, Seena Owen, Lou Chaney, Wallace Beery and Bull Montana.

Realart Signs Miss Alice Brady

Popular Players Will Make a Series of Eight Pictures; "Sinners" First

FOR the third consecutive week, Realart features the news with announcement of the acquisition of a big star, this time in the person of Alice Brady.

Negotiations leading up to the deal have been going on for weeks, and it is said Realart secured Miss Brady's signature in the face of keen competition, and at a figure in keeping with the present day demand for stars of the first water.

Eight pictures will be made by the players. Her assignment will be carried out during the summer, and later when she goes on tour in the stage success, "Forever After," which has been creating records on Broadway for months. Miss Brady's friends are alive to the fact that even her big following has been enhanced by the successful run of this production.

Now, it is declared, the time has arrived to give Miss Brady the advantage of really big vehicles and titles. To this end a fortune has been spent to secure the opening number for her Realart Pictures. This is none other than the great Owen Davis play, "Sinners," which made a record run two or three seasons ago at the Playhouse, New York City, with the young star herself in the leading part. It is worthy of note that Owen Davis, author of "Sinners" also wrote Miss Brady's present stage success, "Forever After."

"Sinners" was produced by her father, Wm. A. Brady, at one of his own theatres, and went on the road the following season playing the entire year with Miss Brady and a notable cast which included Robert Edeson, John Stokes, Charles Richman, Florence Nash, Gertrude Dallas, Emma Dunn and William Walker.

The screen production of "Sinners" will be under direction of Kenneth Webb. The story itself is said to have a broad appeal.

Miss Brady is rightly considered one of the most versatile actresses on the American stage. Her twenty-four years of life have been crowded with the concrete rewards of great industry and greater talent. She began her speaking career in musical comedy, appearing in "The Mikado" and "The Balkan Princess." She then forsook the lighter field for the so-called legitimate drama, making her first early success in the leading role of "Little Women," which ran for a full year. She also played leading parts in "Things That Count," and in "Sinners," as noted above.

Miss Brady herself tells in sprightly fashion of starting on her professional career. She said:

"I went on the stage without my father's knowledge or consent. He has a wild idea that I was to train and study to become a grand opera star. But one can't walk from a convent into grand opera, and I was impatient. So without father's knowledge or consent, I found a place in musical comedy in Boston. He didn't like it one little bit when he found it out, either.

Wide Pioneer Exploitation

Brighton Beach Music Hall Leased to Show Company's Films; Big Publicity

IN order to effectively advertise and bring before the attention of the public both the names of the Pioneer Film Corporation and the long list of high class pictures recently made for, or acquired by the Pioneer, this firm has assumed the management of the Brighton Beach Music Hall for summer months.

The executive staff of the Pioneer is emphatic in its statement that this is not a move to enter the exhibiting end of the business, but it is in line with its announced policy of exploitation.

The sole purpose in first placing the Pioneer Attractions before the people in this fashion is to exploit the name of the Pioneer, and to identify it in the public mind with the best of productions.

This is but one of the moves in the working out of the policy recently adopted. Already several of the big Pioneer pictures have been nationally advertised in conjunction with the firm's name on the bill boards of the country.

The Brighton Beach Music Hall opened on July 2nd, with Blanche Sweet in "The Unpardonable Sin," and will be followed by Henry B. Walthall in "The Boomerang," "The Sins of the Children," "The Long Arm of Mannister," and other of the productions now being made for the Pioneer.

While running at this house these pictures will be given wide publicity which will redound to the benefit of the exhibitors as soon as they are ready for general release.

Many unique and novel departures will mark the presentation of the program, the music will be furnished by Francesco Colosant and his band of fifty pieces. A list of soloists of reputation have already been engaged and other attractions on the bill are being selected with care.

Jean Paige Signs Again with Vitagraph

Jean Paige has recently signed a two-year contract with Vitagraph with an option renewal for a similar period. She will play opposite Harry T. Morey in his next feature as her first work under the new agreement. The rise of Miss Paige in motion pictures has been fast, but her early work in the O. Henry subjects was so excellent that no doubts were held as to her adaptability to the screen and her certain advancement.

William Duncan, Vitagraph star and director

Goldwyn Pictures Now in All Countries

THE conclusion of peace means that Goldwyn Pictures will be distributed throughout the world, with the exception of Russia. The Foreign Sales Department has thus stretched its hands to all parts of the globe, as indeed it had done seven months after its formation, with the exception of the countries cut off by the war. The existing financial conditions in Russia make it impossible to successfully distribute there.

Arthur Ziehm, in charge of the foreign department has secured by extensive travel, acquaintances throughout the world.

Arrangements are now under way, whereby the foreign market will receive still more consideration in the future than it has in the past. A service and publicity department destined to create a closer co-operation between Goldwyn and the foreign distributor as well as the exhibitor is being established.

Goldwyn's chief distributor in the United Kingdom is Sir Oswald Stoll. The list of nations served by Goldwyn Pictures is a list of peoples of the world; India, Egypt, Australia, Japan, South America—all of these countries see the same stars, the same stories that daily divert the millions of America.

Two Comedians Engaged by Bulls-Eye

After six years with Universal and recently suporting Nazimova in the "Red Lantern," Harry Mann, has been engaged by the Bulls-Eye Film Corporation to step into the limelight of Bulls-Eye publicity, to take the place of Billy West.

Charles Dorety, who rose from the ranks of extra man to stardom on both the Sennett and Sunshine lots, has signed contracts with Nat H. Spitzer of the Bulls-Eye Film Corporation for an indefinite number of pictures, in which he will be featured.

Has "Brown of Harvard"

C. W. High, manager of the W. H. Film Company of Baltimore, has just secured "Brown of Harvard" from Film Specials, Inc., for Maryland, Delaware and Virginia.

Selznick Pictures presents Eugene O'Brien in "The Perfect Lover"

Censor Causes Change of Picture Title

Another instance of censorship mysteries saw the light this week, and overtime was the order in the United offices when a telegram from H. W. Given, the Philadelphia branch manager of United Picture Theatres, Inc., reached the home office with the notification that the Pennsylvania Board of Censors, or more correctly, the Attorney General of that State had ordered the title of the latest Kitty Gordon feature play "Playthings of Passion," to be changed, and that "Playthings of Fate" had been substituted as the title to the satisfaction of the powers that be in the Quaker City.

United Exploitation department immediately set to work to arrange for the changes necessitated in all Pennsylvania printing and letting, and the substitution of "Fate" for "Passion." The necessary changes were made in lobby display, new slides were put in hand and within a few hours of receipt of the telegram everything was set for the regenerated service to Pennsylvania exhibitors.

Amazing Air Accident Caught by Camera

One of the most amazing air accidents in the history of aviation, in which two machines collided at a height of 2,200 feet and with their three airmen, one dangling at the end of a rope fastened to one of the planes, crashed to earth, wrecking the machines but only slightly bruising one of the aviators, was all photographed from a third airplane and recorded in motion picture film.

The accident happened during the filming of a stunt for the Houdini picture, "The Grim Game," which is being produced at the Famous Players-Lasky studio at Hollywood, Cal. The airplanes, of the Curtiss type, were chartered from Cecil B. DeMille's Mercury Aviation Company.

Arthur Sees New York

H. C. Arthur, the Seattle and district manager for United Picture Theatres Inc. has arrived in New York for consultation with United officials regarding the Fall season.

He states business is wonderful on the North-Pacific coast and looks for the biggest year yet.

"American Films Lead,"–Hammons

Educational Official Hints of Company's New Plans

"AMERICAN pictues dominate the foreign market, and American ideas, efficient business methods and general up-to-dateness must be adopted abroad before film manufacturers of England France or other foreign countries, may hope to compete in the picture market."

Such is the impression gained by Earl W. Hammons, official of Educational Film Corporation of America as a result of a six week study of conditions on the other side. Mr. Hammons does not conceal his slight disappointment in finding unsatisfactory scenic material on the other side; he does not pretend to place any seriousness on attempted or rumored boycotts of American film; nor, most important of all, does he hide his satisfaction in the plant of plans for the broadening of Educational. He wants the best short subjects in the world, intends to have them, and sees his corporation publicly looked up to as the creators and possessors of such pictures. Details of the coming enlargement of Educational's interests must wait Mr. Hammons' announcement the latter part of July.

"There is no material, or practically none, of the kind we want, in Europe now," said Mr. Hammons telling of his quest for subjects. "Out of 50,000 feet viewed, possibly 1,000 feet met our standard.

"I have left five men behind to work in England, France and Italy to secure suitable film. Agencies have also been established in London, and Paris and other centers.

"But frankly, the foreign market has not got material, nor can it produce it. The war of course curtailed all the film manufacturers over there. But the fact remains that Europe must import American ideas and efficiency before they can hope to have "a place in the sun" of this industry.

"We make pictures at one half the cost it takes an English manufacturer—and the pictures are better than theirs. Talk of an English boycott of American films can amount to nothing. There are five thousand theatres, approximately, in England. With their costly methods, a manufacturer can not find a paying market for his pictures among them. We in America can make money without selling to the foreign market. We can do without those over there, but they cannot do without us. Practically all that is seen in English or French theatres are American pictures.

"In the second place, suppose some film men did band together with intent to force the American product out. They couldn't succeed. The public would not put up with it. It has been educated to the American production. There are no substitutes of calibre sufficient to take the place of the United States product."

Speaking specifically of France, Mr. Hammons said:

"The French like the American picture. Despite very high admission prices, due to enormous taxes, the theatres do a good business. Of course prices are high in England also, but the theatres there are not of the class of the average French house."

While Mr. Hammons said his announcement regarding the broadening of Educational's activities must wait, he did outline tentative points in his plans.

"We are going to add many new releases of high class order," he stated. "As many releases as the market will stand, but we do not intend to glut the market. There will be an expansion of our activities that will be, I think, surprising to the trade. We want the best in the world in short subjects, and we want to pay the best for these pictures."

One representative of Educational has been sent into Germany and Austria to take scenes of present day conditions. Many offers emanating from these countries have received no consideration from this firm. The eventual ratification of peace and the lifting of the bans at present observed will be time enough, Mr. Hammons said to consider commercial relations with concerns in the countries of our former enemies.

Peers See Robertson-Cole Picture

English Nobility Pass Laudatory Comment on Feature

THE successful launching of Martin Johnson's "Cannibals of the South Seas" in England, according to the distributors, Robertson-Cole, marks the breakdown of the barrier heretofore existing between the cinema and the elite of the British Isles, which has regarded films as a pastime for the masses only.

Last month, the Ideal Film Renting Company, which controls the British rights to the pictures, exhibited them before one of the most distinguished gatherings of personages ever assembled in any amusement house in the United Kingdom, an audience that includes Peers, parliamentarians, diplomatists, representatives of the Colonies, artists, doctors, scientists and educators

Even the reception accorded the pictures in the United States under the direction of Robertson-Cole was outdone by the manner in which "Adventures Amongst the Cannibals," as the attraction is known abroad, was received by the leaders of British life.

The showing was given at night in the West End Cinema and according to the Kinematograph, Britain's leading film journal, this is the first time on record that a motion picture theatre in England has been devoted to a private exhibition when the doors should have been thrown open to the public.

In spite of the fact that Ideal engaged the biggest available theatre in all London, hundreds of prominent persons were unable to gain admission. As soon as it was known that Ideal planned to respond to the demand for a private exhibition of the films, which came from all sources and from people in all stages of society, requests for tickets virtually flooded Ideal's headquarters, according to Kinematograph. The demand was so great that Ideal endeavored to arrange two showings but found it was impossible to obtain a theatre, so had to abandon the plan.

Commenting editorially on the good accomplished by the exhibition, Kinematograph said:

"Most surely the Kinema, not long ago the Cinderella of the Arts, is coming into her own. If anyone only a few years ago had prophesied that a day would come when the highest in the land would give Kinematography their personal benediction, the prophet would have been laughed to scorn, yet in the past few months Royalty has shown its unqualified approval and appreciation of the camera's value and only the other day a brilliant gathering consisting of the Aristocracy, Diplomacy, Politics, the learned Professions, etc., crowded a picture theatre to its utmost capacity, not to hear a noted orator, not to swell the coffers of some charitable organization, but for the simple purpose of seeing a picture. Naturally the attraction had to be far beyond the usual to create the interest in it, and undoubtedly Mr. and Mrs. Johnson's cannibal pictures are of the type that are wanted to raise and maintain the standard of a practically new industry."

Amongst those present at the Johnson showing, Kinematograph listed the following peers of the Realm: Duke of Abercon, Earl Howe, Earl Lindsey, Earl Grey, Earl Denbigh, the Marquess of Sligo, Viscount Knutford, Lord Oranmore and Browne, Lord Hollenden, Lord Erskine, Lord Askwith, Lord Lawrence, Lord Westbury, Lord Devonport, Lord Rotherham, Lord Torrington, Lord Morris, Lord Strathspey, Lord Clifford, Lord Strafford and Lady Swaythling.

Marguerite Snow has returned to Metro as leading woman to Hale Hamilton

Pershing Picture Is Going Strong

Many Exhibitors Take It as Fit Subject July Fourth

MANY exhibitors in various sections of the country booked "The Land of the Free" for the Fourth of July, as a patriotic demonstration, says the Exhibitors Service Bureau of the Fox Film Corporation.

This is the picture based on the life and adventures of General Pershing. The Bureau also reports that the "The Land of the Free" has been booked by a great number of theatres for later dates in July, as General Pershing is expected back during the month and public interest in him will be at white heat, with the newspapers carrying volumes of matter about him and public welcomes being arranged for him in many cities.

Among the theatres showing "The Land of the Free" on are: Opera House of Edwards, N. Y.; Casino, Waterford, N. Y.; Princess theatre, Gibson City, Ill.; Fairy, Knox, Ind.; American, Welch, W. Va.; Opera House, Stanford, Ky.; Reel, Catletsburg, Ky.; Pastime, Adena, O.; Waldo, Fredericksburg, O.; Texas Grand, Delhart, Tex.; Home, Honeygrove, Tex.; Iris, Wheatland, Why.; Star, Nashville, Mich.; Liberty, Brawley, Cal.; Princess, Grand Marias, Minn.; Wilson, West New York, N. J.; Rivoli, Rockaway, L. I.; Holland, Rockaway, L. I.; Majestic, Missouri Valley, Ia.; Fern, Oxford Junction, Neb.; Colonial, Olen, Ia.; Keystone, Stoyestown, Pa.; Forris, Hayti, Mo.; Widley, Edwardsville, Ill.

The new one-sheet on this production displaying a portrait of General Pershing, is considered by the Fox officials not only one of the finest pieces of pithographic work ever turned out by its service, but a strong invitation to the public to satisfy its curiosity as to the life of the great General and to honor the victorious commander of the American Army abroad by thronging to see him in "The Land of the Free." The portrait of the General on this poster shows his intensely human side-with a good-natured smile on his face in place of the stern expression of the Commander in the field.

General Pershing was recently honored by Oxford University in England with the degree of Doctor of Civil Law—an honor highly valued. Many celebrities were present at this ceremony. An official welcome had been prepared for him in London, but he was forced to hurry back to France. The Pershing Stadium, just dedicated near Paris, is witnessing some big athletic events under the sponsorship of the American commander. The newspapers are constantly reporting the movements of the great American general. All of which is regarded by the Exhibitors Service Bureau as of tremendous box office value to exhibitors who book "The Land of the Free."

Alice Brady, signed by Realart Pictures Corporation

"The Brat" Released on Sept. 1

Nazimova Opens Metro Season of Bigger Plays

NAZIMOVA'S next production, "The Brat," will be released on September 1. Announcement to this effect was made to the convention of Metro exchange men at the Hotel Astor by W. E. Atkinson, General Manager of Metro.

As Mr. Atkinson at the same time set the first of September as marking the beginning of Metro's new policy of "fewer and better" productions and the discontinuance of its program pictures, the Nazimova feature will be the pioneer of a greatly enlarged campaign for leadership by its distributors.

"The Brat," which was seven weeks in the making of the Russian star's studios in Hollywood, was completed so far as the actual filming was concerned on April 3; but the star and Maxwell Karger have been busy for weeks on it in the cutting and titling, with a view to compressing into its seven parts the very best of the dramatic action photographed on nearly 100,000 feet of negative film.

Since completing her work in "The Brat" Nazimova has paid a visit to New York, where she signed a new contract with Messrs. Rowland and Karger guaranteeing them her services for two years. She is now again at the Hollywood studios and about to start work upon another production in the new series, which, it is announced is to be "The Native Born," from an original story by Charles T. Dazey, author of "In Old Kentucky," that perennial success of the speaking stage which is now to find its way to the screen.

In addition to "The Native Born" a number of other exceptional stories have been acquired for Nazimova's use, some of them of French origin and all dealing with the complexities and struggles of the human soul, in the delineation of which Nazimova has shown herself to be so adroit and convincing. Among these are "The Heart of a Child," from Frank Danby's widely-read novel of that name; "The Wholly Innocents," and from French pens, "L'Homme de Riche" (The Rich Man) and "Maison de Dance" (Literally, The House of the Dance).

"The Brat" is the immediate successor to "The Red Lantern" in the Nazimova series. The star herself, in association with Charles Bryant, made the screen adaptation of Maude Fulton's phenomenally successful play which, with the author in the name role enjoyed a long run on Broadway and was enthusiastically received on an extended tour of the road.

From the adaptation made by Nazimova and Mr. Bryant, June Mathis wrote the scenario for "The Brat" and Herbert Blache directed the production, with Al E. Kelley as his assistant. In their adaptation the collaborators took not a few liberties with Miss Fulton's story, although of course adhering to the chief deevlopment of the plot. But Nazimova makes no secret of her belief that "The Brat" as presented on the screen will possess many attractive and wholly original incidents and "twists" that were not shown in the stage production when the well known star appeared in it a few seasons ago to big success.

The picture at the left shows William Desmond in a moment in "Bare Fisted Gallagher," while the one at the right shows a dance hall set in "A Man's Country," starring Alma Rubens. Both are Robertson-Cole features, released through Exhibitors Mutual

Vitagraph Takes Pains on Griffith Feature

Something of the extent to which Vitagraph will go in getting perfection of detail, especially through the aid of perfect lighting, and regardless of expense, is exemplified in several scenes in a new picture play by Nalboro Bartley in which Corinne Griffith will star. Much of the action of the play takes place both inside and outside the shop of a fashionable dressmaker. To obtain the exact and proper atmosphere for these particular scenes Vitagraph secured permission to use the famous atelier of Madame Frances in West Forty-sixth street, Manhattan.

The exterior scenes were taken without difficulty, but when it came to "shooting" through large plate glass windows Director Tom Terriss decided that the interior, large as it was, did not lend itself to perfect lighting. The same condition obtained regarding the interior sets. Although it meant time and expense Mr. Terriss promptly arranged to have the interiors of two large rooms, one opening into the other, reproduced to the minutest detail at the Vitgraph studio in Brooklyn.

Popular Film Man Head of Triangle Office

The announcement has just been made by Mr. J. Unger, manager of the twenty-three exchanges of the Triangle Distributing Corporation, of the appointment of Mr. M. C. Hughes, as manager of Triangle's New York Branch.

Mr. Hughes is well known and popular with exhibitors and film men throughout this part of the country, having been associated with the picture business for a number of years with the General Film Company in their New York and Atlanta offices. In 1916 Mr. Hughes became manager of the Universal office at Pittsburg, and later joined the forces of the Metro Film Corporation as their district manager in Canada.

Taking Short Vacation

Eugene O'Brien and Ralph Ince are both enjoying brief vacations before renewing work at Selznick Studios. "The Perfect Lover" which they recently finished is now going through the cutting and editing department.

Emmett Dalton star in "Beyond the Law," released for States Right distribution

Ingenue in Seven Successes in Brief Year

With the completion of her work in the ingenue lead opposite June Elvidge in her latest World picture, "A Tangled Romance," Lillian Hall, credited by the critics as one of the screen's most accomplished ingenues, has to her credit seven of the leading ingenue parts of current films. She has been seen in such successes as "The Safety Curtain," with Norma Talmadge; "Little Women," in which she played one of the star roles; "Wanted For Murder," with Elaine Hammerstein; "Taxi," as Taylor Holmes' leading woman; "My Little Sister," with Evelyn Nesbit.

Miss Hall is a product of the stock company, conceded by all to be the best school for those in the theatrical profession. It is less than a year ago that this little English actress entered the silent drama.

Tyrad Feature Nearing Completion

Matthias Radin, president of Tyrad Pictures, Inc., announces that the finishing touches are now being put on "The Red Viper," in the way of closing photography, and the work of cutting and titling will be rushed to permit of a showing and release within a fortnight.

Jacques Tyrol is directing Gareth Hughes, Irma Harrison and Ruth Stonehouse in this feature, with the former in the star part. A number of exterior scenes have been taken in New York City, notable among these being the Victory Arch, in Fifth avenue.

Good Assortment on the July 6 Pathe List

Pathe's July 6 program is ushered in with the second of the Frank Keenan productions "Gates of Brass" a dramatic story of the love of an unworthy father for a daughter who believes him honorable. Lois Wilson, George Fisher, Clyde Benson, Edward Tilton Lillian Langdon and Frank De Loan are in the cast.

Episode No. 12 of the Pathe serial, "The Tiger's Trail," entitled "The Two Amazons," throws Ruth Roland into further perils.

"Billie Blazes Esq.," a Harold Lloyd comedy and the Pathe Review No. 13 completes the week's offerings.

F. Hall Controls all Fight Scenes

Has World Rights to Pictures of Big Title Fight

FRANK G. HALL who controls the world rights to the picture of the Willard-Dempsey boxing contest had six cameramen at the scenes of the big sporting event under the direction of Harry P. Diggs, Charles Miller and Leon Britton. Six days before the bout, Mr. Hall had scenes of the two boxers in training showing on the screen of the Park Theatre, Columbus Circle, where Jess Willard's big special production, "The Challenge of Chance" is playing as the main attraction. New film was sent daily from Toledo and these scenes were shown the night of the same day at the Park Theatre, as an added attraction.

Mr. Hall has the exclusive rights to the motion pictures of this contest and all stills, plates and everything taken in connection with this event has been copyrighted. Every important detail from the time the contestants began serious training in Toledo until the big crowds left the arena after the bout is included in the pictures controlled by Mr. Hall. Intimate shots of the Governor of Ohio, the Mayor of Toledo, Tex Rickard, the promoter of the event, both contestants in training and in the ring, the crowds in the arena and hundreds of human interests, scenes that are always characteristic of a big sporting event, are seen in the reelage that represents Willard and Dempsey in training and contesting the championship heavy-weight title of the world.

The cameramen used by Mr. Hall in chronicling the events at Toledo are all experts in this branch. Louis J. Simons, one of these, was formerly director of cameras with the Bureau of Information, Division of Films and he is credited with having photographed the Willard-Johnson bout in Havana and Willard-Moran bout in Madison Square Garden as well as many of the World Series.

With the pictures of the contest, Mr. Hall says that Willard's big feature, "The Challenge of Chance" which has been running to capacity business wherever shown, has been in great demand. It is reported that this picture did the biggest business of any feature picture that ever played at the Alhambra Theatre, Toledo. And according to reports from exhibitors throughout the country who have shown it, the same big business has been done elsewhere.

More than 114 bookings in the leading theatres throughout the United States are reported on "The Challenge of Chance." In all these instances the bookings were for one week or more. Many one, two and three day bookings have been noted in the smaller towns.

At the Park Theatre, Columbus Circle, New York, the picture is playing to capacity business at every performance. With the addition of the short subjects showing Willard and Dempsey in training, the patronage at the Park has increased a good percentage, it is reported.

Mr. Hall states that in these pictures of this big sporting event and in Willard's big feature "The Challenge of Chance," produced by Fred. L. Wilke under the personal direction of Harry Revier, from the story by Willa H. Hamby, scenarioized by Roy Somerville, he has as two of the leading motion picture attractions of the current year.

Bolsheviki Subject Fills Houses

THE exploitation possibilities of Select's special attraction, "Bolshevism on Trial," seem to be beyond count. Every week brings a report of some new advertising device, which has brought the concrete results of crowded houses during the run of this timely Special at some particular theatre. From East, West, North and South, Select says the word is always the same: "'Bolshevism on Trial' played to capacity houses."

Among the most striking bits of exploitation which have come to the attention of the home office officials of Select Pictures Corporation, is that which was employed by the T. & D. theatre at Oakland, Cal.

Mr. and Mrs. Public throughout the city of Oakland were handed a subpoena to appear in the Screen Court of the World in the case of the People Versus Bolshevism.

This handbill was printed on the same paper as the subpoenas for the courts in Oakland, and had every appearance of the real thing. Another factor which added greatly to put over "Bolshevism on Trial" was the insertion of a two-column advertisement headed by the photograph of a beautiful girl in an artistically nude pose, which was captioned, "What Bolshevism Would Tear Down—the Virtue of Womanhood."

To support the entire advertising and exploitation campaign on this picture, which was also augmented by a lavish display of window cards, one-sheets, three-sheets and twenty-four-sheets throughout the city, Mr. E. L. Perry, manager of the T. & D. theatre in Oakland, and Mr. H. L. Knappen, branch manager of Select Pictures Corporation at San Francisco, co-operated to secure the endorsement of this picture by the Central Labor Council of Oakland. This move was highly important, because of the strength of organized labor in Oakland.

Clara Kimball Young seen in "The Better Wife." Released by Select Pictures Corp.

The experience of the T. & D. theatre is in no way unusual nor individual except in the nature of this particular exploitation work on this Select Special. The Loew theatres in New York City are said to have had a similar experience, and in fact throughout the country, wherever theatre owners and managers realize on the co-operation which is offered them by Select branch managers and local exploitation men, the S. R. O. sign is dusted off and hung up to stay during the run at that theatre of "Bolshevism on Trial."

Telegrams are being received at the home offices from all over the country, telling that the picture is crowding houses to capacity, and applications for bookings and rebookings are reported to be coming in by the score.

Chester Cameraman Out of the Signal Corps

Willard Vander Veer is another C. L. Chester cameraman to be out of the army and back on the job. He was in the photographic service of the Signal Corps in France, and has just obtained his discharge and reported for peace time work. Vander Veer will be sent out immediately to film an important series of subjects for C. L. Chester Productions, on a journey into far countries that will keep him away for a year.

Larger Bulls-Eye Home

Having outgrown its present location the Bulls-Eye Film Corporation will shortly move from the Gordon-street lot, in Hollywood, Cal., to a larger and better equipped studio. Three companies are now working on the Bulls-Eye releases, with three additional companies to follow.

William Fox presents Peggy Hyland in "Cheating Herself"

He's here!

NIGHT FINAL With Wall Street Prices

The Evening Sun.

NIGHT FINAL With Wall Street Prices

EX-CROWN PRINCE FLEES TO GERMANY

WN PRINCE ESCAPES;

The Evening World. LATEST EXTRA

PRICE TWO CENTS

Arriving Today

From EUROPE—

The World's Greatest Comedian

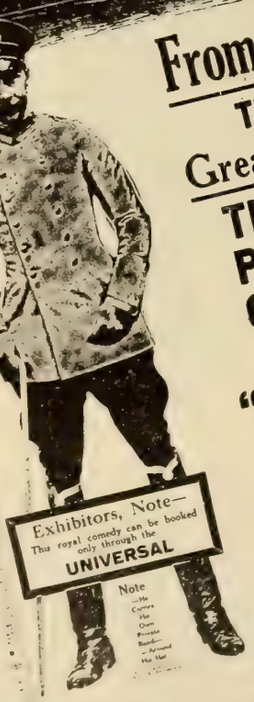
THE CROWN PRINCE OF GERMANY

HIMSELF IN

"HIDING IN HOLLAND"

Staged in Holland by Himself for his Own Benefit

Another Big Scoop in the Comedy Field for the Universal Film M'f'g Company



The Ad that packed the Strand

Today at the

STRAND THEATRE

BROADWAY AT 47TH ST.

COME EARLY AND AVOID THE CROWD

The World's Greatest Comedian "HIDING

He couldn't stay away from it! When he couldn't get into Verdun he went into the movies. And even then he had to sneak in—he made believe he didn't mean to do it—and then he did it—and he made Papa pay for it. And yet he didn't let Papa in on the direction at all—he staged it all by his little self right there on the Island of Wieringen—and it's a scream—just the kind of bone-headed comic stuff that sends you into fits of laughter. Buh-lieve *us*, if this bird keeps on making comics like this he'll have the laugh on us yet. He's a kind of human Joe Martin. Get this for the home folks and give 'em the laugh of their lives. It's a regular, old-fashioned Universal comedy scoop. Go to it *today*.

The Crown Prince

CROWN PRINCE DIDN'T ESCAPE

The Evening World. LATEST EXTRA

Evening Sun. NIGHT FINAL With Wall Street Prices

...UN IS STILL IN HOLLAND,

in a Royal Comedy staged by Himself for His Own Benefit on the Island of Wieringen

IN HOLLAND"

The New York Times is All Wrong —We'll Leave it to Ollie Pecord

After the big night at the Strand, June 30th, the New York Times said: "The Crown Prince has succeeded Charlie Chaplin at the Strand. *But he is not nearly so good as Chaplin."*

NOW—We Ask You

Is that any way to treat a Great General? Is that any nice thing to say about that gigantic intellect that burned London, captured New York, reversed the Gulf Stream—and then made this comedy? We asked Luke McLuke, and that well known critic said: "If he makes any more, I'll shoot him—I might just as well do that as die laughing. Chaplin? Say—Charlie's is sob-stuff compared to this."

Read What Joe Martin Says:

Interviewed at Universal City between visits of the Life Insurance Agents, Joe Martin came down out of his eucalyptus tree and said: "I'm sore! He's stealing all my monkey stuff. Here I give up my whole life to showing what a naturalized American chimpanzee can do and this bush-league bone-head pulls an imitation that ought to get him thirty days in the lock-up. I'm through with a business that puts a perfectly good monkey into competition with the Crown Prince. Ain't they got no heart.

WIRE FOR IT NOW—TODAY

Book thru your nearest Universal Exchange, or communicate with the

UNIVERSAL FILM MN'FG CO.

Largest Film Mn'fg Co. in the Universe

CARL LAEMMLE, President

1600 BROADWAY NEW YORK

This is the wonderful JOE MARTIN

Read the STRAND letter about this Star who never "sassed" a director—

A National Institution

STRAND THEATRE OF NEW YORK

OFFICE OF HAROLD EDEL MANAGING DIRECTOR

MITCHEL H. MARK PRES. AND GEN MGR

May 20th, 1919.

Universal Film Exchange,
1600 Broadway,
New York, N. Y.

Gentlemen:-

"MONKEY STUFF", your latest two reel comedy which we are playing this week, is in my estimation a distinct novelty, and a sure fire success.

The comedy is going over big at every performance with our audiences who seem to greatly appreciate the novelty of it. Please accept my heartiest congratulations and best wishes for the future success of this splendid comedy. I am glad to have had the opportunity of running it.

Yours very truly,

Josh Plunkett
MANAGING DIRECTOR

JOE MARTIN COMEDIES

The sensation of the 1919 season

NOW BOOKING THRU ALL UNIVERSAL EXCHANGES

EDDIE POLO

Sensational Star of "The Lure of the Circus" in THE FAMOUS "CYCLONE SMITH" STORIES

10 Complete Stories

2 Reels Each

TEN super-two reel productions handled in the same way as the biggest 5-reel features. And just as good and some better than your average 5-reeler, yet done in two wonderful reels. SPECIAL in titling, direction, story, action, and photography. They're already the BIG DRAWING CARD in hundreds of houses. Are you reaping the profits from this series? Go to your nearest Universal exchange and see what these big two-reel SPECIALS offer you.

ALL UNIVERSAL EXCHANGES

Jess Willard, in "The Challenge of Chance," distributed by Frank G. Hall

Monroe Salisbury in a Story of Northwest

One of the cleanest and yet grippingly dramatic photo-plays recently produced according to Universal's belief, is that of "The Man in the Moonlight," the Universal production starring Monroe Salisbury. The story was written by Elliott J. Clawson and was directed by Paul Powell.

The locale of the feature-picture is in the Canadian Northwest, and many of the scenes were made in the California mountains with the purpose of giving the play exceptional realism. Salisbury, the star, will be remembered for his work in "The Light of Victory" and "The Sleeping Lion."

The entire story is said to abound with thrilling scenes in connection with the operations of the Canadian mounted police and the outlaws which have infested that neighborhood for years.

Supervises Picturing of the Big Fight

Charles Miller, Charles Miller Productions, Inc., left New York early in the week for Toledo, O., to assist in the direction of the taking of the scenes of the Willard-Dempsey contest. Mr. Miller was accompanied by his cameraman, still photographer and an assistant.

In addition to Director Miller, Frank Hall's interests in Toledo, consisting of the exclusive rights to the motion pictures of the big sporting event, are represented by Harry P. Diggs, exploitation manager, Leon Britton and five cameramen, in addition to the one accompanying Mr. Miller.

Margarita Fisher in a Three-Part Role

The cast of the American production "The Hellion" as just announced will have Margarita Fisher as the star. She will have three separate characterizations, one of which, that of a madwoman, calls for a make-up and presentation of an order that will surprise her admirers. "The Hellion" is merely the tentative title of this production.

Emery Johnson, Henry Barrows, George Periolat, Lillian Langdon and Charles Spere are in the supporting cast.

Screen Work Taken Seriously

Harry Rapf of Selznick Says Authors Realize Value of Scenario Writing

THAT the big authors are at last beginning to have a greater respect for the silent drama and are now writing stories that come nearer to fulfilling the demands of the screen is the belief of Harry Rapf, General Manager of Selznick Pictures. Mr. Rapf has been bending his efforts of late to persuading the foremost writers of the country that if they will only give as much thought and study to the technique of the photoplay as they have to fiction, they will find that their work will be appreciated and most profitable.

"I have talked with several of the big authors recently," says Mr. Rapf, "with a view to influencing them to write original stories for the screen and I find that many of them are seriously considering doing this. The trouble is, however, that some of them do not feel like giving the proper time and study to the photopaly. One prominent exception to this is Laura Burton Wells, who is not only anxious to do original work for the screen, but is willing to devote her time exclusively to it.

"Miss Wells, who first became interested in the silent drama through our picturizing her story, 'The Naked Truth' into 'The Perfect Lover' for Eugene O'Brien, is probably the first well known author who is willing to desert a successful career as a fiction writer and devote her efforts bettering the photoplay. Quoting Miss Wells, she says:

"I want to do my own continuity writing, and be able to use all the thoughts that come to me—so many of my thoughts in regard to a thing are lost if another does it. I have felt that the screen is the medium through which I can gratify my pictorial sense and love of dramatic complication. I have always struggled with a feeling of being restricted in writing fiction."

Argonne Film Gets Ovation

MacManus Production Acclaimed by Those Who See Private Exhibitions

NO VERDICT could be more unanimous than that which the National Press Club and official Washington is reported to have rendered, when perfect approval was accorded the first showing of the screen reproduction of "The Lost Battalion" by Edward A. MacManus. It was the approval of the ultra conservative official set who seldom venture within the portals of a Moving Picture theatre but who nevertheless are ever on the qui vive for the unusual in the way of entertainment. That Mr. MacManus entertained them all with "The Lost Battalion" was fully verified not only by the almost continuous applause that greeted every one of the thrilling incidents of the eight reels of the picture, but more so by the praise bestowed upon the production by the Washington critics, all of whom agreed that it was the biggest advance made so far in photography, action and originality.

Major General Robert Alexander the night following gave a reception at the Ritz-Carlton to several hundred of his friends including military chiefs and subordinates, and a large sprinkling of Society folk, as well as the survivors of "The Lost Battalion," all of whom, including Lt. Col. Charles W. Whittlesey, Major McMurtry, Captain Cullen, and Lieutenant McKeogh; the quartet of hero officers who led and sustained the men in the forest of the Argonne, were present to see themselves for the first time in the re-enactment of the greatest battle in American history. The picture is said to be everything that is claimed for it by Edward A. MacManus, its producer and that it will prove a sensation when presented to the public seems certain judging by the interest it has aroused in the Trade by those who were privileged to be at either of the two preliminary showings.

Kerrigan Heads Own Compay

With Robert Brunton Production for Hodkinson Release; One Film Ready

J. WARREN KERRIGAN has taken the step that enlarges his future plans for the screen in keeping with the enlarged plans and policies of the W. W. Hodkinson Corporation, the distributors of his pictures. He has not only formed his own producing organization as was recently intimated from Los Angeles, but will appear in newly created Robert Brunton productions, each of which will be a special producton from well known novels and previously published stories.

The first of these bigger productions has just been completed and shipped to the Hodkinson organization in New York for July release. It is a melodramatic story, "A White Man's Chance," from the novel of Johnston McCulley, published by Frank A. Munsey Company, and directed by Ernest Warde.

Mr. Kerrigan's leading woman in "A White Man's Chance" is Lillian Walker, and in his supporting cast there are such well known players as Joseph J. Dowling, Andrew Arbuckle, Howard Davies, Joseph Hazelton, George Fields and Joseph Ray.

For the past year through the Hodkinson organization J. Warren Kerrigan had a further opportunity to prove his popularity and when the time came for the expansion of the Hodkinson plans with the adoption of the sales policy of pictures booked singly on their individual merits, he was the only star Hodkinson desired to retain.

Simplex Notes

National Cash Register at Simplex Plant

Two very interesting visitors made the rounds of the Simplex plant last week and after their visit had been completed were unanimously of the opinion that the National Cash Register Company had acted wisely in designating Simplex as the official projector for the various road shows conducted by this progressive Cash Register Company.

Mr. Floyd H. Abbott, projectionist, and Mr. W. H. Farley, lecturer, are two active members of one of the five road shows which the National Cash Register Company maintains. These shows being brought to the various communities through the efforts of the various Chambers of Commerce, Boards of Trade, Merchant Associations, Rotary Clubs, etc. Each show carries an advance man, a lecturer, a projectionist, a large number of stereopticon slides and a minimum of 3300 feet of motion pictures. The equipment comprises seven (7) trunks, Simplex projectors, with aluminum pedestals and all of the electrical apparatus and fixtures which go toward making a high class road equipment possible.

The particular show to which the Simplex visitors are attached has been working during the last summer and fall in Eastern Canada and since February 14th have been playing engagements throughout New England and New York.

Mr. Floyd H. Abbott, the projectionist is a charter member of Dayton, Ohio, Local No. 248, and is responsible for some very important innovations in the way of quick set-ups and effective exhibitions.

The National Cash Register shows deal entirely with the manufacture of the product of that company and show the average merchant the many benefits to be obtained through the use of this product. The story following an interesting scenario which shows the difference between the unprogressive merchant using an ordinary cash box and the progressive merchant using the highly efficient cash register. An hour and a quarter is consumed in these shows which in all communities have been well attended.

(*Continued on page* 544)

Franklyn Farnum, of the Canyon Pictures Corporation

MAE MURRAY

"THE DELICIOUS LITTLE DEVIL"—a play so like Mae Murray's own delightful self as to charm your every patron with the sunshine of its joy of living. A happy play—a tricksome play—a play through which Mae Murray frolics like a kitten, yet with just enough good, healthy melodrama in it to give you a perfectly delicious thrill. Again, the name—"THE DELICIOUS LITTLE DEVIL"—a Universal Special Attraction.

UNIVERSAL

HARRY CAREY

Sixty years ago the people of America began reading a certain short story by Bret Harte—and they haven't stopped yet! More millions know "THE OUTCASTS OF POKER FLAT"—more millions want to see it than any short story ever written. For these millions, the dream has become reality—the marvelous realism of Harry Carey and the artistry of Jack Ford. They and you will live again in the golden days of '49.

UNIVERSAL

MARY MacLAREN

Here is a photoplay so delightfully simple as to be simply delightful—the humor of small-town life—the poignancy of Youth's problems in the big city—the laughs and the chuckles and the thrills tumbling over the lump in your throat. "THE WEAKER VESSEL"—that's what she is until she can stand no more and turns on her husband and beats him up! Your women patrons will pass out all smiles. A Special Attraction.

U N I V E R S A L

RUPERT JULIAN

The story that made a nation lose its sleep —William J. Neidig's serial thriller in the Sat. Evening Post, "THE FIRE FLINGERS." Directed by Rupert Julian, who gave you "The Kaiser, the Beast of Berlin" and starred in by Rupert Julian, who plays two parts. If you, the exhibitor, personally enjoy good acting, see this picture. And if you like a clean-up, book it. You can't do any better. A Universal Special Attraction.

U N I V E R S A L

Special Service Section on

Harry Carey in "Outcasts of Poker Flats"

THESE Special Service Sections are written with the purpose of suggesting to exhibitors how to get the most out of pictures that they have booked. They are prepared after studying the pictures and the best way of exploiting them. Won't you let us know any use that you made of suggestions printed here and the original ideas that you have used in putting over this picture?

MOST of the screen stories in which Harry Carey has appeared have been by authors who are little known, but here is a case where the name of Bret Harte may be used with strong effect and exhibitors who are going to show "The Outcasts of Poker Flat" should not for a moment overlook the chance to get into the theatre a lot of people who do not care for the ordinary western.

That does not mean absence of action in this picture, for it has all of that and the curse of the unhappy ending of the Bret Harte story is removed by a story within a story, the outer one having a happy ending that will be pretty sure to please your audiences. *The love interest is especially strong and that should be played in a manner that will appeal to the feminine element.*

Because there is a chance to make new friends for your theatre we would advise surrounding this picture with a high class program, set with good music, and to avoid anything of the ultra sensational or stunt stuff in the exploitation. You can count pretty much on getting the Harry Carey fans with the use of his name and would certainly go after the other in a way that is calculated to get a hundred per cent. results.

Your sales argument should show that this is not merely a gambling story, as might be suggested to those unfamiliar with the story by the title, but a big human work by one of the most fascinating of American authors.

THIS is the way it runs: "Square Shootin'" Lanyon is proprietor of a gambling house in Arizona and is in love with the ward of his late partner, but he believes that she loves Billy, Lanyon's adopted son, and when Billy starts away on a gold seeking expedition he asks the girl whether she is not tired of the western town, and she replies that she likes it now because she is in love. Of course, he takes her to mean that she is in love with Billy, but it is plain from the girl's expression that Lanyon is the one that she cares for.

But Lanyon decides that he is going to hide his own great love for the girl that the youthful pair may be happy together. It is then that he picks up Bret Harte's "Outcasts of Poker Flat" and as he reads he pictures himself as the hero of that story, John Oakhurst, "a favored wooer of fortune, but always a gentleman." We have the scenes where "Cherokee Sal" dies after the birth of a son and then some comedy scenes as all of the rough men make their contributions in Oakhurst's hat. He is finally decided upon as the guardian.

Action then transfers to twenty years later when we see Oakhurst gambling on one of the California river steamers, and on the same boat is Ned Stratton, lady killer and his latest dupe, a sweet young thing of about eighteen. He has led her away from her home under promise of marriage, but she has not yielded to him and when the boat makes a landing Stratton leaves, abandoning the girl. There is a dramatic scene in which Oakhurst prevents her suicide.

SOPHIE, the girl, is unable to bear the disgrace of return to her home and Oakhurst assumes her guardianship and takes her to his place at Polka Flat, currupted by the uneducated into Poker Flat because of the gambling house which Oakhurst conducts. There are under his protection the Duchess and another woman who have been dance hall girls in the decade before and for whom Oakhurst in his generosity is caring.

Tommy, the adopted boy is now grown to man's estate and it is plain from the first that he has fallen in love with Sophie. Tommy is a faro dealer in his guardian's place and this is the only life he has ever known and the girl fascinates him from the start, Oakhurst looking on with a pang in his heart for he himself has fallen in love with the girl.

Then comes to Poker Flat the lady killer and when he recognizes the girl he accuses her and there follow a struggle which Tommy oversees. He goes to the rescue and Stratton shoots him. Oakhurst quickly overpowers the villain and tells him that he had better start praying for if Tommy dies Stratton, too, must pay the penalty. There is another tense scene with the news that the boy will live, and then Oakhurst decides that this is no place for a lady and tells the girl that. She replies that she does like it, for she is beginning to fall in love, and he at once jumps to the conclusion that Tommy is the one.

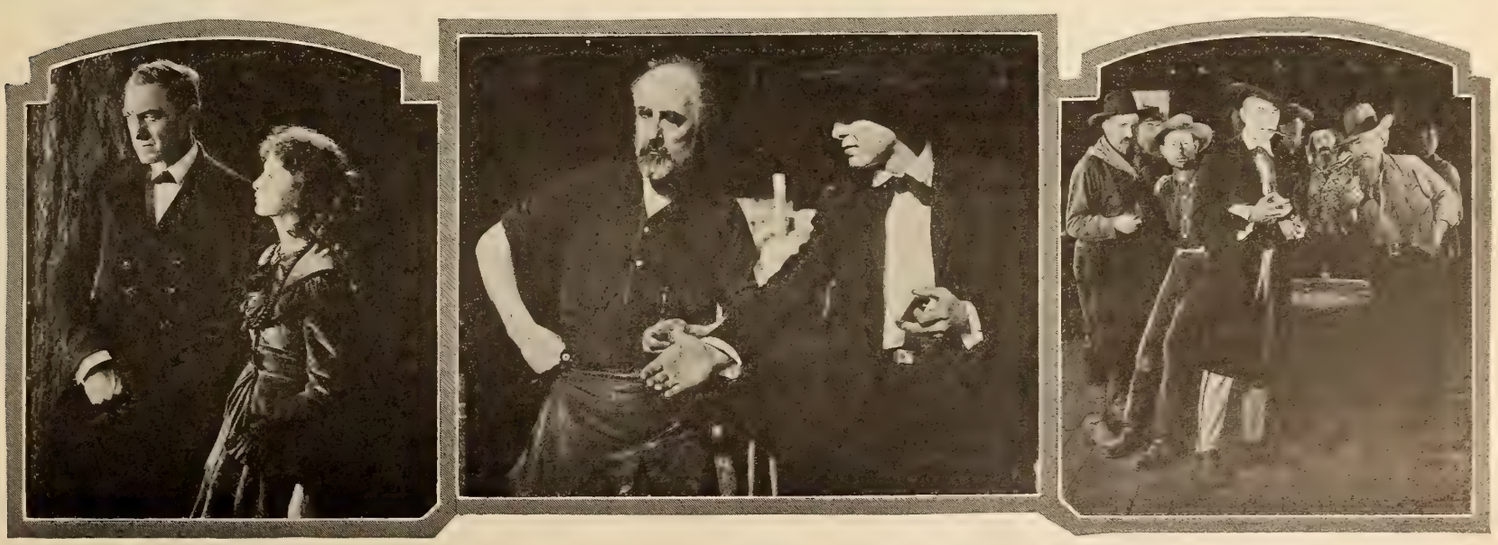
THROUGH the period of the boy's recovery he sees his affection for Sophie and persuades her to agree to marry him. And then, though a few moments before the wedding she sends the older man a note saying that he is the one that she really loves, he sacrifices both himself and the girl to what he thinks will be her ultimate happiness and Tommy's.

Married they start on their honeymoon and insisting that the two shall live a clean life and in other surroundings he persuades Cameron, leader of the Vigilantes to burn the gambling house and to drive him, Oakhurst, out of the town. Cameron finally yields to his pleas and then we see Oakhurst, the two painted women and some of the other attaches fleeing.

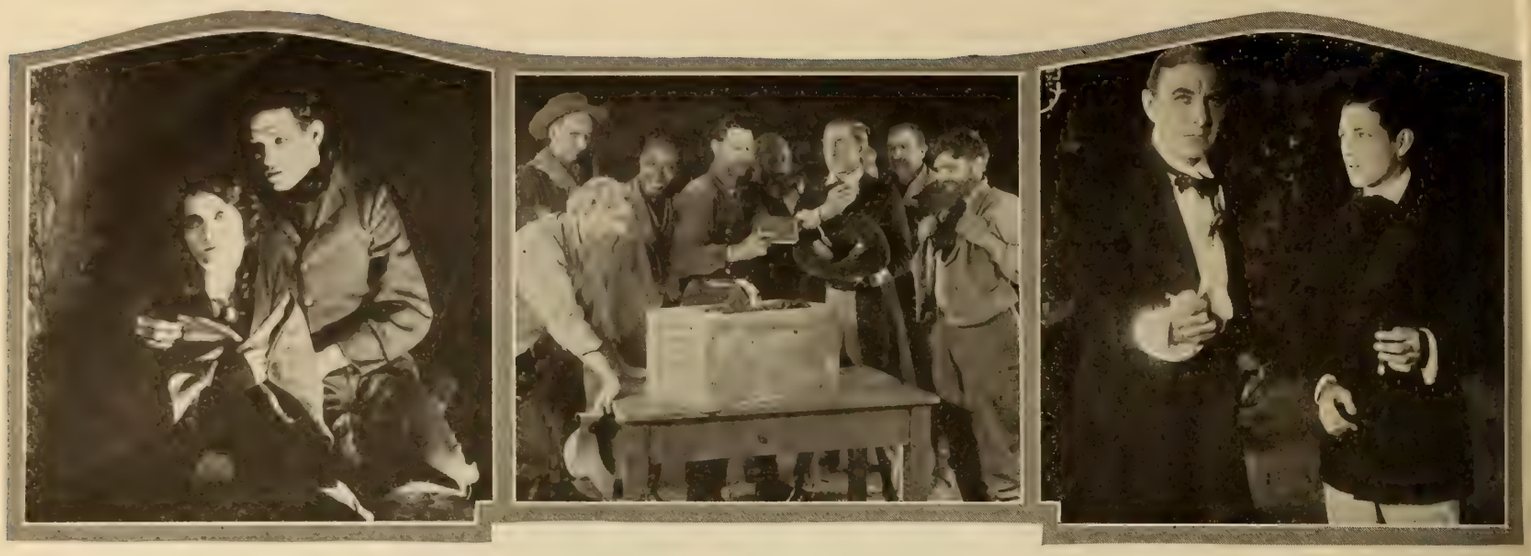
Tommy and his bride return only in time to see the smoking ruins and confronts Cameron and drags from him the truth that the plan was all Oakhurst's own. Declaring that his place is with his guardian, Tommy and his bride go in pursuit and overtake them only to be caught in a terrible snowstorm without provisions. It is then that Oakhurst decides to make the final sacrifice and under the guise of going out for help he does go outside and shoots himself.

NOW to have the happy ending we see a great change coming over Lanyon and he begins to ask himself what about Ruth. He approaches her cautiously and mentions the fact that Billy is going away and that she is probably worried. "Billy doesn't care," she replies, "so why should I?" And then to the amazed man she reveals that she loves only him and we have the final fade-out with Lanyon observing "That fellow in the book was a durn fool."

We would advise against the use of anything tricky in the lobby. Both the three sheet and the six sheet will supply excellent cut outs and we would place these strikingly, leaving out anything suggestive of the violence. Heads of Harry Carey can be used liberally and we would display scene pictures which will bring the love element out strong.



At left the sacrifice, center he forces the Vigilante to drive him away, right lucky again



Scenes at right and left, "the boy" with girl Oakhurst; center presents for the babe

Story and Star Should Be Played In About Equal Strength

WE have illustrated several scenes showing Carey and the girl and the youth in the two stories together and we would much prefer to use one like these in the advertising to the scenes carrying suggestions of violence.

You will play the name of Harry Carey strong, of course, and we would also make the name of Bret Harte just about as strong as the title and refer to it as that author's great American classic of love in the old west. That in itself should bring a lot of people to the theatre, but we wouldn't pass up those few who may not ever have heard of the story and therefore we would get into the selling argument right away.

You should make it clear that the ending of this story is a happy one and that is very easy to do. Let's try this one:

"'Square Shootin' Lanyon was in love with his pretty ward, but he misinterpreted her remarks and thought that she loved the youth that he raised. Then he got hold of Bret Harte's 'Outcasts of Poker Flat' and pictured himself as the hero of that story.

"That man sacrificed his own self because he believed that the girl loved a youth—just in his case—but then he read on of the sacrifices that John Oakhurst made, how he turned a deaf ear to the girl's plea that she really love him, how he had himself driven out of town and his gambling house destroyed and that the young couple might go to a cleaner life—and how in the end he took his own life, thinking that he would leave them happy. It's one of the most dramatic roles ever filmed.

"Then as 'Square Shootin' Lanyon closes the book he observes 'that fellow in the book was a durn fool,' because he now realizes that the girl loves him and he has found true happiness. It's a wonderful story and Harry Carey is just the man to play it, you'll agree."

HERE is one based more directly on the Bret Harte angle.

"If you have read the Bret Harte masterpiece, 'The Outcasts of Poker Flat,' you know what a wonderfully dramatic story it is. If you have not read it you have a chance to see it picturized with none other than Harry Carey in the star role.

"It is one of the most amazing stories of the old west that you have ever seen—of a gambler who was always a gentleman and protected the weak and the poor. You will grip your seats with the powerful tale of love and self sacrifice. There's action every minute, now a laugh and then a tear, but it all brings you through to a most happy ending.

"We believe that this is Harry Carey's greatest picture. Certainly he has one of the greatest stories that this country has ever produced in this one. And we believe that in film form it is more powerful than in print—and you have here the happy ending that sends you all away delighted with the evening."

Then here are some of the shorter ones that get in the various elements:

"John Oakhurst is one of the most famous characters of American fiction. He was a lucky follower of fortune, but always a gentleman. It is a wonderful story of love and self sacrifice, of the rough and ready days of the old west, but with a wonderful girl and a marvelous man. And it all ends happily."

"If you've read this story, we need to say no more because you will recognize its great possibilities on the screen. If you do not know this strong character of the old west you cannot afford to miss it on the screen. We believe that Harry Carey does the best work of his career? Certainly no actor could ask for a better opportunity."

"Try to recall the most striking character in all the books that you have read. If Bret Harte's 'Outcasts of Poker Flat' was one of them you are pretty apt to reply 'John Oakhurst.' And that is the character that Harry Carey plays, a fighting man with a heart like a child's, a man who loves with a terrible passion and then sacrifices himself. Yes, it ends happily and you'll chuckle often, get a lump in your throat now and then and all of the time will grip your seat with the tenseness of the offering."

THERE are so many striking exteriors that we would not have a scenic on the same bill. The balance of the program should be a very lively comedy and the musical numbers should be of the lighter type or the old fashioned songs.

For the overture we would suggest selections from "The Girl of the Golden West." This is particularly beautiful music with lots of liveliness about it. In keeping with the old time story "Gems From Stephen Foster" may well be used.

As a musical introduction we would suggest that a girl in the hoopskirts be used to sing "Listen to the Mocking Bird" just before the screening and this can be carried into the feature. A fitting selection for a male voice is "Girl O' Mine" and we would have the singer garbed in the costume of the seventies which you can reproduce from the stills. Heavy mountain settings with the effect of the setting sun or rising moon can be effectively used here.

There is a scene in the picture where the congregation of the little church is seen singing "Lead Kindly Light" and here it should be played on the organ and then with the scene before the fire where the girl is seen singing the same song, we would have this rendered from behind the scenes by a girl, timed just to the scenes in the picture.

"Jealous Moon" is suggested as the theme and this is introduced many times starting with the first love scene between Carey and the girl.

Room for all sorts of effects is given here, but we would not make them too blatant. There are the steamboat sounds as the river scenes are shown and if you can get a good male quartet you can add to the enjoyment by having some of the old time river melodies sung here, but be sure that they do not conflict with the tense scenes.

This cut out from a 3-sheet will get attention of all in your lobby

COOPERATION

Bookstores, Schools and Literary Clubs Should Aid

IT OUGHT to be easy to get the co-operation of bookstores, for they doubtless have a stock of the works of Bret Harte. Ask them to display these in the window together with a picture of the author and some of the scenes showing Harry Carey as he appears as John Oakhurst.

Your local library can give you a list of those who have taken Bret Harte stories out in the past year or so and we would advise a special circular letter to all of these. They will all want to see this story on the screen. Similarly you should notify the officers of all the women's and literary clubs and have the announcements made at the meetings.

If you can give an advance showing of this picture to the school teacher you are pretty apt to get them to aid by telling the children that this is one of the greatest stories ever written by an American. You can stimulate this interest by offering a prize through the teachers for the best essay on Bret Harte and his works. Newspaper cooperation will add to the interest in this.

William Desmond, Robertson-Cole star in popular pictures

Western Head of United Picture Theatres

Albert W Eden has been appointed Western Division Manager of United Picture Theatres of America, Inc., by President J. A. Berst. Mr. Eden succeeds William Alexander, who is being transferred to the Eastern Division.

Mr. Eden is considered one of the most experienced film men on the Pacific Coast, where for the last six years he has been actively engaged in motion picture work. He has previously acted as North Western Manager for Select Picture Corporation, resigning to occupy a similar position for Fox Film Company, and subsequently handling features on a states right basis.

Mr. Eden's division headquarters are to be in the Los Angeles Branch of United with supervision of other branches including San Francisco, Denver and Seattle.

Manager of Pioneer's Buffalo Exchange

Israel Cobe has been placed in charge of the new exchange recently established by the Pioneer Film Corporation in Buffalo.

Mr. Cobe has long been looked upon as a specialist on the New York territory. He is said to not only known every exhibitor personally, but also the individual needs of each of his clients.

The chief assistant to Mr. Cobe will be Howard S. Hummel, who for several months past has been handling Pioneer attractions in New York State west of Utica.

Mr. Hummel is a man of long theatrical and film training. At one time he owned and operated a chain of popular priced houses with headquarters in Cincinnati.

Selznick Signs Another Ziegfeld Beauty

The Selznick propensity for Ziegfeld celebrities seems to be taking on mammoth proportions. Their first star, Olive Thomas, was once a Follies' favorite. Next they engaged Martha Mansfield of the Midnight Frolic, to play a prominent part in Eugene O'Brien's production, "The Perfect Lover." Now comes the news that still another Ziegfeld beauty, Miss Vonnie Shelton, has been engaged by the Selznick company and will play in support of Miss Olive Thomas.

Lauds Rothacker's Material

Exhibitor Declares They Provide Good Entertainment and Augment Revenues

SCREEN material that entertains, appeals and enlightens is claimed for the Rothacker Photoplaylets issued through the Merchant's Service Department of Rothacker Film Manufacturing Company, Chicago.

As compared to many styles of screen exploitation for industrial, merchantile, and other commercial enterprises the "Rothacker Photoplaylets" are said to be registering heavily as an entertaining factor in hundreds of theatres that strictly barred out advertising and forfeited the revenue rather than commercialize their screen by displaying material produced for other than purely entertainment purposes.

W. L. Crow, Lake Forest Park, Seattle, Wash., says: "If an advertisement appears on the screen in the form of a still subject, attention is not so keen as might be desired.

"If the advertisement is in motion in form less attractive than the regular program, attention is not so strong as desired. I like 'Photoplaylets' because they impress me as being 100 per cent attractive and can therefore bear frequent repetition."

C. S. "Doc" Crews, manager of the Liberty Theatre of Walla Walla, Wash., writes: "The Liberty, without doubt, is the best theatre between Spokane and Portland and between Spokane and Seattle. For many years we have permitted no advertising of any kind on our screens.

"We have felt that some day the Moving Picture Industry would evolve a plan of screen advertising that would be acceptable to the better class of theatres and we are indeed pleased to learn that the Rothacker Film Mfg. Co. who maintains such a unique position in the Industry are sponsors of the plan of Moving Picture Advertising that is almost ideal.

"We believe that your service will become universal."

Novelties in "Firing Line"

Paramount-Artcraft Offering Starring Mrs. Castle Has Two Unusual Effects

THE unusual and novel effects have been obtained in "The Firing Line" in which Irene Castle is introduced as a Famous Players-Lasky star. This picture will be released July 6.

One of these is essentially photographic, being a representation of daylight fog over water. Several directors have been successful in obtaining realistic fog effects, but in nearly every instance they have entailed darkness, with artificial lights to accentuate the illusion. In "The Firing Line," however, Mr. Maigne and his cameraman, Al Liguori, dared to attempt a reproduction of a fog that his settled down on the surface of the sea in the broad light of day without the use of lights, and they are said to have so succeeded in preserving the effect of a real, heavy atmosphere as to make the spectator feel that a few feet, or at the most a few hundred feet, above the misty haze, a Summer sun must be pouring forth its scorching rays. It is the first time, it is claimed, that a fog effect has been produced in pictures that looks exactly like the real thing. These scenes were taken at Miami, Fla., where the entire company spent several weeks at work. The other effect is said to be not only striking but dramatic. It comes at the time one of the characters attempts suicide. Taken at Lake Placid, in the Adirondacks before the wild game had acquired its seasonal timidity, deer are seen in startled leaps, and does and fawns bounding away in terror as a revolver shot ends the character's life.

The cast includes avid Powell, Isabel West, May Kitson, Jane Warrington, Anne Cornwall, Gladys Coburn, J. H. Gilmore, Frank Losee, Rudolph de Cordova and Charles Craig.

Scenic Portrayer Voyaging

Robert Bruce, Educational Films, Is Heard from After Months of Silence

THE first letter from Robert C. Bruce, who left New York in April to begin a ten-months' trip in search of new picture material, has been received by Vice-Preesident E. W. Hammons, of the Educational Films Corporation of America, and some announcement may be made as to his destination and plans.

The indications are that the pack horses and steep mountain trails that have been associated with the Bruce pictures in the past are to be replaced next season with new backgrounds—as his letter was written on the deck of the 35-ton schooner "La Viajera"—somewhere in the Gulf of Georgia, British Columbia—bound from Seattle to Skagway, via "the inside channel." The "Le Viajera," which means in Spanish "The Lady Wanderer," is seventy-five feet in length and was built in 1907 to compete in a race to Honolulu. It carries 3600 feet of canvas and has an auxiliary engine of twenty-five horsepower—ideal equipment for a "scenic shooting" party.

Scores of cameramen have made pictures of Alaskan scenery, but almost without exception they have made Skagway their first stop—passing by a great section that has far more scenic beauty than the territory farther north. In the past four years Mr. Bruce has roamed through every mountain range from Mexico to the Canadian border—this season he expects to film the beauty spots of the Canadian Northwest, and will travel by water rather than by land. He says that he hopes to catch the spirit of the sea, and portray it on the screen as he has the spirit of the mountains in his earlier pictures.

Several months have been allowed for the voyage along the British Columbian Coast, after yhich the scenic-shooters will start for a more remote destination that has not yet been announced.

Wallace Reid, who will soon appear in "The Valley of the Giants," a Paramount-Artcraft feature

Locale of Morey's Play Is the Wide World

"The Man Who Won," Harry T. Morey's new feature, has provided Director Paul Scardon unusual opportunities in selecting his settings. The locale jumps pretty much all over the world. Starting in Russia, the action takes Mr. Morey, as Christopher Keene, over a considerable portion of that unfortunate country, across the Himalayas to the Malay Peninsula, and then, in a roundabout route to Oregon, in our own United States, where the major part of the action takes place.

If concerted action by leaders in their profession insures success, then Mr. Morey has reason to be congratulated on having a story by Cyrus Townsend Brady, which has been picturized by Edward J. Montagne. The supporting cast is more than adequate. It includes Betty Blythe, Maurice Costello, Bernard Siegel, Robert Gaillard and Denton Vand.

"Open Your Eyes" Draws Large Attendance

The State Health Films Inc., producers of "Open Your Eyes," the propaganda feature now being displayed at the Central Theatre, New York, inaugurated a daily policy continuous from 11 a. m. to 11 p. m., beginning with the opening performance yesterday.

The popularity of the picture, with its message of precaution to impressionable young men and women, is evidenced in the fact that upwards of 15,000 people saw the picture in a few days. Many prominent ministers, social workers and others interested in the curtailment of the spread of social indiscretion have evinced a keen interest in the picture.

"Exhibitor Wants Only Fair Play"

World Official Talks of Various Systems of Booking

"JUST about this time every year the film industry is all agog," said a prominent official of the World Film Corporation last week. "It has become a matter of habit to resort to spread-eagle arguments to stimulate the exhibitor to the point where he believes there is a crying need for a new deal. The old cards have become dog-eared and sticky and refuses to shuffle with a smoothness that permits of adroit manipulation. There are various forms of stimulating influences, or, to use the more familiar expression, 'sales policies.' But the one that seems to have the quickest effect deals with the exhibitor in his efforts to secure a certainty of bookings. Star System—Single Unit—Special—Selective—Supers are but a few of the thousands of words and phrases employed to bolster up the new arguments why you should use one service in exclusion to the other.

"After all, what does the exhibitor want?" continued this official. "This question is easily answered. Good pictures at a price that permits him to obtain a decent return on his investment of time and money. A certainty that his bookings will come through at the appointed time. Absolute surety that the producer will keep faith in observing the contracts entered into with the exhibitor.

"There is no difference in the relations between the United States Steel Corporation and its customers and the exhibitors and the distributors, or in fact any large manufacturer and his trade. If a picture company has sufficient capital to make a certain number of pictures and contracts with the exhibitor to deliver a certain number at stated intervals and agrees that the exhibitor has a right to cancel the contract without prejudice, he is in the same position as the customer of any large manufacturing company occupies, who buys on representation and cancels at will.

"It is all right to speak of selecting beforehand the pictures you want to run, but what about the exhibitor who lives a hundred or more miles from the branch exchange and changes his booking every day? How can he spare the time each week or month to see hundreds of pictures from which to select his needs? Suppose, for instance, that the choice of exhibitors centers on a certain star, author or director, what will the producing company with its hundreds of prints of other stars, authors and directors do? Will not this condition create another wherein if you take one kind you must also include in your purchase a different group? If, for instance, there is no cancellation clause in your contract and you plunge on one certain star for three or six pictures and your distributor comes to you and says: 'Brown, I have just had a talk with your competitor down the street and he is willing to take another series of our pictures if we give him the star you have selected when your contract runs out.'

"Of course, you don't want to lose the result of your hard work in making this star a winner in your house after running six pictures to hand the efforts of your labor over to your competitor. What is the most natural thing for you to do? Shut off your competitor by taking on the added load in order to hold on to the sure-fire money getter. You sign up for your certain standby star for another six or twelve pictures and try to do the best you can with the group you are forced to contract for. This is the Star, Single Unit, Super, Selective bookings, if you want to call it so, but it seems to me to be as near like the old line program as you could possibly get with none of the advantages of the program where you could cancel if you wanted to on giving notice.

"It is the same old sales bait with new hook, line and sinker."

Billie Rhodes, in "The Blue Bonnet," distributed by W. W. Hodkinson

Shares Offered to F. P.-Lasky Stockholders

DIRECTORS of the famous Players-Lasky Corporation have decided to offer to stockholders of record July 5 the right to subscribe to the 25,000 shares of stock now held in the treasury at $100 a share. This will bring the outstanding capital to 200,000 shares, the total amount authorized; stockholders have subscription privilege in the ratio of one new share for each seven shares now held.

Warrants are to be dated July 12 and will be issued on or before that date, while payment for new tsock is to be made by July 26. Dominick & Dominick, in conjunction with Hallgarten & Co., are underwriting the offering.

In connection with the offering, President Adolph Zukor has sent a letter to stockholders stating that in his opinion world conditions, as related to the motion picture industry, are ripe for legitimate and healthy extension, which can best be provided by increase in capital.

Improvement Always United Aim

J. A. Berst Confident of Continued Quality of Productions

WITH announcements being made by many producers, and men prominent in the business giving their varying opinions for the future, J. A. Berst, president of United Picture Theatres, Inc., has come forward with a quietly confident statement.

"With hundreds of congratulatory telegrams and letters received at our executive offices from United members expressing satisfaction at the excellence of its output United is under no necessity to join others in issuing apologetic excuses for the past and repentant promises for the future in the line of production," says Mr. Berst.

"From the days of United's first release "The Light of Western Stars," we have made it an invariable rule never to hurry the course of production of any picture to the detriment of its quality. Neither time nor expense has ever been spared in the direction of turning out one-hundred per cent productions, whether for Dustin Farnum or Kitty Gordon at the Coast Studios, or for Florence Reed here in the East.

"With the same end in view no picture has been released until the advisory board and the executive officers of the United have decided that everything humanly and technically possible has been done to turn out a high caliber offering. In other words we have always endeavored to 'make haste slowly,' preferring quality to speed and setting perfection before haste. For this reason United releases have been made with a frequency commensurate only with excellence of finished product. Consequently United need make no apologies for its product to date. On the contrary, we have every reason to be proud of the service given and the progress made.

"For United to aim at 'better pictures' is no new policy and no change of face, for the reason that from its very inception better pictures have always been United's objective in productions, and for the coming year, with the United Picture Productions Corporation specially organized for producing for our exhibitor-members the best that time, skill and money can supply, United will continue to keep its product well in the front rank, while adding to its releases from this new source and from those already in operation.

"With more than 2,700 theatres now served by United, and the number daily increasing, so that our goal of 5,000 theatres will become an accomplished fact, United will continue to pursue during the coming year the same careful progressive policy. For the service of this greatly increased number of exhibitor-members United's output will be correspondingly increased, but always as in the past, with close regard to quality of product, and while our releases will gain in frequency the same considerations will obtain as formerly, whereby each release is made only after United's officials and advisory board are confident that the maximum of excellence in each individual picture has been attained."

Sylvia Breamer, featured in "Moonshine and Shadows," a Blackton production released through Film Clearing House

Mrs. Sidney Drew as an Individual Star

Mrs. Sidney Drew has staged the last scenes of "Bunkered," her initial individual starring effort and is now cutting this subject which will be released as a Paramount-Drew Comedy in July.

Mrs. Drew feels confident that the public will be pleased with "Bunkered" as she has exerted her best efforts to make it rank as high as previous Paramount-Drew comedies. Starting with a real story of human interest, written by Emma Anderson Whitman, the author of "Romance and Rings," the first Drew two-reeler, Mrs. Drew has contrived an enjoyable comedy full of mirthful situations and action.

"Bunkered" is a real comedy of the out-of-doors as all but three or four scenes are exteriors.

Sunset Official Comes to View Production

"You Never Know Your Luck," starring House Peters, the Sunset Pictures Corporation's production of Sir Gilbert Parker's powerful story is now in the assembling and cutting stage, Director Frank Powell having completed the final scenes on the new W. W. Hodkinson release at the Solax Studios, Fort Lee, N. J., co-incident with the arrival of Phil. F. Webster, secretary and general manager for Sunset Pictures, at whose San Antonio plant the picture was filmed for the most part.

The director has received from London a set of interiors and exteriors of the Brooks' Club, the famous gambling palace in the British capital, with which the Gilbert story deals, "You Never Know Your Luck," having England and western Canada as its locale. These London scenes will supplement those taken in a duplication of the noted gaming house built by Mr. Powell at the Solax plant.

Maxwell Karger, Metro director-general, was caught unaware one day by the camera, and as a consequence appears in support of Bart Lytell in "One-Thing-At-A-Time-O' Day."

Officials who make the Goldwyn wheels go round, and who have established the high standard of its product. Left to right: Abraham Lehr, vice-president, at the Culver City studio; Felix F. Feist, vice-president; Samuel Goldwyn, president; Alfred W. Weiss, vice-president; Gabriel L. Hess, secretary and treasurer

Director Has Grudge at Outdoor Locations

"Everybody who has had anything to do with the taking of a motion picture knows something of the trials and tribulations of the director," says Tom R. Mills, of Vitagraph's directors, "and how they keep their temper and good nature, notwithstanding. But I wonder if they ever stopped to think of the general perverseness of things inanimate, which have no control over themselves and which should not be expected to upset well laid plans. I am speaking of outdoor locations in particular."

Mr. Mills said that the director never could depend on outside locations. What was an admirable location one season would be completely changed when re-visited a year later. Man and nature had gotten in their fine work. Frequently a spot suggested by a friend looked promising but a visit disclosed that the entire scenery was completely at variance with what was described.

Pioneer Subjects Still Selling Fast

The Pioneer force of special representatives on the road continue to report sales in spite of the hot weather depression in the film field.

Last week three of the Pioneer pictures were sold to the Pearce Films Corporation of New Orleans. The productions effected in this deal are "The Girl from Nowhere," "Suspicion," and "Virtuous Sinners."

This sale was made by Jerry Abrams who is now swinging through the south. Owing to the unusual interest displayed by the buyers in this section Mr. Abrams has been obliged to revise his itinerary, placing his visits to the other centers on his tour at a later date than originally contemplated.

Ancient Life Pictured

Dr. William Greene and Mr. George Haynes have just returned to New York from Guatemala with several thousand feet of negative for Prizma Natural Color Pictures, the result of photographing what remains of the evidences of the early Aztec and Toltec civilizations.

Every Picture Strictlyon Its Merit

MERIT, and merit alone, will sell the Goldwyn pictures of the season of 1919-1920.

Boiled to one word, that is the sum and substance of the policy announcements issued by Samuel Goldwyn. So sure is Mr. Goldwyn and the officers of the corporation of the superior quality of their productions that no contracts for sale will be entered into until exhibitors have seen the pictures on the screen. In such manner full responsibility for the sale of Goldwyn productions falls on the ultimate merit of each picture in itself.

The entire Goldwyn producing, creating, and distributing organizations have been reconstructed, strengthened, and greatly increased in scope in preparation for the new service which Goldwyn now plans to give the motion picture exhibitor.

Four pictures a month will be released by Goldwyn during the coming season. Each picture, so far as the Goldwyn company can make it so, will represent the very highest art in photoplay production. The genius of American authorship contributes its finest blood to the novels and narratives on which Goldwyn pictures will be based. The most widely-recognized of American dramatic artists will present Goldwyn picturizations to the people of America.

Goldwyn executives feel that, of all motion picture producers, Goldwyn alone can afford to let each picture rest entirely on the drawing-power of its own excellence and high quality.

What this policy means to the exhibitor has been clearly described in a statement by Felix F. Feist, Vice-President of the Goldwyn Distributing Corporation and Manager of Sales.

"The Goldwyn policy means that no longer will the exhibitor be given any opportunity to feel that a good picture must carry with it a bad one, or that the quality of production can be compromised to meet a specified sales price. The exhibitor will no longer, at least when buying Goldwyn pictures, be placed in the position of a blindfolded man who puts out his hand and takes whatever he finds in front of him. As producers we voluntarily choose to give the exhibitor the widest possible power of selection. It is impossible to club an exhibitor into spending money for pictures that he doesn't want and shouldn't have. The Goldwyn policy makes it impossible for the exhibitor to do anything except follow his own discretion. What he wants he can have. What he doesn't want he discards.

"We have not taken this step merely on our own initiative. For almost a year Mr. Goldwyn and his associates have been discussing, planning and testing out this new plan. Now that we bring it out in its entirety, with a widespread organization keyed up to make it successful, it is in response to what we feel is the wholesome demand of exhibitors everywhere for a new deal. The poor picture must go its way. Our new policy is the most definite guarantee we can give that every production we offer will be of the highest possible character.

"For the exhibitor this means a new avenue to profit. It assures him that the Goldwyn organization will concentrate on every picture in production, advertising, exploitation and publicity to the utmost.

"This is not mere rhetoric on our part. In preparation for this new service we have organized in each of our branch offices, covering the motion picture field of the United States, an entirely new method of putting the picture over for the exhibitor. A specially trained exploitation and publicity expert has been attached to each of these branch cities, whose sole duty will be to establish a closer relationship between the public and the exhibitor who shows Goldwyn pictures.

"A sweeping national campaign of poster and newspaper advertising will give irresistible strength to every Goldwyn exhibitor. Pictures for the next season are at this very moment in the possession of branch offices for first trade showings under the new plan. All the great pictures of the Goldwyn Pictures Corporation and the Eminent Authors Pictures, Inc., which are listed in the new Goldwyn announcement will go to the exhibitor fearlessly and openly, standing each on its own merit, under the revolutionary condition of the new Goldwyn system."

Four Goldwyns a Month to Stand or Fall on Their Value

Educational Views of Turbulent Mexico

George D. Wright, producer of "What is a Mexican?" "A Day with Carranza," and other single-reel subjects of the moving picture series, "Mexico Today," has returned from Mexico City, and is in New York at the offices of the Educational Films Corporation of America, who are the distributors of his films.

Mr. Wright says that the first-page news from Mexico which he finds in the papers is news, indeed, to any one who has just arrived from Mexico City, where all the truth and a greater part of the fiction is suppressed by the Carranza government.

His negatives have been practically the only motion picture records to be secured in any part of Mexico since 1913, and more than fifteen short subjects have been completed. Each has been given international circulation through the "Educational" Exchange centers in this country, and in eighteen foreign lands.

Lease Studio to Make Briggs Comedies

To accommodate the increasing activities in the production of the Paramount-Briggs Comedies, Briggs Pictures, Inc., has leased the Ideal Studio, in Hudson Heights, N. J., for a term of years, and assumed occupancy this week. No time was lost in the course of moving from Yonkers to New Jersey, the company, under the direction of John William Kellette, working on location while the physical properties of the concern were being moved.

Ten Paramount-Briggs Comedies, which are to be released next season by the Famous Players-Lasky Corporation, already have been completed.

Branch managers of Pathe Exchanges. Top row, left to right: William J. Henner, Boston; I. Van Ronkel, Chicago; Cecil E. Maberry, St. Louis; Percy A. Bloch, Kansas City; George W. Smiley, Philadelphia; J. A. Koerpel, Seattle; Edmund J. MacIvor, Omaha. Center row: L. B. Remy, Dallas; L. E. Davis, Minneapolis; George A. Hickey, Buffalo; Alex S. Aronson, representing Western Home Office; Samuel Eikman, New York; E. C. Jenson, representing Eastern Home Office; Harry M. White, Philadelphia; Oscar F. Bower, Cincinnati. Lower row: Lee Crandall, Jr., New Orleans; J. E. Flynn, Detroit; G. C. Parsons, San Francisco; H. Bradley Fish, Denver; H. A. Bandy, Cleveland; Arthur Lucas, Atlanta; Jean J. Crandall, Washington

Business Democracy Goldwyn Aim : : : : : :

Head of Great Corporation Summarizes His Company's Ideals

AS a foreword to, and summary of the policy announcements of the organization bearing his name, Samuel Goldwyn issued the following statement:

"On the threshold of the new producing and distributing season, which will be characterized by a tremendous outlay for star great novels, direction, equipment and exploitation, Samuel Goldwyn, President of the Goldwyn Pictures Corporation, made this statement:

"The great strides which the motions picture has made in the last few years demand an entirely new procedure on the part of producers, for both creating and distributing their pictures. Hereafter only great productions and organizations will be adequate to the great hunger of motion picture audiences everywhere for significant pictures.

"The executives of the Goldwyn Company have seen for the last eight months that an entirely new attitude must be formulated by producers if they intend to keep pace with the stride of exhibitors and the public. Everything that has been done in this company since last Fall has been accomplished with that end in view.

"Our development in the last eight months from day to day has followed in every step taken, a logical and consistent plan. The announcement that we are now making is not news to us, however much it may be new and striking to the exhibitors everywhere in the United States. It is for Goldwyn the culmination and climax of an idea that has been growing, evolving, and has itself taken shape in the mere process of growth.

"Six weeks ago this company purchased the largest single studio property in the world in preparation for the great future of Goldwyn pictures. I, myself, have spent months in the effort to secure for us the finest array of brains in the producing and directing world.

"This great structure of equipment and brains enforces on us necessarily an entirely new policy in the means of bringing our pictures to the attention of the public. Hereafter no picture issued by Goldwyn will rest on anything except its own merits. It is a point of considerable importance and pride with us that by one swift blow we abolish any opportunity for any of the evils in the Goldwyn Company which have grown up generally in connection with motion picture distribution. We aim here at a democracy of business to keep pace with the democracy for which we stand in American life, we do not intend ever to force any exhibitor to accept any of our wares, unless they are so meritorious and attractive that he feels he must have them. The old system in which the good product carried the bad is gone forever. Unless our product is fine enough and powerful enough to stand by itself in this new and more open competition, it will fail.

"Organization alone is worth nothing unless you have a product which is equal to it in power, quality and meaning. It was not long ago that I said that this company, for one, would cease hereafter to make pictures merely to see how many it could turn out. Quality and imagination is what we are striving for. Our stars are the very pick of the screen. But great actors and actresses alone are powerless unless with them is allied the understanding, the penetration and intuition of great creative artists.

"No novelist can any longer complain with cause that he is unrecognized by the motion picture producer. I cannot speak for others, but for ourselves 'the great novel,' 'the great narrative' stands foremost. It is for that purpose that we have put our energy and a considerable part of the wealth at our command into the organiaztion of Eminent Authors Pictures, which has tied to us for a long term of years the genius of the most eminent novelists in America. The introduction into the motion pictures of such conspicuous pictures and famous writers as Rex Beach, Gertrude Atherton, Mary Roberts Rhinehart, Rupert Hughes, Gouverneur Morris, Basil King and Leroy Scott marks a new stage in development of this art. art.

The "Goldwyn Girl" at the St. Louis convention in June was another example of Goldwyn enterprise

J. G. Hawks, chief scenario writer, Goldwyn Pictures

"Oh, Boy" in Film Form Goes Big Everywhere

"Oh, Boy!", Albert Capellani's first offering as an independent producer, is earning enthusiastic commendation and being steadily booked at the first class houses. The novelty of the "filmusical comedy" with the tuneful settings from the original New York success, makes a strong appeal, while the work of the young stars, June Caprice and Creighton Hale is warmly commended.

The 24-sheet widely has been commended for its beauty, its feminine attractiveness and general attention-getting quality. The campaign book, with its exploitation aids to exhibitors, is one of the most complete in plan and suggestion. But what most enhances the story and brings out its very spirit of mirth and gay-heartedness is the music. In each place in which it has been shown so far, there has been an informal "Oh, Boy" week of popular melodies.

"Story is a Big Factor of Today"

J. G. Hawks, Chief Goldwyn Scenario Editor, Tells Reasons Why

"A NORMAL child inevitably grows tired of the inane toys of his first years and in its progression to manhood reaches out for more imaginative things to stimulate the commonplaces of life. It is a genuine paradox that with this intender imaginative stage there comes a correlated sense for fidelity to truth, to conform with reality. The boy or girl soon becomes tired of the Cooper Indian who is forever starting something by stepping on a dry twig, and wants characters and situations which are less naive. In this respect the public may be likened to the intelligent child in its reception and subsequent attitude towards the motion-picture. At first the novelty was sufficient to carry the new medium of joy to popularity. Mushroom stars sprang up, mostly of the fluffy-ruffles type. Ingenues inexperienced in the world were set to interpreting the wide passions of men and women. Sentimentality ran rioting around the benumbed forms of Logic, Strength and Fact.

"The motion-picture could not endure forever on such a basis. The time has come when it is impossible to sell a picture to an exhibitor on the mere prestige of a real artist being the star of the production. Yet the very introduction of such artists into the motion-picture was a step subsequent to the elimination of the ingenues and a step preceding the present condition when an exhibitor, and his public, demands a story as well as a name.

"More even than on the stage the element of freshness of youth, needs to be incorporated into film stories. Personality and youth will always play a predominant part on the screen. The great trouble for a number of years was that this vital factor was regarded as the only necessary factor. The element of strength, that is, of a theme sustained by its own sane power was completely negated.

"And withal, the great point was missed that a motion-picture is a *story* in action and not a *play*. Now you cannot portray fundamental drama without portraying sex. And the themes of the times were in the hands of immature blond young things incapable of giving an intelligent rendering of the passions of the world.

"A change subsequent to this condition was when artists with reputations began to take their places in the new art, the public, maturing, demanded more reality of expression and less mush. And today that public still more mature, is demanding a back ground to the personality flashed before it—a background which shall be balanced in the right proportions and shades, which shall show up the characters in the foreground in their correct patterns.

"Writing a five-reel feature is not by any means, a simple task. This will be more readily realized when the fact is considerd that the film of a five-reeler is approximately one mile in length, and contains from one hundred and fifty to two hundred and fifty scenes. The mechanical difficulties of keeping straight the thread of the story during the shifting and changing film is thus great, but it has been done, is being done, and will continue to be done in greater proportion. We of Goldwyn recognize this as inevitable and therefore bend all our efforts to meet the 'fait accompli'—the accomplished fact; in other words, we are determined to get the best stories for the best stars.

"The best illustrations of my thesis that come to my mind are two Goldwyn pictures lately released—'The Crimson Gardenia,' by Rex Beach, and 'The City of Comrades,' by Basil King. Mr. Beach's film is pitched in a melodramatic key, but once its premises are granted, development follows development with precision and effect. "The City of Comrades" lacks the carnival background of the other; it is a realistic theme realistically carried out. So far as the serious side of screen drama is concerned, these two pictures concern themselves with its two main departments, the melodramatic and the realistic. Yet they are each as effective as the other in their own spheres. 'The Crimson Gardenia' proves that melodrama can be a valid thing if it does not become too exaggerated, while 'The City of Comrades' is a graphic story told in action without sacrificing heaven and earth to make way for a star.

"A last word. A new organization, Eminent Authors Pictures, Inc., has just been organized on the basis that the authors shall cooperate in the picturization of their themes. I believe that this marks the final point of the progression of the story to a leading place on the screen. It means recognizing that the author has something to say in his works just as the actor has something to express in his personality. The linking of these means much, the day of the story is here."

Beach Says Eminent Authors Set New Mile Post in Films

Product Is Aimed to Answer Exhibitors' Cry for Pictures Living Up to Author's Record

REX BEACH, who with Samuel Goldwyn organized Eminent Authors Pictures, in discussing his ideas and aims on that company's pictures, stated the demand of exhibitors was that pictures live up to the name of the author, and that Eminent Authors Pictures intent was to do just that thing. Mr. Beach then told of the points which determine the success of an enterprise.

"Seven points will determine the success of the enterprise as a money maker for the exhibitor and ourselves, and I believe they are all as plain to the public as to the exhibitor," he said.

"1. What the Public wants are consistently good pictures. They may want to see a spectacle now and then but they want to be sure week in and week out of a good entertaining photodrama.

"2. To get a good photoplay, the producer must have a good story to start with. The most popular authors are writing the most popular stories, and the Eminent Authors are the featured writers of the magazines and books of greatest circulation in America.

"3. The industry of motion pictures needs the new brains and the active imagination of the authors who have good stories to tell. I will go so far as to state that the future of the industry depends upon the active cooperation of creative writers.

"4. The motion picture industry becomes an art when it enlists the active aid of men of imagination and genius who have the story telling gift.

"5. Stories must be distinctive. The production of pictures has got in a rut, because too many pictures were too much alike. The great appeal of Eminent Authors Pictures grows out of the wide range of interest the seven authors have. They write stories peculiar to themselves. Where I have made Alaska my field and adventure my specialty, Rupert Hughes plays up the city life and the social struggle. Gouverneur Morris is a master of the unusual and psychological tale. Gertrude Atherton puts the modern woman through her paces from California to Perch of the Devil.

"6. The continuity of stories in preparation for the screen is of recognized importance. The author is needed here to see that his big scenes are included and his characters kept true to the spirit of the story.

"7. This is the day of wholehearted cooperation between author, director and actor to make consistently good pictures out of the best stories of the most popular authors. The director of the new order will dominate in Eminent Authors Pictures because he welcomes all the help he can get.

"In a nutshell we are engaged in quality production for Eminent Authors Pictures. The author and the story stand up with the director and the actor to guarantee a photodrama that is well-conceived, well-thought-out and well-balanced.

"It is a fine thing for the authors and for the exhibitors that Eminent Authors Pictures will be developed in connection with Goldwyn. Samuel Goldwyn is young and progressive and fair-minded. His organization is energetic and alert to the needs of the exhibitor. The service department that will show its hand in the first trade book on Eminent Authors Pictures will match the keenest work of any exploitation department in the business.

"In presenting to the screen the best brains of the writing world, Eminent Authors Pictures set a new mile post on the path of the motion picture profession.

"Perhaps the newspaper crowd realize even more than the exhibitors what a tremendous public is interested in our authors; Gertrude Atherton, Mary Roberts Rinehart, Rupert Hughes, Basil King, Leroy Scott, and Gouverneur Morris."

Woman Joins Bartola's Sales Force

Miss Rena I. Larson for some time past connected with the Bartola Musical Instrument Company as secretary to H. J. Terry, Chicago manager, has reecntly been appointed a member of their sales organization.

Miss Larson's thorough knowledge of the instrument and her possession of the company's entire confidence coupled with her selling ability, has proven most successful and enabled the lady to close sales of the highest class and produce results most gratifying.

Nine New Releases are Announced

Goldwyn Names Some Big Dramas to Come in the Fall

ANNOUNCEMENT of the Goldwyn Pictures Corporation's fall releases discloses the promise of several powerful dramatic and many varied comedy productions in which the Goldwyn stars will be given the chance to reveal their individual talents in exceptional roles.

Among the first productions to be released are "Upstairs" and "Empty Paradise," in which Mabel Normand will play the comedy leads. "The Peace of Roaring River" and "The Stronger Love," which present Pauline Frederick in strong emotional parts; "Heartsease" and "Lord and Lady Algy," which will add to the artistic reputation of smiling Tom Moore; "Almost a Husband," a serio-comic story cut to the measure of Will Rogers; "The Golden Song," a spectacular story of modern social conditions in which Geraldine Farrar supported by her husband, Lou-Tellegen, will play the role of an opera singer; and "Strictly Confidential," a screen version of Jerome K. Jerome's "Fanny and the Servant Problem," a perfect vehicle for dainty Madge Kennedy.

Mabel Normand in "Upstairs," is a nonentity in the sub-kitchen of a large hotel; yet despite her humble position, she has a keen desire to play the lady in the hostelry's parlor. Her prayer for a moment of luxury is granted in a most romantic way, for that moment is drawn out for the rest of her days. In "Empty Paradise," the Goldwyn hoyden is a circus rider, whose manager takes advantage of her innocence and places her in the position of shouldering the blame for a theft which he engineered. The town judge sees the 'man behind' the case, and condemns the girl to the position of caretaker in the town's orphan asylum. Here her interest in the son of the sheriff grows; and when her former manager returns to kidnap her, his plan is frustrated in red-blooded manner.

Pauline Frederick is the victim of a cruel matrimonial hoax in "The Peace of Roaring River," in which a vicious postmistress lures a poor Eastern girl to the West with forged notes. But her terrible dilemma is finally solved by the magnanimous attitude of a fine son of Nevada. In "The Stronger Love," a drama by Louis Sherwin, Miss Frederick plays the second wife to a man who idolizes the memory of his first wife's overwhelming affection. His relatives help to maintain the legend of the first wife, when the second discovers a series of letters which she had received from a lover. The second wife's attempt to shield the reputation of her predecessor and to return his letters to the writer arouses the suspicions of the husband, who surprises his wife when she, in desperation, attempts to burn the incriminating correspondence. On learning the truth, he forgets the past, and begins to live in the shining present.

"Heartsease," from the play by the late Charles Klein, is Tom Moore's next release. The title is the song in an opera by an unknown musician, which was stolen and presented as original work by the aristocratic thief. The development of the story includes a strong and tender love story in which Tom Moore has a chance to disclose his ability to portray intense emotion in a suppressed way. His later release, "Lord and Lady Algy," which Maxine Elliott and William Faversham played on the stage, introduces Tom Moore as the younger son of an aristocratic English family with sporting proclivities. A famous horse race is shown on the screen, the result of which impoverishes the young lord and enriches the girl whom he loves. Intriguing relatives furnish many counter motives to embarrass the young people, but they reach the end of the final reel hand in hand.

"Strictly Confidential," Madge Kennedy's newest vehicle is now the fourth form of Jerome K. Jerome's story, "Fanny and the Servant Problem." The plot revolves about a girl of the stage who marries a lord, and discovers that all her servants are relatives. Accustomed as they are to the conventions of their master, they attempt to train their relatives in the duties of a "lady." The actress-lady rebels to the point of leaving her husband, when the entire household seems to grow warm with understanding and an impending rupture ends in a promise of lasting happiness.

"Almost a Husband" falls in loose creases about the outdoor personality of Will Rogers. He isn't a brawny hero of the west, but he sacrifices his own best interests unobtrusively for the benefit of others. The character creates the same sympathy for Will Rogers that won him an army of friends in "Laughing Bill Hyde." Will Rogers on the screen will be supported by Peggy Wood, who made a sensation in New York last year in "Maytime."

Geraldine Farrar's next release will be a super-production in which the star will have the devoted support of her husband, Lou-Tellegen. "The Golden Song" is the name finally decided upon for the picture which will present Miss Farrar as a Russian opera singer who is the unhappy pawn of events over which she has no control. The story is replete with dramatic incidents, culminating in the triumph of an unknown American girl in the opera house of Petrograd.

Rex Beach, the writer, who has formed, with Samuel Goldwyn, Eminent Authors

Rex Beach and Samuel Goldwyn Announce First Seven

Eminent Authors Organization Well Under Way on Productions from Popular Novels

REX BEACH and Samuel Goldwyn announce the first seven productions of the seven authors who have united in the most ambitious undertaking of the motion picture industry in the organization of Eminent Authors Pictures. The vast audiences that these authors command by their written word will be able to identify these pictures because each one will carry the name of the author. They will look for "a Rupert Hughes picture" or "a Mary Roberts Rinehart picture," and so forth.

Lou Tellegen and his wife, Geraldine Farrar, Goldwyn stars

The continuity is well under way for the first Rupert Hughes picture, which will be called "The Cup of Fury," after the name of the novel which is now having tremendous sale in book form following its serial publication in the *Red Book*. It treads right on the heels of current events and presents a heroine of unusual personality in amazing American scenes. The humor of Hughes will be kept in the spirit of the story.

"Perch of the Devil" will be the first Gertrude Atherton picture based on one of the most successful novels of the foremost of women novelists. The story has two great heroines, the figures of women you can't forget. The hero is a mining engineer in Montana and the town of Butte is the scene of the struggle. "Perch of the Devil" will undoubtedly make a memorable photodrama and the script of the production is already on its way to the Goldwyn studios at Culver City, Cal., for immediate production.

"Partners of the Night" will be the first picture for Eminent Authors by Leroy Scott. This master writer of detective tales and the whirling life of the underworld contributes the characters and plot that made his stories one of the best serial features ever published by the *Metropolitan Magazine*. His crooks are real crooks, his heroes hit hard in the clinches and the situations are full of the suspense and zip that make the movie fans thirst for more.

Mary Roberts Rinehart will contribute "The Amazing Interlude," one of the two great novels of the year and a story of international popularity which was published in the *Saturday Evening Post*, and then in book form by Harper, and again is being reprinted by Grosset & Dunlap, publishers. Mrs. Rinehart is a master of mystery and mother love and romance in village streets, and she paints with laughter and tears the fine young men and their sweethearts in love's young quarrels. "The Amazing Interlude" is a story of youth, courage and devotion in an American girl innocently daring.

"The Street Called Straight" will be the first Basil King picture and one of the best by an author who commands the tremendous audience of the *Saturday Evening Post, Cosmopolitan* and *Harper's*. These magazines count their readers by the million and so does Basil King. He is noted for his pictures of ambition and genius in triumphant struggles with fate and faith. His experience as a clergyman naturally leads him to emphasize the spiritual conflict in men's lives.

"The Wild Goose," now running serially in *Hearst's Magazine*, will be the first Eminent Authors' production by Gouverneur Morris. This is the most crackling shot that has been fired at the burning question of divorce. In this novel Mr. Morris has pictured New York artist life vividly. He has also created four characters who will live in the memory of those who see them on the screen and that is the final test of a good picture.

Rex Beach surpasses his previous productions in his first release for Eminent Authors' pictures which will be called "The Girl from Outside." The Beach power and tremendous punch are there and something more. The heroine is an appealing figure as she comes from death's door on board ship to the cabin of three crooks in the Alaska town of Nome. Beach paints his canvas with big sweeping strokes—full of color, and his figures stand out of the pictures, human and appealing. There is no bunk about Rex Beach and the public look forward with great eagerness and satisfaction for the pictures that bear his name and those of his associates in Eminent Authors Pictures.

Good Advertising and Publicity

Ralph Block, director of publicity for Goldwyn Pictures

Goldwyn Builds Up Powerful Department for Exploitation

DURING the las six months, the Goldwyn Distributing Corporation has been building a powerful advertising exploitation and publicity organization in preparation for the great pictures which the Goldwyn Company plans to put out this coming season.

Samuel Goldwyn and his associates have long realized that the most important factor in the motion picture industry outside of first-class pictures and inspiring actors, is the aid that the producer gives to the exhibitor in helping him get his pictures before the public. Goldwyn publicity and advertising have been distinguished from the very beginning of the Goldwyn Company. Upon this basis of extraordinary service, the company has built a machine which exerts its influence in every corner of the motion picture world. Through Goldwyn publicity, the name of Goldwyn is known wherever human beings live.

The new system which is now in process of formation will give the Goldwyn publicity and exploitation department, representation all over the United States. A broad and extensive exploitation service has been developed for the successful promotion and presentation of the Goldwyn output. Twenty-two exploitation publcity experts are now being installed in each of the Goldwyn exchanges in the United States. The men chosen for these important posts have been selected because of their broad experience and practical knowledge of all phases of showmanship, publicity, advertising and exploitation. They will devote their time and efforts to first-hand co-operation with Goldwyn customers. They will prepare and place newspaper advertising and publcity throughout their territories; they will devise and arrange effective lobby displays and stage settings; they will create and put into execution "exterior promotion stunts," publicity and merchant-co-operative drives; they will compile and edit house organs and programs; suggest ways and means to build up patronage in towns and cities where interest is lax.

The aim of the Goldwyn executives is to have these men work in close harmony with Goldwyn exhibitors and Goldwyn resident managers. Goldwyn's plaform for the coming season is built solidly upon the actual requirements and wishes of the exhibitor himself with the dominant idea of providing personal service that will assuredly increase the box-office drawing power of Goldwyn productions. These exchange experts will work under the supervision of the Home Offices in New York. By this method the Goldwyn policy will be tied up and unified throughout every section of the United States.

A systematic investigation has been carried on in the past year to determine exactly what Goldwyn exhibitors need and desire. Goldwyn service experts have repeatedly organized research campaigns and their campaign of next season will be based on their analysis of these results. A complete understanding of what is practical along publicity and exploitation lines will underlie every move.

In the last three months the publicity and exploitation departments of the Home Office have been more than doubled in size. One of the reasons for moving the Goldwyn executive offices to the new quarters at 469 Fifth avenue was to provide ample facilities for this new growth.

The exploitation and advertising departments have a staff now of more than fifty persons. No opportunity will be lost to convey to the exhibitor in the season that is to come that this widespread organization was formed entirely for his benefit and to bring to him the prosperity which new conditions promise on every hand.

The Director of Publicity at the home offices is Ralph Block, a newspaper writer and editor of long experience in the eWst and New York and former dramatic critic of the New York *Tribune*. Hunt Stromberg, Director of Service, is also a former newspaper man and has had an extensive experience as an advertising agency owner. Kenneth Macgowan, Director of Advertising, is well known in the motion picture field, both as a critical writer on the motion picture and as a publicity expert.

The important department heads working in these three sections of the Goldwyn organization are Howard Dietz, chief assistant to the director of publicity and well known as an advertising writer and expert; Harmon Yaffa, chief assistant to the director of exploitation, and wide known throughout his identification with national advertising in all its branches. Albert W. Sobler, exploitation expert and assistant editor for the exploitation department of production press and service books; George Ingersoll, publicity manager for Eminent Authors Pictures, Inc., and Rex Beach productions and formerly associated in an advisory capacity with the Charles Frohman Company; Edwin Justus Mayer, former associate editor of *Munsey's Magazine*, now in charge of the Goldwyn publicity service; Jerome Lachenbruch, assistant editor for the publicity department of the Goldwyn Production service book; Miss Lucy Huffaker, in charge of publicity in New York newspapers and national magazines; and Miss Christine Valleau, head of the Goldwyn Bureau of Photography.

The Goldwyn art staff is headed by Art Manager Lionel S. Reiss, a versatile and creative brushman. The art service given by Goldwyn is conceded to be superior in every point of creation and practability.

Will Buy Short Tales at Double Prices

In order to secure the very best stories for production as two reel comedies, Amedee J. Van Beuren of 220 West 42nd Street, New York City, announces that he will pay five reel prices for superior stories accepted for either of his stars, Mrs. Sidney Drew or Ernest Truex.

Writers should bear in mind that the Drew and Truex comedies are of the polite type and questionable situations and slap-stick action are tabooed. Just the idea will be sufficient in submitting stories, but if the author can develop the idea it will be more welcome. Detailed continuity is not desired, as Mrs. Sidney Drew writes the working scripts for both Paramount-Drew and Truex Comedies.

Realistic "Red" Scene

Director Frank P. Donovan succeeded in staging a novel scene a short time ago at Broadway and 45th street, New York, when he had a mob of actors garbed as Bolshevikis make speeches right on this busy corner for a forthcoming Bolsheviki propaganda comedy special with Marguerite Clayton, now being made at the Paragon Studios for special release.

Enormous Model Plant is Big Goldwyn Production Asset

Recently Purchased Triangle Western Studio, Enlarged, Is Second to None in the Entire World

IT was the big production plans before it that necessitated Goldwyn's purchase of the Triangle Studios in Culver City, an outright cash transfer said to have been the largest of its kind recorded in the motion picture industry. As a result Goldwyn has now studios second to none, and capable of caring for the enlarged productions in view.

The Triangle studios were built and equipped at a cost of more than a million dollars. They cover a forty-acre tract of hills, valleys, plains and woodland, giving every known variety of scenic background to picture directors. The buildings and equipment, including two complete miniature theatres and six huge production stages, comprise one of the most elaborate establishments devoted to motion pictures in the world. Since the studios were first leased the Goldwyn campany has made all of its productions there and now has eight companies at work.

The new studios will give a splendid equipment for the great productions that are being planned. They are more than a producing center for motion pictures. They are actually a large city, city parks, librairies, theatres and long striking highways. The glint of the sun on the huge steel and glass production stages can be seen for miles around.

The store houses and wardrobes, housed in separate buildings, are complete in every detail and surpass those in the production centers of Italy, Germany and France. A chemical laboratory in a building set apart, to eliminate danger from fire, is fitted out to the last detail with all the refinements of modern photography. Among the other buildings are a complete portrait studio, a garage with room for thirty-five cars, an extensive swimming pool, and a massive steel and concrete vault to assure the safety of the costly equipment used in producing.

To give authoritative historical value to Goldwyn productions, Mr. Goldwyn has been steadily acquiring a library which now numbers many hundreds of volumes.

A complete hospital and relaxation ground for the employees completes the equipment.

Except for the glass-roofed production stages, the studios and their surroundings seem more like a landed estate than a producing plant for one of the largest enterprises in the world. Notwithstanding this almost perfect production center various ramifications of the gigantic studios were begun as soon as they passed into Goldwyn's hands. New stages were erected and the dressingrooms extended. Every device known to the science of stagecraft must be handy with the consequence that several new mechanisms were added to the originals. A large portable electric plant, the first of its kind to be installed in a motion-picture studio, was perhaps the most important addition.

Both time and trouble are obviated by this plant, which was perfected, incidentally, by the Goldwyn electrical staff. The big machine was first used in the Madge Kennedy production of "Through the Wrong Door." It is a marvel in lighting equipment constructed along the most practical lines. A 90-horsepower Wisconsin special marine automobile engine drives directly a 50 generator of 110 volts. This is set on a cast iron base, eliminating vibration. The plant is mounted on a specially built 4-ton auto trailer. The weight complete is 9,000 pounds. Pulling full load, it supplies sufficient power for broadsides, banks, spots, and many small lights.

Ford Weekly Shows Much Progress

Plans to Present America to the Entire World

SINCE the Ford Educational Weekly began to entertain and instruct motion-picture patrons of American theatres, one hundred and sixty different subjects have been presented pictorially and graphically. The early plan of Mr. Ford to bring the wonders of the world within the view of millions of stay-at-homes is succeeding more rapidly than even he surmised.

Mr. Ford set out to dramatize the facts of daily life, the wonders which we read about in magazines and in books of travel, and the development of great inventions which have added the touch of luxurious comfort that is one of the outward signs of civilization. His cameramen have succeeded in telling many of life's secrets, of unearthing fantastic and unusual stories of nature, and in showing man's ingenuity vying with the unseen powers that rule the universe.

No finer tribute to the Ford Weekly has been expressed than the unsolicited approval and endorsement of colleges and scientists of repute. The Weekly is now being shown 6000 days per week, and the millions who view it are presented in an entertaining way with some information which will add to the fullness of their lives.

The Ford lieutenants have brought back to America views of the wonders of different lands; and now Mr. Ford has completed arrangements to present America to the world in a definite way. Every country in Europe, South American States, Asia and Africa will soon come to know American institutions and geographical regions as well as we know theirs. The mission is filled with unguessed possibilities, but with warm promises of success.

Among the most recent Ford releases, "At the Crossroads," presents the life of the inmates in the government prison at Fort Leavenworth, Kansas, and shows that here the men are taught useful trades without being made to feel that they are under surveillance. The well-known prison costume is laid aside for the universal garb of the workingman and the men work as they would in a shop.

Their cells are clean and their movements not hedged with the constant reminder of the lock-up. In short the picture presents a school for grown-ups rather than a place of confinement.

The facilities which the Goldwyn distributing organization in America has placed at the command of Mr. Ford, together with the far-reaching foreign organization which Goldwyn is now developing, will soon result in stretching an educating band of celluloid around the world.

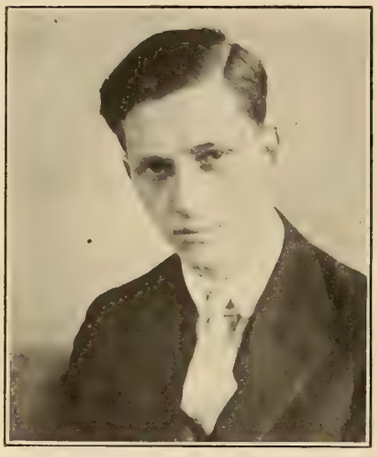
Frank Lloyd, director of Goldwyn pictures, at the studio

Stars Will Represent Every Phase

THOUGH the play may be the thing to catch the conscience of the king, as Hamlet wisely surmised, modern theatre and motion picture patrons are not so easily led to disclose their intermost thoughts and partisanships. Today, with a far more critical audience than the untutored mobs whom the blood and thunder tragedies of Shakespeare appealed to—and they came for the blood and thunder and not for the beauties which later ages discovered—the cast is almost as important as the play itself.

This close relationship of actor to play, of character type to the part to be interpreted, was appreciated by Samuel Goldwyn when he secured the services of actors and actresses of such diversified temperaments and methods as Geraldine Farrar, Pauline Frederick, Mabel Normand, Madge Kennedy, Tom Moore, Will Rogers and Lou Tellegen. Nearly all have made enviable reputations on the dramatic, and in the case of Miss Farrar on the operatic stage.

Geraldine Farrar's career is almost as well known as the voyage of Columbus. The meteroic success of the demure girl from Melrose, Mass., whom Melba wished to "mother" and present to the great opera world as her protege, has left a trail of light for other gifted American girls to guide their way to artistic eminence. She made her operatic debut in Paris as Marguerite in Faust; and four years later, sang "La Boheme" for the first time at Monte Carlo. At this performance a young Italian tenor also made his debut with overwhelming success. That tenor was Enrico Caruso. After Miss Farrar returned to America to be acclaimed by her countrymen, the possibilities of the motion picture were presented to her by Mr. Goldwyn. He realized that Miss Farrar was a rare actress as well as a singer; and the result of his conviction was Miss Farrar's appearance on the screen. With the formation of the Goldwyn organization, Miss Farrar, whose personal letters from admirers reach the amazing total of one thousand a month, was presented in powerful dramatic roles, ranging from the story of frontier life, "The Hell Cat," to her latest picture, in which modern social and political affairs form the background. In this picture, her ledaing man is Lou-Tellegen, the star's husband. As the romance of their marriage is one of the beautiful idyls of the American stage, this latest production in which they will appear, will not lack realism.



Hunt Stromberg, director of service, Goldwyn Pictures Corporation

When dramatic roles which present a social problem form the subject of the Goldwyn plays, Pauline Frederick is usually asked to interpret the leading role. On the stage the beauty of Miss Frederick caught the spotlight of the public eye; and later, when she rose superbly to the task of living the difficult part of Potiphar's wife in 'Joseph and His Brethren,' the dramatic critics as well as an adoring public found another American actress to apostraphize. Since Miss Frederick's association with Goldwyn, she has played the principal part in such plays as 'The Woman on the Index,' 'One Week of Life,' and 'The Fear Woman,' the latter a psychological of the effect of a weird, uncontrollable fear on the life of a sweet American girl.

In a lighter vein, Madge Kennedy is the favorite of both theatre and screen patrons. Whoever laughed himself to tears over the stage successes, 'Twin Beds' and 'Fair and Warmer,' has a warm place in his heart for the comedienne whose portrayal of the innocent heroine with the penchant for skirting the most serious of domestic difficulties without realizing her danger. Though Miss Kennedy intended to become an artist with the brush, destinty took a hand in her life and saw to it that she gravitated to the Cleveland stock company of Robert H. McLaughlin who wrote 'The Eternal Magdelene.' After two years of solid training, her Broadway success became almost a matter of course. And now, Miss Kennedy has surpassed her stage reputation with a far wider popularity on the screen. She will soon be seen in the Jesse Lynch Williams' cinema play, 'Through the Wrong Door,' which is a picturization of the novel that was published serially in *Collier's Weekly*.

Allied in temperament to Miss Kennedy is Mabel Normand. She too, came to New York to study art. And like Madge Kennedy, her beauty and her talent as an actress, soon diverted her energies from the brush to the comic mask. As a comedienne, she has earned her title of the female Charlie Chaplin. Agile and free in her movements, Mabel Normand is never so happy as when she can cavort about on the grass with a dozen kids. Her beautiful expressive eyes carry a touch of pathos when her hoydenish roles give her the chance to express the tragedy in the heart of a country heroine. However, in her newest Goldwyn production, 'Upstairs,' Miss Normand will play the part of a kitchen girl, who for one short hour, masquerades as a lady. For the first time in a long while, her many followers will get a glimpse of the lovely star as God fashioned her beauty, before she returns to overalls and her kitchen duties.

In his own free Western way, Louis Bennison, whose pictures are released by Goldwyn, is quite as young in heart

(*Continued on next page*)

Territory Sells Rapidly on "The Hushed Hour"

Reports from the Harry Garson office state that territory on "The Hushed Hour," featuring Blanche Sweet, is selling very rapidly, three-fourths of the entire territory of the United States being already disposed of. The latest territories purchased are:

First National Exhibitors' Exchange, Inc., of Illinois, for the State of Illinois; Big Feature Rights' Corporation of Louisville, Kentucky, for the states of Kentucky and Tennessee; Pioneer Film Corporation of New York City for the State of New York; Pearce Film Corporation of New Orleans, Louisiana, for Mississippi and Louisiana and the First National Exhibitors' Company of Cleveland for the State of Ohio.

"The Hushed Hour" is from a short story by Gertrude Brooke Hamilton, which was printed in one of the national magazines a short time ago and which excited much comment because of the originality of its theme and the depth of its feeling. Charles Maigne made the adaptation and Edmund Mortimer directed.

Supporting Blanche Sweet are Wilfred Lucas, Milton Sills, Mary Anderson, Rosemary Theby, Harry Northrup, Edward M. Kimball, L. T. Steers, Winter Hall, Wyndham Standing, Gloria Hope and Master Bennie Carpenter.

Mr. Garson is very enthusiastic over this production and considers it in every way as good a feature in story, cast, direction and the numerous other details that go to make a production successful, as "The Unpardonable Sin." He also says that it will be just as big a success financially.

Former Scenario Writer Joins Ince's Staff

Luther Reed, formerly with Metro and other companies where he did excellent work in the scenario field, has joined the Ince staff of scenarists and will soon be heard from in forthcoming productions for Paramount-Artcraft release. He recently returned from the service of Uncle Sam, in which, after being drafted, he won his commission as second lieutenant before the end of the war.

"No Limits to Field of Pictures"—Goldwyn Art Director

Hugo Ballin Always Considered Pictures a Serious Medium of Artistic Expression

HUGO BALLIN, art director extraordinary, whose settings have ever been considered almost beyond improvement by picture followers, will care for the settings and "interiors" of Goldwyn pictures in the future as he has in the past.

"Whatever success I have achieved as art director for Goldwyn," he says, "is because I have from the beginning taken the motion-picture as a serious medium for artistic expression. Here at last was something that promised to become a popular art! Since the days of the minstrels who went about ancient lands chanting the glories of bygone days and heroic exploits, there had been no medium to which the great masses of the people had an opportunity to respond. The theatre, through all its stages, remained an urban institution frequented more by the middle-classes than by any other. But this new thing, this original medium, was not limited as the 'legitimate' theatre is.

"Here we have every chance to make our scenes perfect. Our limits are only financial; and it is gratifying to be able to say that Goldwyn has never hesitated to outlay any money which seemed to make realistic the picture under production. For instance in our present work on Miss Farrar's new picture we have built a street scene in Petrograd which cost $35,000. In one sense this was extravagant; but in the sense of creating the ultimate reality we were capable of, the money was well spent. And this should be and is the sense of all our creations. To erect beauty and reality in our settings is our final function. It is a worthy one."

Hugo Ballin has been awarded many distinctions, not the least of them in his opinion having been that of being nominated to The Hall of Fame by "Vanity Fair." Born in New York on March 7, 1879, he quickly gave evidences of his surprising talent. He studied at the Art Students' League in the city of his birth, where he was awarded a scholarship, and completed his artistic education in Rome and Florence. His list of awards is an imposing one.

In 1905 he won the Shaw Prize Fund. The following year his merits were rewarded by the Thomas B. Clarke prize and the Architectural League Medal. The latter was again awarded to him a year later, when he was also awarded a medal by the Buenos Aires International Exposition. That same year 1907 was indeed a year of triumph for him; in addition to those already mentioned, he won the Hallgarten Prize, the Isidor Gold Medal, and the Anthony Dyer Prize, R. I.

His work has been reproduced in the Critic, Century, Kunst and Kunsterwerke (Vienna), International Studio, etc. Before he began to design motion-picture settings his specialty was mural decorations, his most noted efforts being the executive chamber at Madison, Wis.; and in the Home of Oliver Gould Jennings, N. Y. City and E. D. Brandegee, Boston. His decorative pictures are in many private collections, and he is represented as well in the National Museum, Washington, D. C.; Montclair Museum, New Jersey, and Ann Mary Memorial, R. I. He is an associate of the Academy of National Design, a member of the Architectural League, the Society of Mural Decorators, the National Club (Rome), the National Institute of Arts and Letters, the American Water Color Society, and the Society of Arts and Letters, Paris. In addition to all these he is art director for Goldwyn Pictures and when not at work in California he makes his home in New York City.

Hugo Ballin, art director, at the studio, of Goldwyn pictures

Goldwyn Stars Represent Every Phase

(*Continued from preceding page*)

as Miss Normand. His rapid-fire adventure tales of the West present him as the cowboy, the sheriff, or the unsophisticated farmer lad who 'packs' a punch where other men wear sleeves. His next picture will be 'High Pockets.'

Speaking of Westeners, none is more real than Will Rogers, who has just begun a series of comedies at the Goldwyn studios with Peggy Wood, of 'May-Time' fame, as his leading lady. Rogers, the lariat thrower of the 'Follies' broke into print recently with a book of funny sayings, one of which President Wilson used in his Boston speech, giving due credit to Will for its originality. At the beginning of his career, Will Rogers was a lariat thrower, and used his unique 'patter' to fill in gaps. As his popularity grew, the lariat throwing became secondary to the 'patter.' He has one Goldwyn picture to his credit, 'Laughing Bill Hyde,' which proved that an ugly man can be a sympathetic hero.

Smiles of a different sort than Will Rogers' countenance, have won the hearts of Tom Moore's followers. Perhaps the Irish in him has endeared him to the millions who never miss a Tom Moore picture. When 'A Man and His Money' was succeeded by 'Just for To-night,' 'Thirty a Week,' 'Go West, Young Man,' and 'One of the Finest,' Tom Moore seemed to have reached the limit of his powers. But in his latest release, 'The City of Comrades,' he will astonish those who know him best by one of the tensest bits of dramatic acting seen on the screen this year.

High Standard for Goldwyn

Vice-President Lehr Tells of the Progress Made by Organization

"Goldwyn Pictures have brought an entirely new standard of excellence into the field of picture production," says Abraham Lehr, vice-president of Goldwyn. "Upon Mr. Goldwyn's retirement from one of the early producing companies, he carried with him the ideal, fostered by his youth and his experience in production, of advancing the art of the motion picture. He combed America for big minds with large vision to help him in the mission that he had undertaken. He succeeded in gathering together a nucleus which led to the formation of the Goldwyn Pictures Corporation in November, 1916.

"At a sacrifice of time and money many experiments were made with this ideal in view. When Samuel Goldwyn could easily have produced the type of picture then popular, he put aside the advantage and resultant gain from making mere commercial pictures to advance the ideal he had in mind. For example, when "Polly of the Circus" was made, the cost of production was three times that of the ordinary cost for making a picture of similar magnitude. But the experimentation was worth the money, and the result was a step forward in the art of making motion pictures.

"While the Goldwyn Company was formed in November, 1916, it did not release a picture for public exhibition until September, 1917. But during that time all of its energies were bent to perfect the quality of production in Goldwyn Pictures. Almost overnight, after the showing of Goldwyn's first picture, the name of Goldwyn was recognized as that of a producing company that spared neither time nor money to attain the results that it sought.

"As an example of the lengths to which Samuel Goldwyn went to obtain what he thought was necessary to

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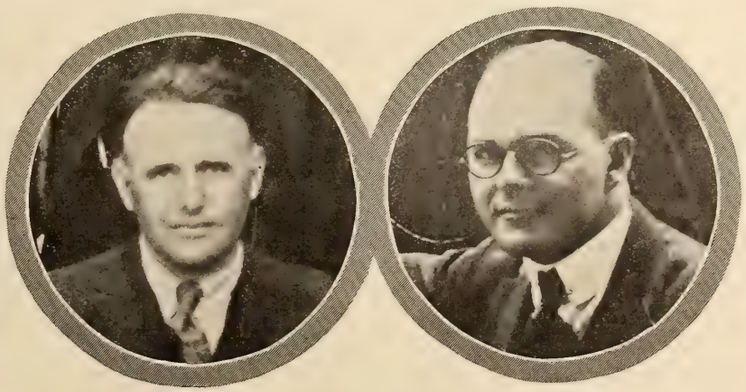

Goldwyn directors, Clarence Badger and Reginald Barker

Pathe's Strong Selling Organization Listed

(*Continued from page* 500)

under the management of Frank Bruner. The Serial Publicity Department specializes, as its name indicates, on serial publicity and is entrusted with the exploitation of every Pathe serial in the way of trade paper, fan magazine and newspaper publicity. George A. Gray, another New York newspaper man, is Mr. Bruner's assistant. This department also gets out the Pathe Sun the intra-mural house organ.

The Exploitation Department is the newest of the Home Office departments, and was created by Mr. Brunet to give to exhibitors and to the Sales force every assistance in the way of ample material to help "put the show over". Edgar O. Brooks, formerly Sales Manager with the Mutual and at one time an exhibitor, has charge of this department. This department compiles the campaign books with their extensive exhibitor helps.

Who Gets New Chaplin?

News that the stork is expected to visit Mr. and Mrs. Charlie Chaplin within the near future has started the rumor pendulum to swinging between New York and the West Coast as to the probable individual or firm which will secure the screen services of the expected youngster.

From some quarters it has been whispered that Louis B. Mayer has a contract for the coming baby's screen appearance, to begin at any age from one to fifty.

Mrs. Chaplin is scheduled to begin her film contract with the Mayer Productions, Inc., the early part of September, her first production being based on a well known book.

Capital Film Presents First Production

With the release of "A Knight of Western Land" featuring Neal Hart, the Captial Film Company will make its bow to exhibitors as a producing organiaztion. It is said everything that can possibly be done to insure merit in a subject, has been done in this production to make it a foundation stone upon which success may rest.

A strong cast supports Mr. Hart in the story which is said to be of a virile and red-blooded nature. Feats of daring which will, according to the claim of the producers, open the eyes of even the most hardened picture goer, run through the film. Western life as it is, the locations faithfully produced, will be seen.

The special music prepared for this production has as a basis, the melody of the song "Western Land" written by Byron Gay, author of "Honeymoon Town" now in a successful run at the LaSalle theatre, Chicago. The fact that the song "Western Land" alone was made a special feature, with elaborate stage settings at Graumanes Los Angeles theatre, on a recent date expressed in a degree the possibilities presented the exhibitors of this country for the successful exploitation of the production "A Knight of Western Land."

Creation Films Formed to Produce Serials

The Creation Films, Inc., a new producing company capitalized at one half million dollars, purchased the Kalem studios at Cliffside, N. J., over a month ago.

The officers are K. Hoddy Milligan, president; B. D. Biggerstaff, vice-president, and C. C. Shively, secretary and treasurer.

Alterations, repairs and improvements to the extent of $25,000 worth have been made in the studios. The ceremony is to maintain its own releasing organization, arrangements already having been made to open offices in the large film centers throughout the country.

The policy will be to produce high class serials which will be released three reels at a time instead of the customary two. Two reel comedies are also included in the program. Roy Sheldon will have charge of the production department.

Victor Schertzinger, director of Goldwyn pictures, at the studio

A scene from "The City of Comrades," starring Tom Moore. Released by Goldwyn

Pictures Reflect Personality

Directors Cannot Change Personality in Production, Says Goldwyn Official

"MOTION PICTURE directors can no more dissociate their personalities from their productions than can a screen or stage star," says an official of Goldwyn. Close observation of the work of the Goldwyn directors, Clarence Badger, Reginald Barker, Harry Beaumont, Frank Lloyd and Victor L. Schertzinger compels conclusion that directors are no Gods of sudden magic, but very likeable people who bow to the eternal truth of "By their works, shall ye know them."

"Gentle and diplomatic in method is Clarence Badger, who directed Madge Kennedy in some of her notable pictures, "A Perfect Lady," "Daughter of Mine," and "Strictly Condential." He gives his players few instructions, but by suggestion and discussion—sometimes over a cup of tea cultivates sympathy for the effects he is trying to achieve, with the result that the players working for him see his point of view and try to make it real.

"Reginald Barker has lived his life within the shadow of the calcium. Born in Scotland and educated for the stage, he wrote and produced a play at the age of sixteen. In all this work Mr. Barker's interests and temperament centered on plays of a markedly dramatic nature. Consequently, when he was chosen as the director for Geraldine Farrar, he insisted on building up every dramatic situation by every means which his long training suggested. The success of his methods find their justification in "The Hell Cat," "Shadows," and "The Stronger Vow."

"In contrast to his ideas on the essential in cinema productions are those which Harry Beaumont successfully introduced in pictures featuring Tom Moore. His ten years of stage experience and seven years as a screen actor with the Edison company have produced such pictures of charm and delicate humor as Tom Moore's "Thirty a Week," "Go West, Young Man," "One of the Finest," and "The City of Comrades."

"Entirely different in method is Victor L. Schertzinger, who directed Mabel Normand in "When Doctors Disagree." From the hoydenish character of the heroine, and the galloping speed of this comedy, one would suspect Mr. Schertzinger to be a man of extremely gay moods. But on closer view, it will become evident that Mr. Schertzinger has remarkable ability to dovetail scenes of totally different context so that the structure of the story to be presented is unbroken.

"Frank Lloyd like Reginald Barker, was born in Scotland, and received his stage training in a stock company. Some of the pictures which made this youngest of great directors famous are "Les Miserables," and "A Tale of Two Cities." In his present work, Mr. Lloyd is directing Geraldine Farrar and Lou-Tellegen in their new picture, whose title has not yet been announced.

Buy "Mickey" for Trio of Southern States

F. M. Sanford and L. C. McHenry, who have been associated in various film enterprises and road shows throughout the middle west and southern states for past seven years and the organizers of South-Western Film Corporation of Dallas, have disposed of their interests in that concern and established offices at 126 West 46th Street, New York, where they are arranging for a number of feature productions to exploit as road shows.

After nearly a month of negotiations they have secured Mack Sennett production, "Mickey," featuring Mabel Normand for Georgia, Alabama and Tennessee. Arrangements are now being made to tour three "Mickey" companies, opening early in September.

Florence Reed Modest in Picture Desires

"Give me a part that offers me a fighting chance, then build up the other parts as much as they will stand, get me the best actors you can engage to play them, make them give you the best that is in them, and it's up to me to prove that I am the star of the picture. If we haven't something to make us extend ourselves to the utmost, we all go stale."

The words are Florence Reed's. With them she at once throws a bomb into and explodes the theory, as far as she is concerned, that stars of the screen and stage insist on the subordination of all parts but their own. At the same time her utterance explains the excellence of the supporting cast which have surrounded her in her series of United Picture Theatres, Inc. feature photodramas. Miss Reed has no fear that the work of good actors in her support will dim the splendor of her own performance.

Goldwyn Sets New Standard

(*Continued from preceding page*)

bring his pictures to the standard he had fixed for them, he surrounded himself with such men as Hugo Ballin and Everett Shinn, whose artistic worth was immediately recognized by the vast motion picture going public. To-day Goldwyn Pictures are taken as standard for comparison in production.

"The position so rapidly attained by Goldwyn in so short a space of time has not alone been strengthened since the beginning, but has to-day placed Goldwyn in the position of the leading producers of the world. While it does not make as many pictures as other producers, its pictures are recognized as those of the highest quality and the vision of Goldwyn of two years ago has been materialized in the recognition by the exhibitors to-day of the achievement of Goldwyn's ideal."

Expand World Film Exchange

Owing to rapid growth of business, necessitating more spacious quarters, the Salt Lake City branch of World Film Corporation has moved to No. 60 Exchange Place, that city. Hadden Stephens is local manager.

Herbert E. Hancock, president and director general of H. and H. Productions, now making "Love Wins"

Bessie Love a "Sweet Young Graduate"

Many of the friends of Bessie Love who live in the East are in receipt of invitations to be present at the commencement exercises of the Los Angeles High School this week when Bessie Love, one of the most popular of the Vitagraph stars, will be among the sweet girl graduates. While it was generally known that Miss Love was still a school girl in her 'teens, even if she were a picture star, there were a few doubting Thomases. Now their doubts are set at rest. Miss Love couldn't very well graduate from the high school unless she had been a pupil there.

Miss Love's new picture, "Cupid Forecloses," will soon be released, and the little Vitagraph star has already started on the one to follow, a picturization of Millicent Evison's story, "Over the Garden Wall."

Begin Second Capellani Twin Star Picture

The second of the Albert Capellani productions starring June Caprice and Creighton Hale, will be released under the title of "The Love Cheat." It was adapted from the French stage success by Tristram Bernard, "Le Danseur Inconnu," but in the American spirit and locale given to the story in translating it to the screen, the new title more completely expressed the romantic comedy.

Director George Archainbaud, working under the supervision of Capellani, is now cutting and "painting up" the story, in which the stars are supported by Alfred Hickman, Charles Coleman, Edward Davis, and Katherine Johnson.

H. & H. Productions Are Reorganized

At a meeting of the H. & H. Productions, held at its office last week, the company was reorganized. Herbert E. Hancock was elected President, R. J. Huntington, Vice President and Treasurer, Don Hancock, Secretary and Business Manager. The capital of the company was increased and an extensive advertising and publicity campaign was decided upon.

Miss Violet Mersereau is one of the stars of this company and she is now working in a production, under Director H. E. Hancock, the name of which will be announced in a few days.

Rena I. Larson, of the Sales Department, Bartola Musical Instruments, Chicago

Harry Day, Goldwyn circulation manager, and Arthur Ziehm, foreign sales manager

"Convention News" Surprises

Goldwyn Puts Out Miniature Newspaper with Live Items Concerning Gathering

"THE CONVENTION NEWS," Goldwyn's convention novelty, certainly is said to have lived the doings of the gathering. It broke into Kinograms through Hunt Stromberg's idea, whereby when hundreds of exhibitors were given the paper, the camera crank turned on plenty of cyclonic action. This scene, together with other convention news, will feature the week's issue of Kinograms.

The Convention News made its appearance daily, made up and dressed up in fashion that would have done justice to a miniature edition of any of the metropolitan newspapers. The first edition—circulated on Nov. 25—told all about the formal opening of the convention and printed the photographs of the national officers. Page two gave an account of "Goldwyn Week in St. Louis," in which seventeen of St. Louis' representative picture theatres featured current Goldwyn Pictures. Page three was devoted to a list of attending delegates and several photos of prominent St. Louis exhibitors. Page four reproduced two telegrams sent by Samuel Goldwyn and the Goldwyn stars, in which greetings and best wishes were transmitted to the exhibitors of the Nation.

The biggest surprise was in edition number two. Page one of this issue contained cartoons of the leading lights and intimate personality notes that evoked uncommon interest. An exclusive photo of the first business session was also shown.

On Friday—the final "official business" day of the convention, THE CONVENTION NEWS was out with an extra on the election of national officers. The elections took place in the morning and the paper greeted the exhibitors, with flagrant headlines and equally flagrant "copy" early in the afternoon.

Many "Virtuous Men" Deals

New England States, and Kansas and Missouri Sold for S-L Production

THE distribution of "Virtuous Men" on the state right plan is being carried forward vigorously by Arthur H. Sawyer and Herbert Lubin. The rate at which they are selling territories for the S-L picture starring E. K. Lincoln bids fair to outstrip their activities in connection with "The Warrior" last season. They announced this week the sale of "Virtuous Men" for two more territories. Herman Rifkin, well known state rights buyer of Boston, Mass., purchased the picture for New England states, embracing Maine, New Hampshire, Vermont, Massachusetts, Connecticut and Rhode Island. It is understood he paid an exceedingly high price for the rights to New England. Rifkin enjoyed great success with "The Warrior," another S-L offering, and believes he has acquired a worthy successor in "Virtuous Men" to the box-office attraction starring Macist. The New England sale was consummated between Arthur H. Sawyer and Mr. Rifkin.

The states of Kansas and Missouri have been purchased for "Virtuous Men" by Dubinsky Bros., with headquarters at Kansas City, Mo. This organization owns and operates a chain of picture theatres in both states, the leaders of which are the Grand Opera House, Kansas City, and the Teetle theatre, St. Joseph, Mo. This sale was made by Bert Lubin, special traveling representative of S-L Pictures. Dubinsky Bros. will present "Virtuous Men" as a regular theatrical attraction in their various theatres at an early date, while Herman Rifkin has already booked the production for the entire chain of Poli's houses, giving the picture a continuous run of twenty-one days.

Percy Marmont, who has been signed to support Alice Joyce in a series of her Vitagraph pictures, has commenced work on the second production, in which he is leading man to the star.

Jack Perrin has been engaged by Universal to co-star with Josephine Hill in a series of two-reel Westerns.

Blanche Sweet Begins Under New Contract

Perhaps the most talked of news in Los Angeles this week is that concerning the contract made by Jesse D. Hampton with Miss Blanche Sweet for a series of pictures to be released through the Pathe organization.

No intimate details have been given by Mr. Hampton concerning the contract, but it is understood the salary fixed is larger than this actress previously received. It is Mr. Hampton's plan to star Miss Sweet in super-productions, making no more than three or four a year.

"By following this plan," Mr. Hampton said, "we will be in a position to secure better stories suitable for Miss Sweet, prepare the screen version for them in the best possible manner and then make the production, using all the care necessary to make the super production in name and quality.

"Negotiations for this contract have been on several months both with respect to Miss Sweet and the releasing and while the contract was only signed June 23rd we will be ready to begin work on the first production by July 1st, this will be a screen adaptation from the English melodrama, 'A Woman of Pleasure.' I have engaged Wheeler Oakman as Miss Sweet's leading man. Wilfred Lucas will be the heavy and Wesley Barry will have an important part.

Abramson Making New Picture with Moral

The Norma Talmadge studio is the scene of Ivan Abramson's present activities which will result in a six reel drama "Someone Must Pay" written by Director Abramson for the Graphic Film Corporation.

The story is said to abound in big situations and has for its motif the seldom heeded admonition "Think before you speak—Decide before you act."

It is perhaps the first time on the screen that the subject of jealousy is handled without gloves and Abramson shows with striking clarity the terrible consequence of unfounded suspicion.

The players include Gail Kane, Edmund Breese, Jackie Saunders, Hugh Thompson, Jere Austin and others.

Mr. Abramson when last seen at the studio promised "Someone Must Pay" for an early Fall release.

Henry Cole, Special Representative of Maj. Warren Bigelow, Field Representative of the War Dept. As Director of Re-employment of the City of New York

William Fox as Viewed in Europe

English Film Magazines Devote Articles to Big Producer

LEADING motion picture trade publications in England availed themselves of the opportunity to obtain first-hand impressions of William Fox while he was in London recently and devoted much space to pen pictures of the American producer.

While the policies and possible plans of Mr. Fox, as well as his past picture exploits, came in for a great deal of comment, it is plain that William Fox, the man, appealed with peculiar force to the imagination and curiosity of the British.

The *Film Renter and Moving Picture News* correspondent, in an article headed, "Interview with William Fox," after remarking that "Rarely does one come across a program that does not feature a Fox film," avows the curiosity he experienced to "see the man who has made Fox pictures famous the world over." He finds that Mr. Fox is "curiously modest, but gives one the impression of being absolutely 'au fait' with every section of the country, both here and in the country where his productions rank the equal of any producing firm." The writer, following an interview occupying a page and a half, indulges in a prophecy in the following words:

"It will thus be seen that this extremely go-ahead concern is likely to loom even bigger in the near future."

The *Kinematograph and Lantern Weekly,* in the course of a lengthy article, says:

"A stray observation that a man has no right to make pictures for a public of whose tastes he has no knowledge is probably the real clue to Mr. Fox's descent on these shores, and already he is making up for lost time. In the past the Fox studios have found that the full-blooded pictures are in great demand; but one of the Fox watchwords is variety. Mr. Fox entered the movie game with an exceptional advantage over his competitors, for he already knew his public."

The *Cinema* representative starts out with this appreciation:

"One of the most delightful experiences that falls to the lot of a newspaper man is to chat with a man who is real enthusiastic in his own business. In film circles, especially among manufacturers and producers we have many such enthusiasts, both in America and in England, but one of the very greatest we have ever met is William Fox.

"In the course of the conversation," the writer relates farther on in this character sketch: "We could not but admire the very clear and concise manner in which Mr. Fox proved up to the hilt why exhibitors should not only give their unstinted support to producers of great films, but why, when hiring pictures of a superlative quality, the same exhibitors should make it a point of honor not to beat down the renter to the lowest possible figure.

"Continued success for Fox Films, we cannot but admit, is not only due, but is bound to continue," prophesies this writer in *The Cinema,* "with such a man at the head of affairs—a man with unbounded energy, such wonderful artistic talent, and such remarkable experience in every phase of the trade from its earliest days."

Bioscope and other magazines also devoted long articles to Mr. Fox, while the *Cinema,* under the department, "Open Letters," published a letter indicating the esteem the film man is held in by British exhibitors.

Karger Advocate for Long Runs

Will Stop Over-Production, Says Metro Official

W. E. ATKINSON'S ideal, expressed in the Metro policy of fewer and better" pictures is supplemented by Maxwell Karger's insistence that motion pictures shall rise to long runs instead of being shelved arbitrarily by the exhibitor to make room for an attraction of doubtful power. Metro's director general asked to give his opinion of what is wrong with the motion picture answered:

"When the exhibitor has learned to give a picture a run and play it for all it is worth," he said, "then will the picture come into its own. Then can the exhibitor and the fan look forward to bigger, better and finer productions. I am not speaking for myself or for Metro. I am speaking for the entire industry.

"The present system of exploiting picture is all wrong. It is shamefully wasteful; it is criminal. It doesn't give a picture a fair chance. Under the existing conditions a program release, no matter how fine it is, no matter how much money, effort, and time it cost to make is good for hardly more than six months. And why? Is there any legitimate reason why a good picture should not continue for more than six months after release? Is there any sane and logical reason why a picture should not be kept on as long as it draws? But the trouble is that certain exhibitors book a picture for, say, three days, and at the end of the three days they throw it out for something else, regardless of how big business it is bringing to the box office. Is that fair to the producer? Is it fair to the exhibitor himself?

"Exhibitors want better pictures. We producers want to give them better pictures. But we cannot do so until the exhibitor signifies his willingness to give the picture its due. And I'll tell you why.

"One of the evils of the industry today is over-production. And over-production is due directly to the demand. And the demand is due to the fact that the average exhibitor is not inclined to give a picture a run. If he were to play a picture for all it is worth he would use a smaller number of pictures during the year. This would cut down the evil of over-production. In other words, were the demand not as great as it is, we would have more time to give to our productions, which would naturally make for better results in the end.

"There isn't a producer of repute in the business who would not rather produce quality than quantity, according to Mr. Karger. But the motion picture business being basically, a commercial enterprise, the demand for quantity must be satisfied until such a time as the exhibitor ceases to demand it.

"Metro released about sixty features last year. Another big company released about as many, and still another released over a hundred. It is certain that no human energy can turn out anywhere near this number in a year without an occasional drop below the 100 per cent. standard.

"What arouses my ire is to hear people compare the pictures of so-called legitimate stage to the utter discredit of pictures. The stage producer puts out, say, three plays a year. He has all the time in the world to produce his play, he can rehearse and rehearse and improve the story continually, he can strengthen the weak spots in his cast, and when he is ready he puts on his play, and if it is a good play it goes on for a run in the big cities and stays on until it has been thoroughly played out. He has no release date to catch. He has no particular demand to satisfy."

Realart Branch Heads Named in Two Cities

Appointments of branch managers to the Boston and Chicago offices were announced by Realart Pictures Corporation last week. As a result of the visit to Chicago of J. S. Woody, General Sales Agent, Harry W. Willard was named manager of the Chicago office in charge of distribution and exploitation in the Middle Western territory. Mr. Willard has had nine years experience in branches of the motion picture industry.

Walter R. Scates will head the Boston branch beginning on July 1. Mr. Scates has had a wide experience in marketing films, having started in the industry back in 1906.

Sunbeams Become Popular

Glen Lambert, director and manager of the Florida Film Corporation, of Jacksonville, Fla., is reported as meeting with unusual success in his trip through the country in the interest of Sunbeam Comedies. Mr. Lambert is disposing of state rights to the Sunbeams, and reports that they are selling like the proverbial "hot cakes." The Sunbeam comedies are made in Jacksonville, at the Klutho studios.

Territories reported sold include Eastern Pennsylvania and Southern New Jersey, New England states, Western Pennsylvania, West Varginia, Maryland, Virginia, Delaware, Michigan, Ohio, Kentucky, Indiana and Illinois.

Notes of the Simplex Organization

(*Continued from page* 526)

Every five weeks the various projectionists, lecturers, advance men and managers are called together for general conference, where questions of importance are discussed and interesting incidents are exchanged, all of which adds greatly to the efficiency of the shows maintained by the National Cash Register Company.

Simplex Distributor Making Chicago a Simplex City

The Exhibitors' Supply Company, distributors of Simplex Projectors, with offices in Chicago, Indianapolis and Milwaukee, report to the Simplex factory that the past two months have proven banner months for Simplex sales, for besides the famous Chicago "Loop" being 100 per cent. Simplex, the rest of the greater Chicago theatres are rapidly reaching the 100 per cent. mark, which indicates that in a very short time the entire metropolis will be exclusively Simplex.

Among the Simplex installations made within the past two months from the Chicago office are the following: Douglas theatre, Chicago, Ill.; Longview Commercial Club, Longview, Ill.; Joan theatre, Burlington, Ill.; Empress theatre, Peoria, Ill.; L. Orr & Son, Dwight, Ill.; Court theatre, Auburn, Ind.; Honeymoon theatre, South Bend, Ind.; Empire theatre, Moline, Ill.; Butterfly theatre, Kenosha, Wis.; Orchestra Hall, Chicago, Ill.; Liberty theatre, Culver, Ind.; Victory theatre, Petone, Ill.; Amusu theatre, Fulton, Ill.; Vaudette theatre, Sterling, Ill.; Family theatre, Dixon, Ill.; Majestic theatre, Milwaukee, Wis.; Twentieth Century, Chicago, Ill.; Academy theatre, Waukegan, Ill.; Wigwam theatre, Sheffield, Ill.; Kedsiz Annex, Chicago, Ill., and Lyceum theatre, Terre Haute, Ind., the majority of whom have installed two machines each, making a splendid showing of distributor activity.

Upon finishing "Easy to Make Money," his last program picture for Metro, Bert Lytell started on a short rest before beginning his first of the "fewer and better pictures."

W. H. Clune has booked Houdini in B. A. Rolfe's super serial, "The Master Mystery," through the World Film Corporation, for his Broadway Theatre, Los Angeles.

Violet Heming, who will play the title role in "Everywoman," a Paramount-Artcraft production

Bryant Washburn is the star in "A Very Good Young Man," a Paramount picture

"Fires of Fate" on August 3

"Fires of Faith," the six-part special feature produced by the Famous Players-Lasky Corporation, will be available to all exhibitors on and after August 3. It will be released under the Paramount trademark on the same plan as was the John Emerson-Anita Loos Paramount picture, "Oh, You Women!"

In "Fires of Faith," the Famous Players-Lasky Corporation announces it is offering the exhibitors an exceptional feature with a tremendous box-office "drag" and exploitation possibilities. Characterized by a theme of international appeal, dramatic and gripping, "Fires of Faith" is said to bring out forcibly in its story the power which the Salvation Army exerts as an agency of reform and regeneration. A love story forms the basis and overshadows anything which could be construed as propaganda, it is stated.

From the box-office point of view, according to the Famous Players-Lasky Corporation, it is the ideal attraction for the live exhibitor. Because of its record in France, the Salvation Army has received considerable laudatory publicity through the newspapers and magazines, from the pulpit and from the rostrum, and the drama holds added interest on this acount. Instances of its money-making possibilities are cited in the records it established during its special engagement at the Harris Theatre, New York, and at the Stratford Theatre, Poughkeepsie, N. Y., when it played to packed houses.

Parsons to Make Fewer But Better Comics

Now that "Smiling Bill" Parsons is launched on the second year of his Capitol Comedies enterprise, the comedian has announced from the Hollywood studios of the National Films Corporation of America that his comedies for the coming year will be marked by fuller incident and a greater variety of novel settings than were presented in the first series.

Recently the comedian announced that Mr. and Mrs. Carter De Haven would make thirteen comedies besides the thirteen that "Smiling Bill" would appear in, so that the total output would be the same as last year. Many other interests, both of a business and professional nature have compelled "Smiling Bill" to reduce the number of stories in which he will appear.

Secure Big Mountain Scenes

Florence Reed and Company Returning from Adirondacks Report Great Trip

LORENCE REED, A. J. Bimberg, William S. Davis and the cast supporting Miss Reed in her forthcoming United Picture Theatres production which bears the working title of "The Eternal Mother," have returned to New York after spending the greater portion of last week in the Adirondacks on location. Director Davis reports the successful shooting of a number of scenes of great natural grandeur and promises some striking novelties in the exterior settings of the now nearly completed feature picture.

In this connection A. J. Bimberg who is personally supervising the production, is reported to say, "From the point of view of splendid diversity of its scenes both exterior and interior the Eternal Mother production will, I am confident, stand out very prominently among the offerings of the year. The script calls for a variety and magnificence of setting that will set a new standard for Florence Reed United Picture Theatres presentations.

"Besides the natural scenes we have just completed in the wilds of the Adirondack Mountains, there will be contrasting settings of oriental splendor of the Indo-Chinese order. I say 'order' advisedly, rather than 'type' for this Indo-Chinese environment, I do not hesitate to say, will provide something of magnificence and uniqueness removed from the usual motion picture type. Among the interior settings will be the bridal suite of one of New York's most fashionable palatial hotels. The Fifth Avenue mansion of one of the City's richest families has been secured for the filming of others of our material sets.

Kremer's Films Snapped Up

Shorty Hamilton Comedies and Other Victor Kremer Features in Demand

"SHORTY" HAMILTON pictures are going big in the West, judging from a wire received from Victor Kremer by the home office last week. Mr. Kremer's telegram, dated from Omaha, read:

"Shorty Hamilton is a riot out here. Have sold all five five-reelers I had of him to Omaha Film Exchange and First National Film Co., Kansas City, has bought all my Shorty Hamilton features that were open in their territory."

Mr. Kremer's wire goes on to state that "Strife," featuring George Le Guere and Jean Stuart, and "Stripped for a Million," featuring Crane Wilbur, were also purchased by the big Omaha Exchange, while the First National, of Kansas City, added to their purchase ten five-reelers recently purchased from Essanay by Mr. Kremer. He further commented upon the popularity of Mr. LeGuere in the West, where so many of the notable features he has created star roles in have been shown over and over, and says that Crane Wilbur is as much the idol of fans out there as ever.

The five Shorty Hamilton releases, as learned from the Victor Kremer offices in New York, are "The Pen Vulture," "The Ranger," "Denny from Ireland," "The Snail," and "When Arizona Won." Of the movie stars featured in "Westerns," Shorty, with his snappy little personality and his own unique style of humor, seems to be gaining in popularity in a way that will soon bring the demand for his pictures abreast of the very biggest male stars in filmland.

Levering Daring Off-Screen

Helen Holmes' Leading Man Had Valor Record in War and Was Decorated

Jack Levering, who will shortly be seen doing a few hero stunts in Helen Holmes' latest serial, now being made at the Grantwood Studios by the S. L. K. Corporation, but a short time ago was performing real deeds in the great war. Levering was a lieutenant, joining in the Engineers at the outbreak of war.

He was sent to France in June, 1917, still a private, and then gradually won promotion until he received a commission. After seeing service on several battlefields, he was again promoted, exchanging the gold bar on his uniform for a silver one, and after the armistice was recommended for a captaincy.

Levering was one of the intrepid band of engineers who won fame at Cambrai by throwing down their picks and shovels, grabbing rifles and attacking when it seemed the Germans would break through. He gained the Distinguished Service Medal by saving the life of a man who had been pinned under a truck and a railroad car when a tank train crashed into a truck. The screen player volunteered to attempt to extricate the pinioned man, and though shells were falling rather heavily dug a passage under the debris, crawled through, and brought the injured man out. He was mentioned for bravery by General Byng and later decorated by King George for this.

Prior to entering the army, Levering was noted as a daring performer before the camera, and in the Helen Holmes serial it is expected he will startle with some extraordinary stunts.

The Indian Harbor Yacht Club, of Greenwich, Conn., has been presented with a silver trophy by Evelyn Greeley, World star, to be raced for by yachts belonging to members of the club, under conditions decided upon by the racing committee.

Lieut. Jack Levering, supporting Helen Holmes in S. L. K.'s new fifteen episode serial

"Clown" Prince Without Make-up

The former Crown Prince of Germany, sometimes referred to as the Clown Prince, may not be any great shakes as an army leader, but as a comedian Universal claims he is in a class all by himself, especially as he does his act without a make-up.

A few weeks ago, while the uncrowned Crown Prince was still enjoying Holland's scenery, the notion entered the royal cranium to advertise his democratic behavior. After all, didn't he deserve a little publicity? Imagine it! Here in a humble residence stood royal blood, dressed in the garb of the common class, breathing ordinary air, and eating a farmer's fodder. Was there no reward for such royal condescension? So promptly the project was hit upon to begin a campaign of world-wide publicity. What greater medium was there than the moving-picture, to spread his fame broadcast?

Without a moment's loss, 75,000 marks were produced, and offered to the Holland film company that would allow the Crown Prince to stand before its camera for fifteen minutes. A fool and his money being soon parted, the company was found, and the pictures of the Crown Prince, promenading in all simplicity, were taken. The film entitled "Hiding in Holland" is now in the hands of the Universal Film Co. and promises to set "movie fans" roaring at His Highness' efforts to be lowly.

The Crown Prince is seen making a sorry attempt to appear sweetly saintly and unsophisticated. To impress the world with his humility, "Papa's Pet" picked a muddy road to walk on, and stops on his way to chat to mere humans.

Laemmle on Universal's Lot

Although Universal City continues to be the place of marked activity in the producing field, two of the major companies and a smaller one have sought other locations. The start of the new Monroe Salisbury picture, "Sundown Trail," took the company to Plumas county, California, where it was found that the Feather river region offered better scenery. Excellent locations for the filming of several of the scenes in "The Brute Breaker," which is being directed by Lynn Reynolds were found.

Empey's Picture in the Fall

President Lewis J. Selznick, of Select, announces that he has postponed the release of "The Undercurrent" until August. "The Undercurrent" is the Special in which Guy Empey is being presented by Select, and its release had originally been announced for July. But President Selznick is so impressed by the big picture and by its possibilities as a business-getter, that he is unwilling to release it in the middle of the dog days, and has therefore decided to hold it over until August, in order that the picture can be ready for the very busy days of early September.

This decision was emphasized when Director Wilfrid North pleaded for more time in which to complete the work of cutting and titling. North avers that he is making many innovations in the finishing touches he is giving this photoplay, and he does not wish to be handicapped in the matter of time. A completed print of "The Undercurrent" will be shown to Select officials early in July.

The spirit of "polishing up" seems to have seized the entire company. Florence Evelyn Martin, who will be co-starred with Sergeant Empey, has requested several retakes and these are being made in the studio this week.

"The Tiger Lily" on July 27

Another of the all-star casts of which recent American productions have been able to boast appears in Margarita Fisher's forthcoming release, "The Tiger-Lily."

As "Carmina," nicknamed "Tiger-Lilly" because of her purity, vivid beauty and fierce tigerlike grace, Miss Fisher is a young American-Italian girl assisting an uncle in the management of a quaint tavern frequented by the Italians of the settlement. A stiletto rumpus which gets into the newspapers brings the son of the owner of the property to the inn, to give warning that such goings-on must cease. He falls a victim to Carmina's flashing eyes and unaffected manner, and though there are all manner of obstacles to overcome on both sides of the sketch, in the way of opposition from parents and rivals, their romantic affair comes to a fair ending. The democratic American lover is portrayed by Emory Johnson, who appeared opposite Miss Fisher in "Put Up Your Hands," "Charge It to Me," and "Trixie from Broadway."

Alice Joyce stars in "Spark Divine," a Vitagraph release

Roswell J. Johnson and Harry Levey, of Universal, mapping out a scene—or possibly a scheme for the Singapore trip

Expedition to the Far East

Universal Cameraman to Visit Malay Lands and Film Inhabitants' Customs

ONE of the longest and most adventurous motion picture expeditions ever undertaken will be started July 10, when a cameraman representing the educational and industrial departments of the Universal Film Manufacturing Company, boards the steamship "Empress of Asia" at Vancouver, B. C., for Singapore.

Under the supervision of Harry Levey, general manager of these departments for Universal, the cameraman will tour the Islands of Sumatra, Borneo, Java and other territories to the south of the Malay Peninsula. The tour is being made primarily in the interests of the rubber industry of America, but while in the countries visited, the cameraman will "shoot" thousands of feet of film devoted to the life and customs of the peoples encounted.

Roswell J. Johnson, the man who will make the trip, will make port first at Hong Kong, where he will be compelled to wait two weeks before catching a steamer for Singapore. Sumatra and the other islands to be visited are within short sailing distance of this port.

Johnson is taking thousands of feet of raw stock with which to photograph all details and operations of the rubber industry, which is the main occupation of the natives of the territory included in the tour. Practically every rubber plantation of importance on the islands will be visited, and the camera will register the growing and harvesting of every kind of raw rubber produced.

The expedition, it is thought, will take at least six months and possibly a year. The cameraman is taking with him equipment for an even longer period than that, believing that going prepared is better than coming back empty-handed.

Insure Accurate Locations

Local Color in First Nationals' "In Old Kentucky" Is Up to Exhibitors

EXHIBITORS in Kentucky and Tennessee who are experts in the art of motion picture exploitation have been invited to witness the taking of many local color scenes to be used in "In Old Kentucky," a First National attraction starring Anita Stewart. Alfred Green, an assistant director for Anita Stewart Productions, Inc., has already selected a number of locations between Louisville and Lexington.

For the purpose of absorbing the spirit of the production, and to enable them to present "In Old Kentucky" in a manner that will absolutely coincide with the most human version of this famous race-track classic, including the heart throbs, rejoicings, fears and hopes of the characters, exhibitors from across the Mason-Dixon line have been especially urged to attend by Col. Levy, president of the Big Feature Rights Corporation of Louisville, and owner of the First National franchise for that territory.

Immediately upon the completion of the selection of sites, Marshall Neilan, recently signed to direct a series of pictures for the First National Exhibitors' Circuit, Anita Stewart, Mahlon Hamilton and others of the cast, and also Louis B. Mayer, president of the company, will arrive in Kentucky.

According to Green, some of the most famous estates in the Blue Grass regions will be used in this production. "Walnut Hill," the estate of L. V. Harkness, Standard Oil millionaire, will be seen as the exterior of Frank Layson's home. "Hamburg Place," the stock farm of John E. Madden, most famous breeder of thoroughbred horses in the world, will be one of the big scenes in the picture.

Churchill Downs has been selected for the race track scenes. The famous track, by its beauty and adaptability greatly impressed the assistant director.

"Trying to Get Along" is the title of the newest Paramount comedy from the Mack Sennett studios, which is released July 6. Charlie Murray features.

Hale Hamilton has started work at the new Metro studios in Hollywood on "The Four-Flusher," a comedy drama.

About New Pictures

World Pictures has engaged Austin Webb to create the role of Judge Alwyn in "A Tangled Romance" in which June Elvidge is the star.

Harry Morey, having completed his part in "The Gamblers," will take a short rest before commencing his next production.

Harry Raver is said to have devised a remarkable "Human Mountain" for a 24-sheet on the Augustus Thomas drama, "The Volcano."

Edward T. Langford, who enlisted in the army, comes back to the screen in "The Volcano," the second Augustus Thomas-Four Star picture starring Leah Baird, a W. W. Hodkinson release.

In the newest Christie Special which is in production, the feature cast, headed by Alice Lake, includes Earle Rodney, Eddie Barry, Gene Corey, Al. Haynes and Ward Caulfield.

With the prohibition in mind, Vitagraph has been busy photographing bar-rooms of every description, from the country tavern to a Bowery "dive" to be stored away for future use.

Anna Case, opera star and screen player, who appeared in Select's special, "The Hidden Truth," entertained 200 wounded soldiers at her home a short time ago.

"Common Property" is the tentative title of a new Universal six-reel drama dealing with nationalization of women in Russia. It has just been started at Universal City under direction of Paul Powell.

Dr. W. E. Shallenberger, president of the Arrow Film Corporation, on returning from a trip in the Mid-West, reported business as flourishing.

Eileen Percy is to be leading woman for Major Warwick when he starts his new Paramount-Artcraft picture, "In Mizzoura," at the Lasky studio.

Albert Capellani's adaptation of Pierre Wolff's popular play, known to Paris as "Le Ruisseau" and made under the working title of "The Gutter," has been renamed "The Virtuous Model."

Universal has bought "Auld Jerimiah," by Henry C. Rowland, and "The Altar of Little Thunder," by Elmore Elliott Peake, for filming. Both appeared in magazine form.

Elsie Janis will start work on her first Selznick picture within a few days. The story of the production is being finished by Edmund Goulding.

Helen Ferguson, who just completed the lead opposite Harry Morey in the "The Gamblers," has been engaged for a prominent part in "The Star Rober," a Jack London story to be directed by Oscar Lund at the Paragon Studios in Fort Lee, N. J.

World Pictures will soon produce "Miss Crusoe of Chesapeake," written by Roy A. Sensabaugh, of Birmingham, Ala.

"A Man's Fight," which will shortly be released by United Picture Theatres, Inc., is described as a story of the East and West and stars Dustin Farnum.

Nazimova, temperamental as are many stars, made it necessary to close a Los Angeles city block one night recently, in order that she be undisturbed during the filming of a scene.

Irene Castle is starred in "The Firing Line," a Paramount-Artcraft special

AN

ANNOUNCEMENT

BY

PATHÉ

Concerning

THE PATHÉ POLICY

for 1919 - 1920

"BETTER PICTURES
BETTER SERVICE"

PATHÉ POLICY

on Features remains as planned and announced fifteen months ago.

"What the Exhibitor desires"—

Our booking policy.

Selective Service Plan

Inaugurated March, 1918.

Star Series Plan

Effective since March, 1918.

Open Booking Plan

Inaugurated March, 1918.

THERE IS NO NEED TO CHANGE A POLICY WHICH WAS CHOSEN FOR ITS FAIRNESS AND WHICH HAS PLACED THE HOUSE OF PATHÉ IN THE FOREFRONT WITH FEATURES AND SHORT SUBJECTS.

PATHÉ EXCHANGE, INC.

31 *Branches in America*

PATHÉ SERIAL PROGRAM FOR 1919-1920

A WORD ABOUT SERIALS

Never has the continuous form of Screen Entertainment enjoyed the popularity it does today.

The Serial is here to stay.

Your patrons are demanding Serials.

PATHÉ, *The House of Serials,* has prepared to meet this demand.

PATHÉ herewith announces its complete Serial Program up to January 1st, 1921. This is the most comprehensive Serial Plan ever proposed. It is arranged to provide a continuous Series of Serials for every screen.

PATHÉ SERIALS LEAD! Ask the exhibitor who shows them!

PATHÉ EXCHANGE, INC.

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PATHÉ SERIAL PROGRAM FOR 1919-1920

THE GREAT GAMBLE

with Anne Luther and Charles Hutchinson

Produced by WESTERN PHOTOPLAYS, *Inc.*
Written and directed by JOSEPH GOLDEN
Released August 3, 1919

Pearl White in

THE BLACK SECRET

Adapted from the novel, "In Secret," by ROBERT W. CHAMBERS
Scenario by BERTRAM MILLHAUSER
Produced by GEORGE B. SEITZ, *Inc.*
Directed by GEORGE B. SEITZ
Released November 9, 1919

Ruth Roland in

THE ADVENTURES OF RUTH

Story by MISS ROLAND herself
Scenario by GILSON WILLETS
Produced by RUTH ROLAND SERIALS, *Inc.*
Directed by WILLIAM PARKE
Released February 22, 1920

PATHÉ EXCHANGE, INC.

31 Branches in America

PATHÉ SERIAL PROGRAM FOR 1919-1920

THE THIRD EYE

with Warner Oland and Eileen Percy

Story by H. H. Van Loan
Produced by Astra
Released June 6, 1920

THE CROOKED DAGGER

Produced by Theodore Wharton
Scenario by Frederick Chapin
Released September 19, 1920

BOUND AND GAGGED

Story and Scenario by Frank Leon Smith
Produced by George B. Seitz, *Inc.*
Directed by George B. Seitz

THE ISLE OF JEWELS

with Frances Mann and Stuart Holmes

Story by C. T. Dazey, author of "In Old Kentucky"
Produced by Arthur F. Beck Serial Productions, *Inc.*
Released September 19, 1919

PATHÉ EXCHANGE, INC.

31 *Branches in America*

PATHÉ SERIAL PROGRAM FOR 1919-1920

THE PRODUCERS

In submitting this program, Pathé desires to call particular attention to the Producers. These men have been producing Serials for years. They know what the Serial public wants.

GEORGE B. SEITZ who produced "The Black Secret" and who will produce "Bound and Gagged." Mr. Seitz has served for years in Serial making. He wrote the scenarios for "The Perils of Pauline," "The Exploits of Elaine," "The Iron Claw," and "The Shielding Shadow." He directed "The Fatal Ring," "The House of Hate" and "The Lightning Raider." He produced and directed "The Black Secret" and will produce and direct "Bound and Gagged."

LOUIS J. GASNIER will produce "The Third Eye." Mr. Gasnier's company, The Astra, has produced "The House of Hate," "The Mystery of the Double Cross," "The Seven Pearls," "The Shielding Shadow," "The Fatal Ring," "Pearl of the Army," "Hands Up" and "The Tiger's Trail."

THEODORE WHARTON will produce "The Crooked Dagger." Under the firm name of Wharton, Inc., Theodore and Leo Wharton produced "Patria," "The Exploits of Elaine," "The New Exploits of Elaine" and "The Romance of Elaine."

JOSEPH GOLDEN, President of *Western Photoplays, Inc.*, is the producer of "The Great Gamble." This company produced "Wolves of Kultur."

RUTH ROLAND SERIALS, INC., will produce "The Adventures of Ruth." Miss Roland, with years of Serial experience behind her, has organized her own producing company to produce her own Serials. She starred in "Who Pays?," "The Red Circle" and "The Neglected Wife." Her last two Serials, "Hands Up" and "The Tiger's Trail," were the two greatest Serial successes Pathé ever had.

PATHÉ EXCHANGE, INC.

31 Branches in America

PATHÉ SHORT SUBJECTS FOR 1919-1920

PATHÉ NEWS

The Pioneer News Reel—Sees all, Knows all

Issued twice weekly. The only one-reel Feature

PATHÉ REVIEW

The Magazine on the Screen

Educational, Scientific and Travelogue subjects enhanced by Pathecolor and the Novograph Slow Motion Process. Issued one reel every other week. Next season there will be one reel every week.

HAROLD LLOYD COMEDIES

Featuring the Inimitable Harold Lloyd himself

A perfect Comedy Release. Produced under the personal direction of Hal E. Roach. One a week.

TOPICS OF THE DAY

Literary Digest's compilation of Current Events from the Press of the World

Rounds out a perfect program. Issued weekly. Produced by Timely Films, Inc.

PATHÉ EXCHANGE, INC.

31 Branches in America

PATHÉ FEATURE PROGRAM FOR 1919-1920

DISTRIBUTING FEATURES STARRING

Virginia Pearson	Frank Keenan
June Caprice & Creighton Hale	Dolores Cassinelli
Blanche Sweet	Alma Rubens
Fannie Ward	Marjorie Rambeau

PATHÉ SPECIAL FEATURES

including

"THE THIRTEENTH CHAIR"
Directed and produced by Leonce Perret

"THE WOMAN IN WHITE"
Starring Mae Murray, directed and produced by Leonce Perret

"A WOMAN OF PLEASURE"
Starring Blanche Sweet, produced and supervised by Jesse D. Hampton

"VIRTUE'S MODEL"
Starring Dolores Cassinelli, produced and directed by Albert Capellani

And big productions starring Marjorie Rambeau, produced and directed by Albert Capellani

PATHÉ EXCHANGE, INC.

31 *Branches in America*

Paul Brunet, vice-president and general manager of Pathe Exchange, Inc.

Willets Goes to West Coast

Gilson Willets, Manager of the Scenario Department of Pathe Exchange, Inc., left on Sunday for Los Angeles where he will remain during the filming of the early episodes of Ruth Roland's new serial, "The Adventures of Ruth," the first production of the Pathe star's new company, Ruth Roland Serials, Inc.

"The Adventures of Ruth" is based on a story written by Miss Roland herself, and Mr. Willets is writing the scenario. It is Miss Roland's theory that writer and star should be closely associated during the making of a picture, and Mr. Willet's trip to the Coast is made at her request.

"The scenario writer is nearly as important to the actual making of a picture as he is to the preparation of the continuity," said Miss Roland.

Notable Pathe Offerings Coming

Company's Trend Is to Constant Picture Improvement

PATHE'S plans for the coming season are declared by executives of the company to be of no new turn. Every effort is to be bent only to improve the high grade of pictures made in the past.

"I have been queried regarding what has been styled our new feature policy," says Mr. Paul Brunet, Vice-President and General Manager of Pathe Exchange, Inc., "and I would reply that the plan in operation, and that to which we are holding, is not new. In fact, the feature policy requires no changing. It is impossible to make it more flexible than it has been for years.

"Exhibitors know that they can book any Pathe subject at any time without regard to any other Pathe subject or service. It is our aim to work with strict impartiality for the interests of both producer and exhibitor, and, when I say we are succeeding to the fullest measure, you will realize why Mr. Charles Pathe, on his recent visit, was so pleased over the bright condition of affairs. Pathe Exchange, Inc., has always recognized the perfect right of the exhibitor to make his own selection of entertainment for his patrons. Thus it is that we have open bookings, with absolutely no strings attached to it.

"'Oh, Boy' with Creighton Hale and June Caprice, the booking would indicate, will duplicate its large stage success, and, with it, Capellani makes a new record. 'The Thirteenth Chair,' also a big feature from the spoken drama and produced by Leonce Perret, is another special, which will be one of the season's greatest box office attractions and the plan is to issue one such each month. Dolores Cassinelli has completed the first of her pictures. 'The Virtuous Model,' from 'Le Ruisseau,' the Parisian stage success and the productions to follow, along with the Hale-Caprice plays are to be offered singly, each production standing on its individual merits. August 24th is the date of a conspicuous merit selection, 'The Love Cheat,' Capellani's most recent production, with Creighton Hale and June Caprice. Also there will be special features starring Mae Murray, Blanche Sweet and Marjorie Rambeau.

"We are building up a strong array of high class features which at this time include Frank Keenan, Virginia Pearson and Alma Rubens. They are offered one picture at a time on their individual merits, or in a series of eight, with one picture cancellation privilege.

"Frank Keenan's first two of his series are giving a splendid account of themselves—'The Master Man' and 'The Gates of Brass.' The third, 'The World Aflame,' has been called an epochal play. 'The World Aflame' I am assured by eminent authority, promises to be as timely to the universal social unrest as 'The Battle Cry of Peace' was to its day of military unpreparedness. And there are other stories to follow in this series, all of them big of theme, clean and done with the best art in acting and direction.

"Virginia Pearson's first production, 'The Bishop's Emeralds,' at once established this favorite on a new eminence of fine dramatic achievement. The second picture is nearing completion, and in 'Impossible Catherine' she swings to a character extreme that sweeps her into the air on an aeroplane flight and charging across a polo field in a gruelling, breakneck contest.

"Alma Rubens, starred to her present distinction by twenty odd Triangle pictures, has just completed 'Paradise Annie,' by Dr. Daniel Carson Goodman, the author of the much discussed novel of American life, 'Hagar Revelly.' The picture story is modern in theme, and, the author announces, has a big thought behind it, and is especially strong in its appeal to women. It is said, also, that in it, Mrs. Rubens finds the most opulent role of her entire career.

"Blanche Sweet," as already announced, will appear in her own productions and Jesse D. Hampton promises that the stories, their interpretation, investiture and setting will reach the mark of new and notable achievement. Miss Sweet has an enormous following, which has been increased by her splendid work in 'The Unpardonable Sin.' She possesses the gift of pathos and of tears; also of smiles and sunshine. And what more can be said of an artist who can graphically and tenderly express the greatest of all emotions—love?

"Marjorie Rambeau's remarkable series of stage successes has created an enormous following, from the Atlantic to the Pacific and her entry into pictures, under their direction of Albert Capellani, makes a conjunction of emotional art and skilled technical direction which assures a series of perfect productions.

Seven Pathe Serials on Impressive Eighteen Month List—

Brunet Declares Serial, Far from Losing Interest with Public, Is Now More Popular Than Ever Before

THE outline of Pathe's serial program, reaching up to 1921, indicates that this house is going to live up to its title, "The House of Serials." Paul Brunet, Vice President and General Manager, lists seven serials to be released during the next eighteen months.

"Every once in a while," says Mr. Brunet, "someone comes out and declares that the serial is dead. The same pessimist will tell you that the public is tired of serials and that exhibitors will not book them. These announcements are possibly made by distributors who have made a failure of serial distribution or by concerns who are interested in exploiting and selling other forms of screen entertainment.

"Pathe believes that the serial is today the most popular form of entertainment on the screen. Our serial business has advanced by leaps and bounds and we find a ready demand for the class of serial we have been bringing out. Instead of a decrease of interest in serials we find that the serial public is growing at an amazing rate. Every new Pathe Serial brings in hundreds of new serial customers—exhibitors who have hitherto refused to book serials.

"The first serial release will be the Western Photoplay's Serial, 'The Great Gamble,' featuring Ann Luther and Charles Hutchison. This is our next serial release and will be ready for the screens on August 3. Mr. Joseph Golden is responsible for the story, scenario and the direction of 'The Great Gamble' which we are advertising as 'The Greatest Stunt Serial Ever Produced.' It literally lives up to that description. At the recent Trade showing on the New York Roof the hundreds of exhibitors who came to see the earlier episodes of this serial burst into spontaneous applause after they had witnessed the picture. Charles Hutchison will unquestionably prove the sensation of this serial. His stunts are little short of marvelous.

"The release of 'The Black Secret' marks the passing of Pearl White from the serial field. This is positively Miss White's last serial as she has elected to enter the firmament of feature stars. In addition to marking the final effort of one of the most popular of serial stars 'The Black Secret' is momentous since it is the first serial to emanate from the pen of Robert W. Chambers. Mr. Chambers' heroines have been transferred to the Feature screen on numerous occasions but never before has a serial been secured from his popular pen. This one gives every indication of marking the high tide in serials.

"Ruth Roland who has achieved a tremendous following as a serial star through the many serials released by Pathe in which she has been featured is of course to continue on our program. She has just started work on a new serial which by the way will introduce her to the fans in the triple role of star, author and producer. It will be called 'The Adventures of Ruth' and will be produced by Ruth Roland Serials, Inc. William Parke will direct it.

"The Third Eye" is the splendid selling title which has been chosen by Mr. Louis J. Gasnier for the serial which his company, The Astra, is to make for Pathe. It is from the pen of H. H. Van Loan. Mr. Gasnier has been fortunate in securing Warner Oland, best known of all screen heavies, for one of his featured principals. Miss Eileen Percy will also be featured in 'The Third Eye.'

"Theodore Wharton, one of the famous Wharton Brothers, will also produce a serial for Pathe. His serials will be called 'The Crooked Dagger.' Frederick Chapin will write the scenario. Mr. Wharton himself will direct.

"Bound and Gagged" will be the title of the second serial G. B. Seitz, Inc., will produce for Pathe. Mr. Seitz who will also direct this serial announces it as a new idea in serials as it is to be a light comedy. The story is by Frank Leon Smith and is declared to be the most novel ever secured for the serial screen. Mr. Smith will also do the scenario.

"The Arthur P. Beck Serials, Inc., will produce for Pathe a serial, entitled "The Isle of Jewels." This story is by none other than C. T. Dazey, the famous author of 'In Old Kentucky.' Francis Mann and Stuart Holmes will be the featured principals and it will be directed by Perry Vekroff.

"This serial program is, I believe, the most comprehensive ever announced and is planned to give exhibitors a continuous showing of the best serials that money and brains can produce, up to the end of 1920. It is in direct line with our policy announced in this issue and our slogan, 'What the Exhibitor Desires.'"

An impressive group of Pathe attaches. From left to right are Theodore Wharton who will produce and direct "The Crooked Dagger"; Arthur Beck, who will produce the serial, "The Isle of Jewels"; George Sietz, who will make Pearl White's next serial, "The Black Secret"; Josph Golden, producer and director of "The Great Gamble," and Louis Gasnier, producer of the serial, "The Third Eye."

Noted Writers and Directors Bear Pathe's Serial Banner

Announced Productions Are Works of Famed Authors; Competent Directors at the Helm

NAMES that stand high in the realm of producers and authors are responsible for the serial program of Pathe in 1919-1920.

George B. Seitz Productions, Inc., announces two serials for the program. The first of these will be "The Black Secret," by Robert W. Chambers, the last serial in which Pearl White will appear. Mr. Chambers needs no introduction. He is one of America's greatest novelists, and his work is known wherever fiction is read. Many of his stories have been done on the screen, but "The Black Secret" is the first from his pen to be done in serial form.

George Brackett Seitz, producer of "The Black Secret," although under 30 years of age, is one of the most successful serial makers in the industry.

Frank Leon Smith, a newcomer in serials, is the author of "Bound and Gagged," the second Seitz production or the forthcoming Pathe serial program. For the last two years Mr. Smith has been scenario editor for Louis J. Gasnier.

H. H. Van Loan is the author of "The Third Eye," the Gasnier production for the Pathe serial program. It has as its featured players Warner Oland, and Eileen Percy. Mr. Van Loan has the distinction of having conducted the first motion picture column that ever appeared in a New York newspaper. He was the editor of "Flashes from the Screen" that ran in the New York Globe and 200 other newspapers.

Louis J. Gasnier, who will produce "The Third Eye," is known to the industry as President and General Manager of the Astra Film Corporation.

Ruth Roland herself wrote the story on which her new serial is based. It is called "The Adventures of Ruth" and will be produced by the newly formed producing company, Ruth Roland Serials, Inc. Miss Roland is known far and wide as the star of such successful Pathe serials as "The Price of Folly," "The Neglected Wife," "The Red Circle," "Who Pays?" "Hands Up!" and "The Tiger's Trail."

The scenario for "The Adventures of Ruth" is by Gilson Willets, Manager of the Pathe Scenario Department and one of the best known writers of fiction and travel in the United States.

Theodore Wharton also will produce and direct a serial for the Pathe program, entitled "The Crooked Dagger," by a well known author and playwright. Mr. Wharton, is associated with his brother, Leopold Wharton, under the firm name of The Whartons and has long been associated with serial making. He has had a long stage and screen career and built the first indoor studio for Pathe in 1911.

Arthur F. Beck Serials, Inc., will produce for Pathe a serial entitled "The Isle of Jewels," by Charles Turner Dazey, famed as the author of the stage success, "In Old Kentucky." Mr. Dazey has been for years a contributor to many magazines.

The featured players in "The Isle Of Jewels" will be Frances Mann and Stuart Holmes.

Joseph A. Golden, President of Western Photoplays, Inc., wrote and directed "The Great Gamble" co-starring Anne Luther and Charles Hutchison. Mr. Golden has been in the picture business for the past twelve years, his first engagement being with the Biograph Company of America, for which he both wrote and produced. In the old days he made "Monte Cristo" in one reel, and later produced it in seven reels as the first picture made by Famous Players. He directed the first theatrical stars to enter pictures, among them being Nat Goodwin, Blanche Walsh and James O'Neill, and also did pictures with Helen Ware, Julia Dean, John Mason and Holbrook Blinn. "Wolves of Kultur," a recent successful serial on the Pathe program, was also written and directed by Mr. Golden.

Hutchinson Returns from St. Louis

Charles Hutchinson, famous "stunt" star of the Western Photoplays serial, "The Great Gamble," has returned from St. Louis where he represented the Pathe serial stars at the national convention of the Motion Picture Exhibitors' League of America, Inc. He was accompanied by A. Alperstein, General Manager of Western Photoplays, Inc.

While in St. Louis, Mr. Hutchison met a large number of exhibitors with whom he discussed the serial situation as it appears in various sections of the country. He found that serials are now in even greater demand than in what have been called their "palmiest days,"—the days when they were new to the fans.

"Recent statements from certain quarters that serials are losing in popularity are very evidently without foundation, according to the best information I could obtain from exhibitors," said Mr. Hutchison. "I made it a point to talk with as many as possible during my stay at the convention, and they assured me that their serial days were the best days of the week. Everything points to a smashing big year for motion picture serials, as the demand is decidedly on the upward trend."

On the way back to New York Mr. Hutchison and Mr. Alperstein stopped off in Chicago where the star is having a specially constructed motorcycle built for his use in a new serial. "The Great Gamble," in which he is co-starred with Anne Luther, will be released by Pathe on August 3rd.

Goes Over Cliff in Pathe Serial

"The False Idol," episode No. 13, of the Pathe serial, "The Tiger's Trail," starring Ruth Roland, opens as Belle Boyd (Miss Roland) is reaching for the tiger idol on the mantel of Bull Shotwell's cabin. The idol is so fixed as to spring a trap that will cause a revolver to shoot the person moving it, and when Belle takes up the image, the revolver is discharged, shooting Hilda, the spy, in the arm.

Belle takes the girl to the Gordon ranch to nurse her, and Jack Randall (George Larkin) brings to the ranch "Texas," a cowboy who has been injured in chasing the outlaws, a bridge having been blown up by Shotwell while the Posse was crossing. That night Shotwell steals Hilda from the ranch.

Belle decides to hide the tiger idol in the room occupied by "Texas," and is overheard by Randolph Gordon who ties "Texas" in a closet and takes his place in bed. Belle changes her mind and hides the idol in the room of her chum, Pauline Holliday, from where it is stolen by Gordon. Gordon is overtaken in the dark hallway by Belle, who thinks he is "Texas." He drops the idol and escapes.

Next day Belle and Jack, following instructions contained in a note found in the coat Gordon left in his flight, take the idol to Salonga in the Sea Caves to exchange it for the Pact of Three. Salonga finds the idol is a duplicate of the sacred image, and plans to punish the two, but they escape, Belle running into a gully that is filled with poison vapor from volcanic crevices in the rocks.

She is about to be pulled out by Jack when the two are precipitated back into the vapor by the breaking of the ledge of rock on which they are hanging.

"Impossible Catherine" Is Near Completion

Despite the heavy rains of the past ten days, work on the second Virginia Pearson production, "Impossible Catherine" is rapidly nearing completion. The company is still at Lake George, where the final scenes are being taken under the direction of John B. O'Brien, director general of the Virginia Pearson Photoplays, Inc.

The unusual beauty of the surrounding country serves as a picturesque background for the story, which concerns itself principally with the unconventional pranks of Catherine Kimberly, the heroine. In portraying her, Virginia Pearson gives to the screen a type entirely new from the characterizations she has given in the past.

William B. Davidson, playing opposite her, is cast in a role that is very much to his liking. As John Henry Jackson, nicknamed "Stonewall," he sets upon himself the arduous business of taming the impetuous Catherine—and wins out after he kidnaps her from aboard a train, hustles her into his aeroplane and flies away to his camp in the woods, which he has temporarily turned into a training camp for his unruly wife.

Elmer Pearson, newly appointed feature sales manager of Pathe Exchange, Inc.

Lubin on Country Tour for S-L Pictures

Bert Lubin, traveling representative of S-L Pictures, is making a coast tour in the interests of "Virtuous Men," the initial production made under the banner of Sawyer and Lubin. Lubin carries a special appointment from the S-L organization to visit the leading state right buyers and exhibitors from New York to California, with the two fold purpose of selling "Virtuous Men" and inaugurating the new exploitation campaign prepared for showmen of all classes in the presentation of the picture. The S-L representative thus far has visited Buffalo, Albany, Boston, Pittsburgh, Cleveland, Detroit, Indianapolis, St. Louis, Chicago, Milwaukee, Minneapolis, Des Moines, Omaha, Denver, and Los Angeles. On his return swing he will take in Oregon, Washington, Montana, the Dakotas, and thence into Canada.

Thus far Lubin has disposed of "Virtuous Men" for the states of California, Arizona, Nevada, Kansas and Missouri. In each instance, the S-L representative has spent several days with the leading exhibitors in these various territories, outlining the entire list of accessories and publicity aids available and preparing a newspaper campaign best suited to the locality and conditions.

Shore May Be Stage of Few Minter Pictures

Atlantic City will be the scene of production of several of Mary Miles Minter's pictures, according to a statement made last week at the shore by the young Realart star. Miss Minter, contrary to what the public expects of a player, was extremely retiring, and reticent in speaking of her contract with Realart.

"I can't tell you much about it at the present," said Miss Minter, "but my able manager (Miss Minter's mother, Mrs. Charlotte Shelby, is also her manager) secured a most delightful contract, a contract for twenty pictures for which I am to receive $1,320,000 and—yes I have attached my signature and will start work on the new pictures in a very short time.

"According to present plans the pictures will be filmed in the east. Several of them will be taken right here in Atlantic City. That is all I can tell you right now."

Pathe Shorts Offer Wide Variety

PATHE Exchange Inc. draws attention to the strength and variety of its short feature subjects, which make them desirable in ordering well balanced programs. It indicates the impressive fact that thirty-five Governors of States have given emphatic endorsement of the greatest of short features, the Pathe News, which is now being shown in all civilized countries of the world. The consensus is that it not only furnishes an education in citizenship but it is steadily working to bring a better understanding between the far-scattered nations of men; that the individual becomes more and more an intelligent factor of the race as he understands what is transpiring immediately about him and in the rest of the field of human activities.

Mr. Charles Pathe, during his recent visit to this country, gave much of his time to the idea of broadening, more than ever, the functions of the pictorial news service, with a view of presenting unusual and informative material. The best illustration of this intent was furnished in a recent issue of the Pathe News, which has elicited praise and enthusiastic comment from the ordinary layman, from educationists, travellers, and aviation experts. It shows exclusive pictures of Lieutenant Beck's amazing aerial adventure into the Yosemite Valley, accompanied by a Pathe camera man. It was the first time that such a flight had been made; and, the performance, it was admitted, was attended by a hundred per cent. peril, for in case of mishap there was no safe landing place among the great masses of jagged rock below.

The start was made from the Mather Flying Field, near Sacramento, and the hazardous journey across the great twelve mile wide gorge gave beautiful revelations in lighting and unusual views of majestic rock, falling waters and wooded slopes. The plane not only flew above the gorge, but descended into it, giving intimate show of the topography, coming so close to a water fall that the mist of the spray clouded the view. The celebrated natural statues, "the silent sentinels of the eternal," as seen from the air, took on a new and fascinating impressiveness. These exclusive aerial pictures are one of the big outstanding features of the Pathe News; and the record so far, includes many surprises, from looping the loop over the skyscrapers of New York City to diving into the crater of an active volcano.

The Pathe Review is a short feature for which Mr. Pathe foresees equally as bright a future of achievement as has attended the News. It has an auspicious start in its booking at the big houses, and it is steadily widening its field. It is designed to be a magazine of travel, of natural history, intimate views of industry, and all forms of beauty of an educational value, embodying the popular Novagraph analysis of motion pictures which have proved of high value both as an amusement proposition and as a new revelation to investigating science.

No. 23, issued on July 20, is a fair example of the general plan. It consists of Feathered Celebrities—Nature's Animated Fan, the Indian peacock shown unfurling its beautiful plumage; showing the contrast between male and female and the golden pheasant of China.

Current Features Show Versatile Program Making

Art in Silks—the making of Pictures of Silk by the Japanese artisan and the rainbow fabric shown in Pathecolor.

Making a speaking disc; an interesting exposition of the process of manufacturing the modern phonograph record.

The South African Bushman—the nearest approach to the Missing Link shown capering in his native jungles and his movements analyzed with the aid of the Novagraph.

Yosemite Park—the scenic beauties of this "sculptural garden spot" of the world shown in Pathecolor.

The Harold Lloyd comedies, produced by the Rolin Film, have demonstrated their claim to being the most popular of short reel stories. They have been hailed as the development of the new and logical idea in farce, being more of pure satire than of rough slap-stick; burlesqueing familiar, accepted things, and titled by a genuine humorist. They were booked for a year solid at the Rialto Theatre, New York, and the principal houses all over the country confirm their value. "Just Neighbors," pre-released at that theatre for the week beginning June 29th, is as clever a skit on suburban life as ever was fashioned by the pioneer in this class of fiction-fact, the late H. C. Bunner, of Puck, or the more modern Ellis Parker Butler. It is a page taken from real life at Phoney Manor with inimitable exaggeration by Lloyd, Bebe Daniels and Snub Pollard. Not forgetting an honest-to-goodness baby. These Lloyds are going merrily on their way with increasing favor, but Pathe is soon to make an important pronouncement as to a new plan of development.

Another short feature that demonstrated popularity from the beginning is Topics of the Day, produced by Timely Films, Inc. and compiled from the press of the world by the Literary Digest. The paragraphs are witty, philosophical and satirical; "a clean meterage of mirth" is the fashion in which one exhibitor has characterized them.

Baby Marie Osborne who had a series of ovations in various cities on her return to the Pacific Coast not long ago, is to be seen soon in two reel comedies. The stories are being most carefully selected and arranged for the camera, with a company of players all well known to the screen, including Little Sambo, the "comedy chocolate drop," who, having once deserted to share honors with "Fatty" Arbuckle, is back again in his home camp rich, as usual in laughing possibilities. An announcement soon will be made regarding the releases of the Baby Marie productions.

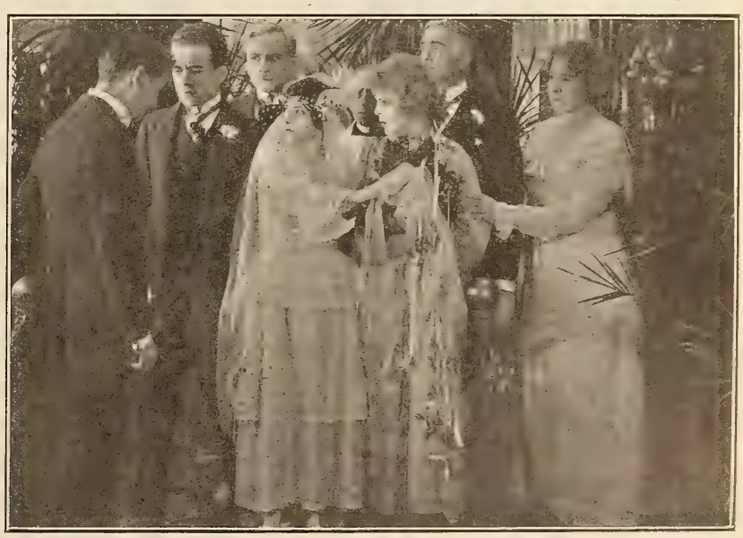
Kinograms Has Scenes of Austrian Revolt

Kinograms in its latest issue contains an exclusive feature that should be of great interest to the public and likewise a feature of value to the exhibitors. It contains the first and what are claimed to be the only pictures of the Hungarian Revolution in Budapest. These are said to be absolutely the first pictures of any of the great social disturbances in Europe following the war.

The scenes show literally hundreds of thousands of excited people, the speakers, the machine guns, the banners, troops and all the important revolutionary headquarters of Budapest, including the Astorial Hotel, headquarters of the Peoples Council, Father John Hock, the silver-tongued priest who is credited with perhaps the most active part in fomenting the revolution and Count Karolyi, a revolutionary leader.

Turpin Signed Again

Ben Turpin, the comedian with the eccentric eyes, has signed a contract for another two years with Mack Sennett and will continue to appear in Paramount-Mack Sennett comedies.



Impressive scene from "The Solitary Sin," distributed by Bernie Fineman

A quintet of luminaries that shine in the Pathe sky, and who are accepted by the public as among the foremost players in their various lines. Starting at the top row left to right we have Frank Keenan, virile "heavy"; versatile Virginia Pearson; and Harold Lloyd, of comedy fame. In the center, winsome June Caprice and Marjorie Rambeau, welcome on stage and screen. Below, Blanche Sweet, newly added to the list of Pathe stars; Creighton Hale, he of many serials; and appealing Dolores Cassinelli

Florence Evelyn Martin, co-starred with Sergeant Guy Empey in the Select picture, "The Undercurrent"

First Fannie Hurst Story Filmed

"A Petal on the Current" with Mary MacLaren, by Universal

OF all the contemporary literature recently translated into screen adaptability, the Fannie Hurst story "A Petal on the Current" with Mary MacLaren in the title role, is considered by Universal one of the worthiest cinemas yet produced. Its chief recommendation is said to exist in the natural charm of the narrative, the clever and effective execution, and in its wonderful appeal to the multitudes. This is the first Fannie Hurst story screened and the Universal company who produced it, are confident that the entire country will have praise to offer for this great story-picture.

"The genius of the modern short story" is the tributary title given Fannie Hurst, the author of the story, by Kathleen Norris, also a famous author, in a recent article in the Cosmopolitan magazine. To quote Kathleen Norris, "Whenever I think of Fannie Hurst I think of the word 'genius.' Like everybody else I have my own private definition of genius. A merely talented person is one who adapts his products to the market; he gives the public what the public wants, and is rewarded in a greater or less degree. But the genius can give only one thing, and that is so much a part of himself that he cannot give more and will not give less."

The original story of "The Petal on the Current" was laid in New York, but in the photoplay production the scenes were taken in San Francisco. This does not in any way change the story, for had the scenes been taken in Petrograd or Sydney the theme would have remained the same. The scenario was written by Waldemar Young and the entire production was directed by one of Universal's most capable directors, Tod Browning.

Mary MacLaren, the star who plays the part of Stella Schump, has within the last year made herself among the most popular of stars.

The scenes of the drama are laid in San Francisco in a department store, a night police court, the San Francisco jail, the waterfront and Union Square. The story deals with the near-ruin of a girl through circumstantial evidence. Unsophisticated and innocent she attends a party given by a girl friend. Liquor is new to her and the effects soon tell upon her. She is later arrested, senetenced to jail for ten days and upon being released finds that her mother had died of a broken heart. Life then offers little to the innocent girl but the man who later brings her great happiness, enters upon the scene in time to keep her from stilling her soul forever.

A capable cast supports Miss MacLaren in "The Petal on the Current." Robert Anderson, who played the part of Monsieur Cuckoo in D. W. Griffith's "Hearts of the World," is cast in the leading male role, Fritzie Ridgeway, David Butler who played the part of Holt in "The Unpainted Woman," Gertrude Claire, Beatrice Burnham, and Victor Potel are the other important members of the cast.

Neilan Has Innovation in "Still" Director

Upon the staff of the new Marshall Neilan organiaztion will be a "still director." The sole duty of this personage will be the supervision of the taking of still pictures with a view to getting results which will make the stills more valuable for exploitation purposes.

"I believe," says Marshall Neilan, "that the taking of still pictures has been neglected in that we have never gone to the trouble to study the needs of the exhibitor in this respect. It is the usual custom of the director to say at random and upon any occasion which seems to afford the time "take a still." As a matter of fact the continuity of a production should be carefully studied before hand and the points at which stills are to be taken by a director marked. The work in my opinion, should be handled by the publicity and advertising departments. There are scenes in every picture which if made into effective stills will do much to attract the necessary wherewitthal over the box-office window. These same stills made into twenty-four sheets and used as advertising copy become invaluable."

Yale-Harvard Race to Figure in Fox Film

An extra thrill was added to those in the William Fox production, "The Winning Stroke," featuring George Walsh, when Edward Dillon, the director, assisted by Hamilton Thompson, scenario editor, and utilizing ten cameramen, took over five thousand feet of film showing the great Yale-Harvard varsity race on June 20 on the Thames River.

This filming of this aquatic classic was made necessary by the requirements of the college story, in which George Walsh is starred as stroke oar of Yale.

Journeys to Far Lands

Charles Hugo, who has been added to the staff of C. L. Chester Productions cameramen, is being routed on a far eastern trip for the organization, to take pictures of people and places and film a number of new and important scenics, which, it is promised, will be of great beauty. Hugo is well acquainted with the lands he is to visit, and according to the schedule he will be away for well over a year.

Vita Picture Strikes Right Note

Many Exhibitors Praise "Perils of Thunder Mountain"

TELEGRAMS and letters are reported pouring into Vitagraph offices regarding "Perils of Thunder Mountain," Vitagraph's snow-laden serial. Not only are the exhibitors agreed that the new Antonio Morano chapter play is one of the most interesting and thrilling ever offered, attracting unusual patronage to theatres which had never before presented this particular form of entertainment, but the consensus is that its presentation during the heated term is particularly opportune.

J. G. Eyerly, of the Lyric theatre, Newton, Iowa, writing to congratulate Vitagraph on "Perils of Thunder Mountain," lays particular stress on the picture's timeliness and voices the sentiments of hundreds of other exhibitors. He says:

"With four episodes finished and the crowds carefully tabulated at each episode we have no fears of what our business will be with the worst of hot weather still to come. 'Perils of Thunder Mountain' is the first serial we have run in this house in over two years and we have people coming through the rain to see it who have never attended a serial before in their lives. The story is well told, well acted, and so full of snow that, in my estimation, it is the exhibitors' one best bet for hot weather, particularly in the smaller towns where cooling facilities are not to be had in the average store show. Any exhibitor who can't put this picture over and hold the first night crowd has no business in running a show."

A few telegrams, taken at haphazard from various sections of the country, shows the interest displayed in the latest Vitagraph serial. Wadlow Brothers, of the Virginia theatre, Detroit, said: "We consider your serial, 'Perils of Thunder Mountain,' absolutely the best hot weather money getter ever produced. Opened doors on one of the hottest nights Detroit has had in years and turned hundreds away. The winter settings are wonderful and really seem to cool the house by many degrees."

"Just tell me that they are Vitagraph serials—that is all I want to know in booking a serial," telegraphed the International Amusement Company of El Paso, Texas. "'Perils of Thunder Mountain' has made summer the best business season in our Alcazar theatre. We are wiring Dallas to book coming Vitagraph serials for seven days at our house."

From the north instead of the south came word from Toronto. The management of the Globe theatre said: "Have played the first four episodes of 'Perils of Thunder Mountain' to record business notwithstanding the tremendous heat wave now sweeping this part of the country. Snow stuff looks good for summer."

Barriscale Gowns to Delight

Star in "The Woman Michael Married" Heavily Augments Wardrobe for Film

"THE WOMAN MICHAEL MARRIED," an interest sustaining screen offering, which Bessie Barriscale has just completed for Robertson-Cole, to be distributed by Exhibitors Mutual, is a story of the ultra-fashionable set of Long Island and in accordance with the locale will it is said be a veritable fashion show. The story, by DuVernet Rabell, which appeared in a recent issue of a leading magazine, is claimed as exceptional for its dramatic element, but in addition it provides for one of the most lavish productions ever attempted by the B. B. Features, producers of Bessie Barriscale's pictures.

Miss Barriscale's wardrobe was largely increased through this production, but the heavy expenditure for gowns is expected to be more than compensated by the furore they will create among the female enthusiasts of the silent art who see "The Woman Michael Married."

Not alone does Miss Barriscale dress handsomely, but Marsix Manon and Bonnie Hill who have important parts in the production wear some stunning costumes which will have a strong appeal for women. Their better halves will appreciate much more the bathing costumes worn by the many attractive beach decorators.

First Ince Production in East Finished

"L'Apache," the first Thomas H. Ince production to be made in the Eastern studios of the Famous Players-Lasky Corporation, has just been completed. Dorothy Dalton plays a dual part in this drama of the Parisian underworld and it is predicted that she will earn many compliments for her interpretation of the difficult roles. Joseph De Grasse, of the Ince directorial staff, was in charge of the production.

Some of the scenes are said to be most elaborate, the setting for one in particular, the interior of the Poulet door, in which Miss Dalton does the dance of the Apache, having taken up half of the New York studio, requiring the use of one hundred and fifty extras to fill in the scene.

Brochure Out On Stage Women's Relief Films

Further selling plans of the Universal for the series of Stage Women's War Relief Pictures have brought out a forty-four page coated stock brochure in which the different plays are enumerated with their entire casts. The brochure or booklet is beautiful in design, the front page cover being tipped with a small sheet bearing the wording "Stage Women's War Relief Series." Inside the cover page is a spider-web tissue followed by an editorial foreword on the series.

The possibilities of the great series of pictures are outlined and the names of the most prominent stars in the series are given. Following this is a list of the playwrights and authors who assisted in making the series a success by contributing stories for production.

On the following full double pages are pictures of the stars, and on the right half of the full page the one-column cut which is available for newspaper use, is reproduced. There is one cut illustration for each of the twelve pictures, the cut bearing the heads of the star or stars in each picture.

First of Miller Series Is Booking Well

"A Dangerous Affair," the first of the series of four special productions, produced by Charles Miller for release by Frank G. Hall, vice president of the Charles Miller Productions, Inc., is now booking through the Film Clearing House exchanges to substantial business, it is reported by the branch managers.

The first of Mr. Miller's series presents a cast headed by Herbert Rawlinson, Florence Billings and Stuart Holmes and is said to offer a story with the three big dramatic elements—adventure, romance and mystery.

Beetle Handling Publicity for Creation

Frank C. Beetle has been appointed director of advertising and publicity of the Creation Films Inc., Cliffside, N. J.

Mr. Beetle has in the last few years written material for some of the big stage and screen stars, and will handle the Creation work from his offices at 116 West 39th Street, New York.

Mildred Harris is star of "Forbidden," a Universal Jewel production

"Forbidden" is the name of the latest Mildred Harris picture. It is a Universal-Jewel production

Vitagraph Poster Campaign

Far-Reaching Exploitation Is Begun for Stars with Appropriate 24-Sheets

WHAT is perhaps one of the most extensive and far-reaching advertising campaigns undertaken in the interest of motion pictures by any individual producer has just been launched by Vitagraph.

Vitagraph announced yesterday that the intensive summer publicity campaign for the six Vitagraph feature stars will include the posting of thousands of 24-sheet stands all over the United States—from coast to coast, and from the gulf to the Great Lakes and Canadian border.

Under contracts already made, the campaign will run into six figures, and negotiations are well under way for hundreds of additional locations.

The new stand, which was designed by Wilbur Crane, whose particular metier is portrait posters, is considered by Vitagraph one of the cleverest combinations ever attempted in lithography.

The portraits are real, not idealized. They are true to color, requiring a multi-printing.

While the poster is rare in color scheme, and offers opportunities for startling catch-lines, Vitagraph has kept the reading matter down to a minimum. There is the simple announcement that Albert E. Smith presents famous stars in Vitagraph features, and the names of the stars under their portraits, which are arranged from left to right in the following order: Harry T. Morey, Gladys Leslie, Earle Williams, Alice Joyce, Bessie Love and Corinne Griffith.

The portraits are separated by flaming torches which form a symmetrical and decorative frame, and each in its vivid color adding materially to the lighting of the faces.

The actual work of posting the stands has already begun, with Brooklyn, the home of Vitagraph's Eastern studio, the first city covered.

A "Better Times" Campaign

Robertson-Cole's Picture Adopted as Slogan; Merchants Aid Exploitation

One of the most extensive exploitation campaigns arranged on any Robertson-Cole feature has been mapped out for "Better Times," Brentwood's successor to "The Turn in the Road," which will be distributed by Exhibitors' Mutual.

Every Exhibitors' Mutual Branch Manager throughout the country, has inaugurated his campaign on "Better Times." They are finding merchants and business men of all descriptions eager to cooperate with them in driving home the slogan "Better Times." They have arranged with confectioners in every territory to introduce a "Better Times" line of candy and "Better Times" sodas and sundaes.

The Convention Hall in St. Louis, where hundreds of the foremost exhibitors of the United States gathered for their annual meeting last week, was plastered with placards bearing no other wording than "Better Times." The title holds forth so much in promise that there are any number of appropriate schemes which Exhibitors' Mutual are urging.

R. S. Ballyntine, managing director of the Muse theatre, Omaha, who recently booked the Robertson-Cole attraction on screening, urges exhibitors to conduct a "Better Times" week. He has found the merchants of Omaha ready to join him in a big advertising campaign before and during the run of the picture simply on the strength of the fact that the times require an optimistic viewpoint from everybody.

Sessue Hayakawa, who is appearing in Robertson-Cole features, has left the world behind him, temporarily, and with his wife, embarked on a vacation outing.

"Smiling" Bill Parsons, Goldwyn star, is off for a vacation upon completing the comedy he is at present working on.

Blackton's Company Is Back from Mountains

J. STUART BLACKTON and his cast and staff returned to New York last week after a ten day sojourn in the Cumberland Mountain region where exteriors for "Moonshine and Shadow," his newest production, were filmed. This feature which will be the first release of his new organization, The J. Stuart Blackton Feature Pictures, Inc., is now being completed for Fall release under distribution plans to be announced later.

On location with the producer were Jack Martin and his studio staff who preceded the company and superintended the erection in the mountains of a typical Cumberland region cabin which was used for both interiors and exteriors; Stanley Olmsted, scenario writer who collaborated with Commodore Blackton on both the story and the scenario of "Moonshine and Shadow," and Sylvia Breamer, Margaret Barry, Robert Milasch, Slim Rube, Jay Strong, and J. Stuart Blackton Jr.

Rumored Death of Martin Johnson Denied

Denial was made at the Robertson-Cole offices to a report which went the rounds the past week to the effect that Martin Johnson had been slain in the South Seas. The statement, in part, follows:

"Undoubtedly from time to time some energetic persons will start such unfounded reports. There is nothing to this rumor, nor is there likely to be anything to similar reports. The only authentic information about the Johnsons will come from this office, and only the most reliable facts will be issued by us regarding the Johnsons' adventure. If any untoward happening befalls the Johnsons we will announce it immediately upon receipt of information.

No Serials for Year

Through a typographical error in last week's issue of *Motion Picture News*, it was stated that Pearl White, in signing with Fox Film Corporation, would not make serials until six months from now. Pathe announces this week that in consideration of Miss White's release from her Pathe contract, the star will not make any serials for one year following the termination of her contract.

Fairbanks, Marjorie Daw and Director Joe Henaberry appear pleased at progress made on their United Artists productions

Bert Lytell Preparing for "Lombardi" Role

Bert Lytell, having completed "Easy to Make Money," his last Metro program picture, and having fished at Catalina Island to his heart's content by way of a vacation, is prepared to start work on "Lombardi, Ltd.," a screen version of Frederic and Fanny Hatton's Broadway comedy success.

"Lombardi, Ltd.," to be made by Screen Classics and distributed by Metro Pictures Corporation under its new policy of "fewer and better" pictures, is to bring Bert Lytell into the important field of special productions. This will mean that more distinguished casts and a greater lavishment of production accessories are to be employed as settings for the player's talents.

The cast which is to surround Lytell in this production is being selected with care by Maxwell Karger, director general of all Screen Classics pictures. Its personnel will be announced as soon as it is completed.

Stage "Brute Breaker" Near Mt. Shasta

"The Brute Breaker," the six-reel drama by Johnston McCulley, recently purchased by Universal, is being staged in the shadow of California's famous Mt. Shasta by Lynn Reynolds directing a carefully selected cast of filmland's notables.

Reynolds took his company to Siskiyou County on the Oregon border line last week for the exteriors of the production.

Frank Mayo and Kathryn Adams, who played leading roles in "The Little Brother of the Rich," which Reynolds recently completed at Universal City, are featured players in "The Brute Breaker."

The story deals with the French-Canadian logging camps, and how the young man who inherits the property visits each one and rids it of bullies who are making life miserable for their fellow-workers.

Buy Renting Rights to Illustrate Slides

The Boston Motion Picture Supply Company of Boston, Mass., has secured the exclusive renting rights on the New Idea Illustrated Song Slides produced by the Standard Slide Corporation in New York. They will be the exclusive distributors of this Song Slide Service in the New England states. A complete line of New Idea Illustrated Song Slides is to be carried in stock and regular weekly service will be supplied to motion picture theatres.

Bebe Daniels Under the Direction of DeMille

Bebe Daniels, ingenue and comedienne, is the latest addition to the galaxy of talented actresses now under the direction of Cecil B. DeMille at the Famous Players-Lasky studio. Upon the expiration of her present contract, which still has a few weeks to run, Miss Daniels will appear in the next DeMille picture, adapted from Sir J. M. Barrie's play, "The Admirable Crichton."

The scene on the left shows a group of Metro players in "The Man Who Stayed at Home," while the one on the right shows a tense moment in the same feature

Marjorie Daw Joins Neilan

Former Feminine Lead of Fairbanks Is to Have Big Opportunities and to Star

MARJORIE DAW, who has been leading lady for Douglas Fairbanks for the past two years has been signed by Marshall Neilan to appear in the productions to be made by him for the First National Exhibitors' Circuit. Miss Daw first attracted attention in the productions of Cecil De Mille and following this played a leading part in several Mary Pickford pictures. She was then selected to play opposite Fairbanks.

It was during this engagement she rose almost to the heights of stardom playing in "Mr. Fix-It," "He Comes Up Smiling" "The Knickerbocker Buckaroo" and in fact in practically every Fairbanks picture produced during the two years just ended. Miss Daw's Fairbanks' contract expires at the conclusion of her present picture with the athletic star. She will after a short rest start immediately with Marshall Neilan. Her first part under her new contract will afford her perhaps the biggest opportunities of her career. It will be the leading role in Mr. Neilan's first independent production "The Eternal Three." It is expected that following this picture Miss Daw will be launched as a star.

Owing to her long connection with the Fairbanks organization much surprise has been indicated because of this latest move on the part of Miss Daw. Regarding this she said "I don't believe I will ever enjoy another engagement as I did that with the Fairbanks company, but of course, I am not in the moving pictures solely for enjoyment. I believe Mr. Neilan to be absolutely the best director for anyone who is ambitious to advance to that point where they may be designated as a star. I have read the first story to be produced and the part assigned to me is one worthy of an actress of far more experience than I have had. Yet I firmly believe, under Mr. Neilan's direction I can do it justice."

Film Short Subjects Intact

Nat Spitzer of Bulls-Eye Declares He Has Method to Preserve All Humor Bits

AGAIN anticipating the ever-forward trend in motion picture production, which is especially true in the field of humor films, Nat H. Spitzer, studio manager of the West Coast studios of the Bulls-Eye Film Company announces a newly-conceived method of filming short, humorous stories without losing a particle of the valuable texture in the author's original version. This will be made possible, declares Spitzer, by screening, in subtitle form, the full text of the manuscript, inserting the characters by appropriate timing, and, by skillful adjustment and cutting, the action to the printed tale. Naturally, the narratives will be short, with an abundance of situations heretofore only sketchily developed, including the "spoken lines," portrayed to the utmost possibilities.

"One of the many stumbling blocks that impede the production of genuine masterpiece films are the producers themselves, who have been an interesting story, well written. Thus far the film industry has been placing the cart before the horse," accuses Spitzer. "The public wants an interesting story well written. Thus far the film industry has a valuable adjunct to the American educational system and the Bulls-Eye Film Company intends that the public shall not suffer through the lack of ingenuity on the part of the producer. Of course, there must be plenty of action or there would be no moving pictures; but under the new plan of our company the patrons of our exhibitors will get the tersely-told story in printed form and also the action incidental thereto."

Promotion in United

J. A. Berst, of United Picture Theatres, announces the appointment of C. C. Johnson as business manager of the corporation with headquarters in New York. Mr. Johnson has heretofore been manager of the New York branch of United.

"The Volcano" Claimed to Be Sterling Feature

An American drama of the moment by the foremost American dramatist and for every red-blooded American extant, "The Volcano" Augustus Thomas' new Four Star production, starring Leah Baird and directed by George Irving, according to Hodkinson officials, promises to create a sensation among American audiences scarcely less thrilling than when the nation rocked under bomb explosions by internal foes, with whom "The Volcano" deals. The new W. W. Hodkinson release is claimed to contain every element of popular appeal. Its human touches, stirring suspense and smashing climaxes are said to be the peak achievements of a master writer in describing conditions as they are in America.

Faralla Comptroller of Realart Pictures

Effective July 1st Dario L. Faralla became comptroller of Realart Pictures Corporation. Mr. Faralla is a young man who has made his mark in accounting work.

He went with Pathe seven years ago as traveling auditor for two years after which he was placed in charge of the Auditing Department of the Unity Sales Corporation. Mr. Faralla then became associated with L. J. Selznick Enterprises as auditor. When Select took over the Selznick Enterprises Mr. Faralla was made deputy comptroller and later became comptroller of Selznick Pictures.

Dario L. Faralla, comptroller of Realart Pictures Corporation

Whom the drastic Critics of the Metropolitan Press and Magazine declare has created a new Art with his sensational production, "Broken Blossoms"—the first $3.00 picture

Professional Section

ERL SCHENCK has finished his latest part, which was that of leading man for Marion Davies in the International Film Corporation production "April Folly."

Elsie Ferguson maintains in "My Two Years in the Movies" which appears in the July "Vanity Fair" that she is quite unlike all the other motion picture stars in at least one respect. She says that as a child it was never her ambition to be a movie actress, and that she had no dreams of film stardom long before the movies were even invented. In fact, she didn't consider them seriously until two years ago.

Mrs. De Wolfe Hopper will be seen in the Famous Players forthcoming production of "Sadie Love." John Stuart Robertson is directing the picture at the Famous Players Studio in Fort Lee.

Charles Miller will have an enviable post at the Jess Willard fight in Toledo, for he and his camera man are leaving to-day to be present at the big event, and to record every little movement of the world's champion prize fighters on thousands of feet of motion picture film. When Mr. Miller returns, he will start work at once on the picture in which Stuart Holmes and Ellen Cassidy are to be featured.

Ivan Abramson is about to begin work on a Graphic Film production, the cast of which will include Gail Kane, Edmund Breese, Jackie Saunders, Jerry Austin and Hugh Thompson. The working title of the picture is "Someone Must Pay."

Marguerite Courtot will co-star with David Powell in the forthcoming Famous Players production instead of Anna Lehr, as it first announced. Chet Whitney will direct the picture.

Marion Davies is one of the most elusive people we know. We've tried to catch up with her for the last six weeks, and she's always either finishing a picture or starting one or in the midst of one, and any one of those predicaments seems a sufficient pretext for her invisibility. Never mind, we'll get her yet.

Mary Miles Minter is star in "Yvonne from Paris," an American film

Gleaned in Eastern Studios

McGowan signs new contract with Universal. Left to right: D. B. Ledermann, assistant to president; John P. McGowan, director, and L. Friedberger of Universal

E. K. Lincoln is still up in the Berkshires, enjoying himself. We'll bet he finds it somewhat chilly on such days as Sunday.

Alice Brady had a $14.00 suit sent home the other day because it was just what she needed for her new picture "Sinners" which she has just begun. Her very fastidious French maid opened the box and at once reported to the cook that she was sure Miss Brady had bought her a present—a new suit. But when Miss Brady came home she immediately dispelled all such hopes, affirming that the suit was a new one intended for herself, and she enjoyed her maid's distress concerning her mistress' appearance for some time before she set her mind at rest by explaining the situation.

Montagu Love is back at work at the World Studio on his forthcoming production "A Broadway Saint," following a week's illness. He expects to finish the picture within the next few days.

Kenneth Webb, directing Alice Brady in "Sinners," a picturization of the stage play of that name by Owen Davis, has decided that Nantucket is just the place to furnish the proper exteriors for the story. So the company will spend a good part of July away from the dust and heat. We think Mr. Webb has very good judgment.

Dorothy Green is planning to drive her own motor to Asbury Park for the fourth of July week end, and she is looking forward to golfing and dancing and swimming and all sorts of pleasant things. She is just completing a picture for World with Arthur Ashley, in which, contrary to all her past experience, she plays a sweet little ingenue.

Betty Blythe, who recently completed her contract with Vitagraph, has not been permitted a vacation from the screen. She appears in principal parts of three July releases: Vitagraph's, "The Man Who Won"; World's, "Dust of Desire," and the Select picture, "The Undercurrent" with Guy Empey. She is said to have several contracts under consideration for her services in the future.

Director Charles Brabin has enlisted the services of the Irish leader, Eamonn de Valera, for making up some of the scenes for Theda Bara's present production, "Kathleen Mavourneen." Mr. Brabin thought there could be no one in New York better qualified to give accurate advice pertaining to Irish atmosphere, and was greatly pleased when Mr. de Valera consented to visit the studio and superintend the construction of a number of the sets.

Norma Talmadge recently received a postcard from Robert G. Adams, a private in the A. E. F., which she expects to cherish all the rest of her life. Not that Norma is so keen about postcards, but this one shows a photograph of an Amiens theatre, playing Panthea, which was charred and wrecked, the town having been shelled by an air raid. Norma declares that being under fire was the least exciting experience she has ever known, but Mr. Adams writes that he saw the poster himself, "so it's no phoney."

Richard Barthelmess says that his ambition first, last and all the time, is to be—an actor, and although his memorable character creation of Cheng Huan in "Broken Blossoms" was a complete surprise to those who have seen him lately in straight roles expressing his own personality, the part was a fascinating one to him. It wasn't his first experience of the kind, though, for when he was sixteen he played "the oldest man in town" in "The Fortune Hunter."

Corinne Griffith had her first air ride a few days ago, and she casually declares there was nothing to it at all. The machine was a hydroplane, of the type known as a limousine of the air, the passengers' compartment being entirely enclosed, and Miss Griffith powdered her nose while speeding high over the Hudson river at many miles an hour. She says she enjoyed the trip immensely but that it didn't seem in the least unusual.

J. Stuart Blackton has engaged Fanny Rice for his production of "Moonshine and Shadows" and also for the following one which will be a picturization of Eleanor Porter's novel "Dawn." Miss Rice, having been in vaudeville, musical comedy and legitimate productions for twenty-five years, decided five years ago, to retire definitely from the stage. She was in Australia when the war broke out, her contracts were cancelled, and she returned to America, expecting to lead a quiet, uneventful life. Mr. Blackton changed her mind, however.

Tom Mills is directing Gladys Leslie in a melodramatic production, the working title of which is "Belinda Puts Her Hair Up," for Vitagraph. He is interspersing melodrama with comedy drama just to show the versatility of his star.

Robert Gordon, who played with Sylvia Breamer in J. Stuart Blackton's production "Missing," will again be seen with her in the forthcoming pictures: "Moonshine and Shadows" and "Dawn." Mr. Gordon has been in the service, and has been called, with Miss Breamer, and the "Missing" team is found again, and is being co-starred.

William Fox presents Peggy Hyland in "Cheating Herself"

Vitagraph's "Star" 24-sheet which is attracting attention of exhibitors and public, inasmuch as it is said to be a sterling example of artistic endeavor in its line

Gleaned in Western Studios

"How do you do it?" asked Thomas H. Ince the other day of Walter Edwards, now directing Marguerite Clark at the Morosco studio, when the latter remarked that ten to twelve days was generally his limit for filming his present type of story. Edwards went on to say that the cast of his present picture, "In Pawn," on account of the hot weather, felt that they were getting off very easy by being allowed sixteen days to do it.

"It is just a little system I worked out for myself—which I use in all my other activities as well as in directing photoplays." Mr. Edwards is one of the substantial citizens of Culver City, where he is a member of the Chamber of Commerce, and also a director for the Pacific Building & Loan Association. In fact his hobby outside of professional interests is looking for broken-down landmarks and converting them in a twinkling into modern bungalows. This is only another manifestation of his directorial talent.

Hal Young, who came from New York to photograph pictures of Marguerite Clark, has been selected assistant cameraman to Hugh Ford and will leave with him on the 22d of this month to sail for England, where "The Sorrows of Satan," from Marie Corelli, will be made for the Famous Players-Lasky Corporation. The cast and other details will be announced later. The star has not been decided on.

Park Frame, who has just finished directing "The Lure of the Poppy" for H. B. Warner, at the Jesse D. Hampton Studio, is spending his time between pictures in San Francisco.

H. B. Warner has joined the ever swelling crowd of anglers at Catalina, where the clear waters are being disturbed for the "big game" fish, tuna. Mr. Warner finds fishing his best restcure, so will remain on the island while casting is going on for his next picture, "The Prince and Betty," from the magazine story by T. G. Woodhouse. The principal scenes will represent the Mediterranean Sea.

D. W. Griffith has been selected as one of the three judges named by the *Illustrated Daily News* and Chicago *Tribune* to decide on the winners in the latest beauty contest inaugurated by the above publications for young women who do not make a profession of their good looks. The other two judges are Harrison Fisher and George M. Cohan. The contest will run three months.

Bessie Barriscale joined the vacation party at Santa Catalina Island last week to rest up from her last picture, "The Woman Michael Married." She will start her next one about the 24th of June. It is an original story by Wm. B. Havey.

Kathleen Williams has been engaged to take part in Bessie Barriscale's next production at the Brunton Studios.

Listen, nobody will believe it; but you ought to know that Ernest C. Warde took a whole day's vacation after the last picture he finished directing for J. Warren Kerrigan. Of the two things he is famous for, one is not resting—"loafing" he calls it. This memorable day was spent at Catalina, where he competed for membership in the Tuna Club—entrance requirement being a hundred pound fish to your credit. It hasn't been made public how many he caught.

Director Lloyd Ingraham, lately of the American Company at Santa Barbara, is scheduled to start a picture for the Haworth people the last of the month.

Sessue Hayakawa begins work about the 15th of July on a story written by Mary Fenolossa, entitled "The Dragon Painter," in which he will be assisted by his wife, Tsura Aoki, and supported by an all Japanese cast. This petite actress has been his leading woman in nearly every other one of his late successes.

Director Ernest C. Warde is busy on his next picture for Kerrigan, "The Denver Sprig," written by Jack Cunningham.

Everybody wanted to go along the day the Fred Stone company was rounded up at the Brunton Studios the middle of June and dispatched bag and baggage by Manager Andrew Callaghan for Lake Louise, at Banf, Canada, which is the location for the new picture called "Billy Jim"—taken from Jackson Gregory's magazine story. This is the first time these scenes have appeared in films.

Did you know that William Worthington, besides being one of the most finished directors, is also a singer of some importance? Perhaps you have heard before this that he was on the light opera stage, for which career he was prepared by several years' study in Vienna. So you can imagine how much he is in demand when he has the time to spare between pictures to social activities. His accomplishments also include the ability to accompany himself on the piano. This talent not only affords him a means of rest from his strenuous duties, but is an enjoyable source of entertainment for his many friends.

O'Brien on Second Subject for Selznick

Eugene O'Brien's first production for Selznick Pictures, "The Perfect Lover," has been completed, and work will begin very shortly upon his second one, "The Sealed Heart." It also will be a Ralph Ince production.

Mr. Ince is still busy in putting the finishing touches upon "The Perfect Lover," concerning which all members of the producing staff are highly enthusiastic. Meanwhile, Edmund Goulding, of the scenario department, has conceived a unique plot which has been accepted for the next production.

"The Sealed Heart" scenario will be supplied from Mr. Goulding's theme by Eugene Walter, the noted dramatist. Mr. Walter has enjoyed tremendous success with his stage productions beginning with "Paid in Full" and covering a number of years.

Release "Nugget Nell"

"Nugget Nell" is the title of the next Paramount picture in which Dorothy Gish is presented by the New Art Film Company and which is scheduled for release July 13. The production was directed by Elmer Clifton and is from an original story by John E. Cornish, being described as "a burlesque travesty on the wild and movie West."

Arthur Leslie, Pioneer in Publicity

This introduces Arthur Leslie, author of "1,001 Film Folks I Know Personally" and "Who's Who On the Screen." Leslie was the first motion picture publicity man to start a newspaper syndicate and run a photoplay page in fifty newspapers every week for several years. Among his best remembered stunts are sending out loaves of bread in which were baked tubes containing advertisements, also inclosing new dollar bills as attention getters in letters to film magnates. His one recreation is heavy weight hitting. His biceps are sixteen inches, and he is said to be the strongest man physically among the writing men of the industry. He lives at the Elmwood Hotel, East Orange, N. J. During his seven years in the industry he has only held two positions. He is now on vacation and upon his return will do special publicity work.

ARTHUR LESLIE

HERBERT E. HANCOCK
Now Directing VIOLET MERSEREAU in "LOVE WINS"
H. & H. PRODUCTIONS, Inc. 516 Fifth Avenue, New York City

Interviewing the Real Theda Bara

DID you know that Theda Bara has been having articles published in the *Forum,* that she is writing other things anonymously that we aren't at liberty to tell you about, that her favorite reading matter includes Sarah Bernhardt's Memoirs in the original, and such delightful, but not generally known, bits as "Sarah Barnum"? Can you imagine her enjoying such adventures as milking cows and running wild in a short skirt and bare feet, with flying hair, in the woods of Ithaca?

We didn't, and we confess that all the stories we have ever read about the original vamp had given us an impression entirely different from the one we received yesterday, when we talked with her about the $125,000 production she is just finishing under Charles Brabin's direction. The picture is an absolute departure for her from the sort of thing she has been doing, and her enthusiasm about it, as far as her own preference is concerned, is unlimited. She is doubtful of her public's verdict, however, because, when a star is once established as a certain type, she says, the fans are usually disconcerted by a change.

Our own opinion, judging from some of the sets and a few stills, is that the production will form a new clientele, whose appreciation of Miss Bara's work in this picture will be more worth while than any she has yet received. Several new devices have been used, such as "shooting" through very fine silk gauze, which gives the pictures thus taken a soft, shadowy effect that is really exquisite. A ballroom scene left us speechless with admiration. The walls were made entirely of mirrors, separated only by marble columns and lighted by thousands of candles in four gigantic candelabra, that reached to the ceiling, the bases being also of marble. The mirrors reflected the beautifully costumed couples dancing the minuet, so that the effect was that of a room extending on into space indefinitely.

We were intent on the scene when Miss Bara came forward to meet us, gracious and smiling, with none of the black make-up under her eyes that she usually wears, and in three seconds we found more to talk with her about than we could possibly finish discussing in three days. She has the knack of bringing up intensely interesting subjects in just a few words and making you feel that she has volumes of unexpressed opinions inside her curly head—yes, her hair is curly in "Kathleen Mavourneen"—and that you would would like her to go on talking for weeks. Then, while your interest is at the highest pitch, a phrase used as an illustration of some point will make you instantly want to ask her a thousand questions along that line.

Apropos of an assertion that women often make better publicity representatives than men, Miss Bara declared that she thought it was because women knew what would appeal most strongly to other women, and all pictures should be made with the appeal to the feminine part of the audience uppermost in the producer's mind. We gasped.

"When all your parts have been vamps, positively guaranteed to captivate the hearts of all the gentlemen present? And you make such a statement as that!"

Miss Bara nodded and her eyes twinkled. "But you see I believe that at bottom women like the vamps quite as well as the men do."

Being unable to prove anything to the contrary, we let it go at that, and told Miss Bara what a surprise she was to us.

"Well," she laughed, "I shan't ever deny *all* that the publicity men have printed about me, because I agree with George Meredith that it's useless to try to write about women who have never had any adventures, for the obvious reason that there's nothing to say. But there's been a great deal said that isn't so, and absolutely nothing that is. That happens invariably, doesn't it? We're often blamed, occasionally praised, for things we haven't done, while the things we do do slip by unnoticed."

"Oh, but we had a good time in Ithaca," she went on, "and will you believe that I milked a cow? Yes, I did, really, but I was the most surprised person around. And I adored running about in a short, full skirt. Aren't women idiots to try to walk all day in skirts they can barely move in, so that by the end of the day they're nearly exhausted? Up there in that beautiful country, dressed like a mountain girl, I never was tired. I've enjoyed making this picture almost more than any I've ever made, and we haven't resorted to twelve white peacocks to give it distinction, either."

Just here Mr. Brabin shouted down from the roof, or somewhere near it, that we surely must have Miss Bara's life history by this time, which showed how little *he* knew, for we defy *anybody* to get Miss Bara's life history, true life history, at all. But we had to let her go to work. *Marguerite Jones.*

Talking Clothes With Betty Blythe

"YOU see my designer is taking *all* my time," Betty Blythe explained. "I expect to leave for the coast in about a week to play a wonderful part in Rex Beach's picture, 'The Silver Horn,' for Goldwyn, and as usual I'm supposed to be a millionaire's daughter with a passion for clothes."

So there was nothing for it but for us to pursue our subject right into the mysterious regions from which proceed those marvelous creations that cause such murmurs of admiration when they appear on the screen. We were decidedly nothing loath, because colors and fabrics and lines are perfectly fascinating to our unitiated selves.

"Oh, no, that will never do!" Miss Blythe was saying when we first caught sight of her surveying a reflection in heavy white satin, draped in indescribable folds of deep orange chiffon and finished here and there with gorgeous Persian beaded tassels, "I can walk half way across the room with almost no trouble at all. It will have to be *ever* so much tighter than that."

We thought silently that Miss Blythe would certainly have to hop along like people in obstacle races with both feet tied together, if the circumference of that hem lost another inch, but not at all—the modiste proceeded to pin in and pin in, and the wearer seemed still to move around with perfect ease. We marveled. How *do* motion picture actresses do it?

"And what *is* going to hold these shoulder pieces up?" we inquired, in our ignorance.

"Oh, heaven is always with me," Miss Blythe answered with complete assurance. "I've been doing for years and nothing distressing has ever happened yet."

"Miss Blythe is the most delightful patroness," the modiste exclaimed; "she not only wears her clothes so well, but she has such original ideas, and designs most of her gowns herself. All we have to do is carry out her suggestions. And the most charming part of all is that she always knows what she wants. You can't imagine how satisfactory that is to us. The minute she tries on a partly finished gown, she knows instantly whether she likes it or not, and if there are any bad lines she detects them at once. When she makes a selection she doesn't go back on it, and wish the next day that she had chosen something else. But then she always chooses wisely, and there's no reason why she *should* change her mind," and she glanced approvingly at Miss Blythe's tall figure, in gray satin and fringe and chiffon, with a large cerise hat.

We watched in admiration while she slipped on one stunning effect after another, each apparently suiting her better than the last, and when she finally donned her street clothes to keep a luncheon engagement—a black, heavily beaded suit much more voguish than anything in vogue, and a black hat at exactly the right angle, we simply couldn't have said what sort of costume she looked best in. There wasn't any best, we decided, they were all perfect. No wonder the producers won't let her play anything but dressed up parts!

As we left the designers, Miss Blythe suddenly flashed a question that always proves interesting, but that we seldom like to bring up ourselves—namely, what we thought of marriage. Upon being asked her own views on the subject, she said thoughtfully: "Girls can support themselves so awfully well nowadays, that there's really no need, you know. Truthfully, I should *love* to be married if I could ever find anybody who could come half way up to my ideals, but no one ever does; or perhaps I should say, that I'm always so fearfully busy that I never have time to find out whether anyone does or not."

"There's another sad fact about a professional life," she continuel, "and that is that you never, in your own estimation, could possibly reach the top. No matter how hard you work, there is always something more to learn, and no matter what success may come to you, you can always feel that there are infinitely greater heights to be reached yet. But I've wanted a professional life ever since I can remember. And I'm so glad I'm having it. I wouldn't give it up for anything in the world." —*Marguerite Jones.*

Efficiency Manager Is Named by Select

The creation of another executive position in Select Pictures Corporation was announced this week with the appointment of George M. Sharrard, for the past year a member of the Select sales department, to the office of efficiency manager. Mr. Sharrard's elevation to this important post is in line with the previously announced policy of President Lewis J. Selznick to fill prospective executive openings in the corporation with men who have already proved their value to Select Pictures.

Mr. Sharrard starts on his new duties immediately, having devoted the past few months to organizing the department and bringing it up to its present state of efficiency.

ERNEST C. WARDE

Director

J. WARREN KERRIGAN

FRANK GEREGHTY, Assistant

Robert Brunton Studios

Alaskan Picture Added to World's Program

World Pictures announces in August it will release on its program without extra cost to its franchise holders, "The Girl Alaska," which it secured from Mr. George Kleine. Mr. Kleine in his letter to the World, turning over this picture said:

"We commend this simple tale and adventure to our friends because it is actually and beyond dispute the first and only story of Alaska that was really made in Alaska. There have been several photoplays of the North which have endeavored to reproduce the wondrous beauties of this mysterious country with the aid of the builder and scene painter's art but have fallen far short of the mark."

By securing "The Girl Alaska" as a program picture, the World Corporation again brings assurance to the exhibitor that it will continue at all times its efforts to procure the very best material possible in its policy of furnishing the exhibitor with money-getting pictures.

"Sahara" Taken for All Mark-Strand Houses

So powerful did J. Parker Read, Jr.'s production starring Louise Glaum in "Sahara" prove at the New York Strand for its premiere metropolitan engagement that the Mark-Strand company has booked "Sahara" for first runs in their Buffalo Strand, their Syracuse Strand and in the four outlying or neighborhood houses in Buffalo. Contracts were signed for these cities during the past week by Moe Mark, president of the Strand organization and Walter Hays, treasurer with the W. W. Hodkinson Corporation.

Other big first run contracts signed during the week call for immediate playing dates at the Rialto Theatre, Tacoma, and first runs in Birmingham, Montgomery, Galveston, Indianapolis and a dozen other large cities.

Close Foreign Contract

The foreign department of Robertson-Cole has just concluded a contract with A. George Smith, General Manager of the International Variety and Theatrical Agency, Limited, acting as American agents for the African Films, Limited, for the exhibition of Robertson-Cole productions in Africa, South of the Equator.

One of the deep-dyed villains in the William Fox Sunshine Comedies

Mrs. Charles Chaplin and Louis B. Mayer looking over the contract which brings Mrs. Chaplin under Mayer's management

United Theatre Contest Ends

Second Contest for Offices Is Begun; Seattle Force Victors in First One

THE results of the $1,000 bonus competition promoted among its field forces and branch managers, and covering a contest of four weeks have now been announced by President J. A. Berst, of United Picture Theatres Inc. The Seattle office and district force, of which H. C. Arthur is the United Branch Manager, carries off premier honors in the premium contest and thus receives the first prize of $350. bonus. The six remaining prizes have been won by the Indianapolis, Atlanta, Cleveland, Kansas City, Denver and Dallas offices in the order given. The contesting branches numbered in all twenty-one.

Up to the final moment, so keenly contested was the event and so closely were the competitors running together, the result was long in doubt. So well satisfied is Mr. Berst with the outcome of this bonus competition among United representatives that the contest is being followed by a second, now in operation and which is to extend over a period of six weeks. The spirit of rivalry and progressive energy evidenced by the field forces has resulted, it is stated, in a large access of new membership to United's co-operative organization. For the last week of the competition alone sixty-two new members were listed and in addition there was a notable list of existing members who increased their franchise shares and thus secured the privilege of playing United attractions for additional days.

A special feature of the current competition is that half of the prizes now offered are to be devoted exclusively to exhibitors who are already members of United. The other half of the prizes will go, as before to the managerial and sales forces in the field.

Pictures with Indian Casts

Educational to Follow Two Recent Releases with a Single Reel Series

THE recent Educational releases, "The Eagle and the Fawn" and "The Passing of the Crow" will be followed shortly by other single-reel subjects with all-Indian players, according to an announcement by Vice President E. W. Hammons, of the Educational Films Corporation of America.

The technical crew and cameraman are on the job at Sheridan, Wyoming, and work on new productions is proceedingly rapidly under the direction of Dr. J. E. Maple, who produced the first two subjects. A labor-story has been built, to make it possible to develop negative and working positive prints on the ground, and the equipment is complete for the filming of the new subjects.

Many pictures have been made with whites in the role of Indians, but their acting is unreal and often discredits the picture. Dr. Maple has found some unusual talent among the Indian players, as, for instance, the leading characters in "The Eagle and the Fawn." The action and traits of the Indians are characteristic to themselves alone, and very seldom does a disguised actor make a presentable appearance.

For this season, some exceptionally good stories have been secured—the first occasion where well-known authors have suppplied the thread of story in single-reel subjects that are primarily scenic pictures. The first to be produced will be one by Caroline Lockhart, whose home was for many years at Cody, where she wrote stories of the Indians and the nearby country. With the subjects now planned, the company expects to be busy until snow flies.

Both "The Eagle and the Fawn" and "The Passing of the Crow," were short-subject novelties that have been exceptionally well received by the trade. "The Passing of the Crow" has not yet been released in New York, waiting for the arrangement of special music for the first-run showing at the Rialto theatre.

Madelaine Traverse in "Rose of the West"

"Rose of the West" is the most picturesque and gripping of all the pictures in which Madelaine Traverse has appeared, in the view of the Exhibitors Service Bureau of the Fox Film Corporation.

"There is a country-wide demand for the type of drama and of character in which Miss Traverse appears," says the Bureau, "'Gambling in Souls,' a drama of mother-love, 'The Love that Dares,' and 'When Fate Decides,' are all plays of deep and nature emotion, while 'Rose of the West' expresses the maternal instinct in the most appealing as well as most thrilling manner."

"Rose of the West" is a drama of the Canadian Northwest, and pictures the efforts of a devoted mother to save her beautiful daughter from the clutches of a man to whom a villainous father has agreed to sell in exchange for goldbearing land.

Exhibitors Anxious to Get "Desert Gold"

Along with the announcement from Benjamin B. Hampton at his Los Angeles studios that Zane Grey's "Desert Gold," produced by him in conjunction with Eltinge F. Warner, is completed and ready for shipment, comes the news to W. W Hodkinson Corporation that four of the most prominent first run exhibitors on the Coast have visited the studio the past week for an "early bird catches the worm" view of the powerful Zane Grey feature.

A master print and the negative of "Desert Gold" have been shipped East to Charles A. Weeks, Treasurer and General Manager of Zane Grey's Pictures, Inc., and the Hodkinson organization, distributor of "Desert Gold," announces trade showings will shortly be held in all thirty exchange cities.

More Broadway Lights

Universal's home office at 1600 Broadway announces the erection of one of the largest signs in the city of New York and which will be placed on the Broadway side of the Mecca Building. Just what the wording of the sign will be or what figures are to be used is not known at the present time. The new sign will be a sizable gift to the idea recently spread broadcast "Give a thought to Broadway." The cost of the sign acording to a Universal official will be approximately $25,000.

Select Well Represented at Convention

Scores of the prominent exhibitors who attended the recent St. Louis convention were so pleased at the reception they received at the hands of General Manager Morris and Director of Sales Rogers, of the Select forces, that many of them were heard to exclaim that it looked like a Select convention. In addition to Messrs. Morris and Rogers, there were present at St. Louis eight other representatives of the Select organization, and all of them joined to show exhibitors a royal time.

Dorothy Dalton, now appearing in the Thomas H. Ince production of "Other Men's Wives," a Paramount release

Laemmle Seeks Daring Cowboy Rider

The entire West is being searched in an endeavor to discover the world's most daring cowboy who can be made into a moving picture star for Western dramas. At this season all over the Pacific slope Wild West celebrations are being held with the cowboys from the surrounding country competing in broncho-busting, steer roping, and other events, for which rodeos and round-up festivities are famed.

To those fiestas Carl Laemmle, Universal's president, is sending R. E. Wells, as his personal representative, accompanied by a crew of cameramen to take screen tests of the cowboys who stage the more death-defying, breathtaking feats.

From the tests Mr. Laemmle will personally choose the new star.

It is Mr. Laemmle's plan to surround his new cowboy star with other daring riders who can deliver the last word in horsemanship. It is possible that several of the participants in the various rodeos will find themselves at Universal City featured in Western dramas in the next few months.

Fire Destroys Prints of "Virtuous Men"

The fire which gutted the Unexcelled Laboratories at Yonkers, New York, last week narrowly missed destroying the negative of "Virtuous Men," a state right feature owned by Arthur H. Sawyer and Herbert Lubin, S-L Pictures. This negative, which entailed a cost of $100,000, was heavily insured. However, owing to the number of standing orders for prints from various state right buyers, its destruction would have proven a serious blow to the S-L Organization and the various territorial distributors of the picture.

Several newly made prints of "Virtuous Men" were completely destroyed by the blaze at the Unexcelled Laboratory, all of which were about to be rushed to various parts of the country.

In Marion Davies' Cast

Prominent in the cast of Marion Davies' new starring vehicle, "April Folly," just completed at the Biograph Studio, are the two daughters of Edwin S. Bettelheim, editor of the *Dramatic News*. Director Robert Z. Leonard pays high tribute to the talent and beauty of the Misses Bettelheim, who are said to be striking figures in the elaborate costume ball scenes that are a feature of the new production.

"Westerners" Coast Success

Two First Runs in Los Angeles Given Hodkinson Release on White's Story

COMPLETING its successful engagement at the Kinema theatre, Los Angeles, where it had its American premiere, Benjamin B. Hampton's first Great Authors production, Stewart Edward White's "The Westerners," at once moved into Quinn's Rialto for a continuous first run, thereby attaining a record held by few others in pictures in Los Angeles in the past two years.

The period of time allotted for the Kinema pre-release did not afford the opportunity for "The Westeners" to be seen by the Los Angeles public that sought to get into the theatre and owing to previous bookings the run of the production could not be continued at the Kinema. Immediately the Rialto obtained a booking for a continuous run and "The Westeners" that closed at 11 o'clock Saturday night in the one theatre opened again at 1 o'clock Sunday in another theatre four blocks distant from the scene of its first success.

Again during its Rialto engagement the presentation of Mr. Hampton's first big picture, which is being distributed by the W. W. Hodkinson Corporation, was marked by a highly interesting and successful advertising campaign under the direction of George Hough Perry and Bob Blair, manager of the Rialto, being responsible for a recent five weeks' run of the picture that preceded "The Westerners" in the Rialto, as well as a nine weeks' run of the fine little picture, "The Turn in the Road."

Prints of "The Westeners" have now been shipped to all Hodkinson managers and are available for special release engagements only.

Completing Fairbanks Film

New Subject for Release in September Almost Ready; Strong Cast Named

DOUGLAS FAIRBANKS' first release through United Artists Corporation is rapidly rounding out and the atmosphere at the Hollywood Studios where the production is being made, indicates extreme optimism on the part of the star and his associates over the success of his first independent release.

Marjory Daw is playing the leading female role. This is the sixth picture in which Miss Daw has played opposite Fairbanks. Miss Daw is an ideal type for the young American girl and when it is remembered that Doug uses rather extreme and heroic methods in rescuing damsels from predicaments, it stands to reason that it requires some experience to play heroine to his hero.

Frank Campeau, who has been associated with Fairbanks for over a year, plays the heavy role. His good work in many of the recent Fairbanks productions, particularly in "The Knickerbocker Buckaroo," has gained for him as much popularity on the screen as he enjoyed on the stage, when he created the role of "Trampus" in "The Virginian" and when he played "Joe Garson" in "Within the Law."

Sam Sothern, a London and New York actor, and brother of E. H. Sothern, makes his first screen appearance in the new production.

Albert McQuarrie will also be one of the main supports in the new production. Mr. McQuarrie had a good part in "The Knickerbocker Buckaroo" and in addition to his work in the picture, he is serving as an assistant to Director Joe Henaberry.

The camera work of the new production will be under the supervision of First Lieut. Victor Fleming.

Initial Screen Letter Box

July 15 Set as Date of Presentation of Novelty Conceived by M. A. Kashin

THE first Screen Letter Box feature conceived by Morris A. Kashin, produced by Jack Cohn and distributed by Frank G. Hall, president of the Independent Sales Corporation, will be released to the public July 15.

It is the opinion of Mr. Kashin, himself an exhibitor, that no picture house in the country, whether large or small, can afford to keep the "Letter Box" from its screen. The intelligence and natural curiosity of motion picture patrons from California to New York has been clamoring for years to get an insight into the "mysterious" and complex workings of the camera, the movies and the screen.

Playhouse managers are the logical source of this information. The artists working before the camera cannot meet the "fans" and tell them how it's done. The silent drama must be the medium through which millions of doubters can be made to see the light.

Mr. Kashin tells how it is to be done:

"One million self-sealing letter heads will be distributed to one million picture "Fans" who will ask one million questions of the one million picture houses from the Atlantic to the Pacific. These questions will concern themselves with the inside workings of the movies. It is up to the motion picture houses to answer them. They can do it by first throwing on their screen the questions followed by the answers."

Mr. Kashin believes that his conception will not only be a pleasing and entertaining feature of every motion picture bill but it also will be of incalculable educational value.

Edith Johnson, playing in William Duncan serials for Vitagraph

Mary Miles Minter to Have Girlhood Story

A vehicle has finally been secured to introduce Mary Miles Minter as a Realart star. After searching high and low for a subject and a title measuring up to the importance of her first appearance in Realart pictures, the hunt narrowed down to four novels, the screen rights to which a half dozen firms were seeking. These were the "Anne" books of American girlhood by L. M. Montgomery and the new picture firm carried off the prize. "Anne of Green Gables" from the title of one of the four is the name which will be used and it will cover in one picture the events detailed in all of this fiction series.

Immediately following the completion of "Anne of Green Gables," work will be commenced on the second of the six yearly features in which Mary Miles Minter is to be shown as a Realart star.

Virginia Pearson Shows Her Versatility

In her forthcoming production, "Impossible Catherine," Virginia Pearson is said to prove the versatility of the true actress in her delineation of the role of the heroine, so different to those she usually portrays. Especially noticeable is the contrast between this role and that of Lady Hester in "The Bishop's Emeralds," for in this Miss Pearson was the stately dignified lady of high degree she usually introduces to the silver sheet.

But as "Impossible Catherine" she wanders far from the beaten track her friends have been led to expect from her. She pouts and flies into tantrums upon the slightest provocation, and plays better than any of the men constituting the rival teams in the polo game.

Newcomer in Industry Auditor for Select

Last week saw the appointment of M. C. Howard to the position of auditor for Select Pictures Corporation, of which Lewis J. Selznick is president. Although this is Mr. Howard's first affiliation in the motion picture industry, he brings with him not only the general auditing experience and technical equipment which so responsible a position calls for, but also a thorough appreciation of the systems necessary to co-ordinate the accounting departments of a home office and its branches.

Christie Has Burlesque on Amateur Plays

The fourth of the Christie Specials, titled "Shades of Shakespeare" has just been completed under the direction of Al E. Christe, for release in July. Alice Lake is featured in this Special, with a feature cast similar to those in the previous Christie two-reelers. With Miss Lake are Earle Rodney, the Christie juvenile who has appeared up to this time only in Christie one-reel comedies, Eddie Barry, Eugene Corey, Ward Calufield, Al Haynes and others. For the sake of the plot, a number of the Christie beauties were under the necessity of being un-beautiful in this production, since they appear at a disadvantage dressed as unfortunate refugees in a shattered Belgian homestead.

"Shades of Shakespeare" is just what the title might imply, the story of an amateur play, in which the hero and the villain and the stage hands and everybody else connected with the performance are so bad that the world's greatest playwright must have turned over once more in his grave.

"Shades of Shakespeare" is the first Christie picture in which Alice Lake stars.

Earle Williams Finishes New Production

"The Hornet's Nest," a typical Earle Williams feature, has just been completed by that star at Vitagraph's Hollywood sutdio where it has been accepted as one of his most finished efforts. The scenario was adapted from the book of the same name by Mrs. Wilson Woodrow and the picture directed by James Young.

It is a romance of today with hearts, high finance and crooks as the leading features. In the supporting cast are Brinsley Shaw, Vola Vale, Ogden Crane, Kathleen Kirkman and Edward McWade.

Making a Foreign Drive

The Foreign Department of the Fox Film Corporation is in the midst of a simultaneous sales drive in England, Australia and Brazil, the Exhibitors' Service Bureau announces. This drive, modeled on the same lines as those used in this country in several big selling efforts, is said to be meeting with marked success.

Big Drive on Fisher's Comics

"Mutt and Jeff" Cartoon to Be Pushed for Two Months; Prize to Exchangemen

A SALES drive with intent to bring a record number of bookings in a given time over any other subject of like nature, has been inaugurated on the Mutt and Jeff Animated Cartoons, by Winfield R. Sheehan, General Manager of the Fox Film Corporation. The drive commences June 29 and ends August 31.

Bud Fisher, creator of Mutt and Jeff, has offered a handsome silver loving cup as a prize to the salesman who secures in the period specified the largest number of contracts in proportion to his territory for the Mutt and Jeff Animated Cartoons and will personally present the winner with it after it has been suitably engraved.

As a result practically every member of the selling staffs of the different Fox exchanges is figuratively up on his toes to hang up a record for bookings on these popular laugh-makers and it is a foregone conclusion, that before the drive is over, the Mutt and Jeff Cartoons will be seen on the screen in almost every city, town and hamlet in the country.

Mutt and Jeff in animated form have been generally conceded to be by far the funniest cartoons on the screen and their vogue has been greater than any other weekly of similar character.

It is with the object of extending this vogue even more widely that the present drive was planned, and already General Manager Sheehan has received assurances from several exchanges that each of them hopes to capture the prize.

One feature of the contest has especially appealed to those salesmen who are working in territories less closely settled than some of the others and this is the fact that the final award will be based upon the amount of business produced, in proportion to each salesman's territory.

Talmadge Picture in Chicago

Windy City Critics Like Select Offering of "Happiness a la Mode"

CHICAGO motion picture writers are united in opinion that Constance Talmadge's latest Select picture, "Happiness a la Mode," in which she is presented by Lewis J. Selznick, is the best attraction this vivacious star has ever offered. "Happiness a la Mode" has just completed pre-release engagements of one week each at the Zigfeld theatre and Bijou Dream theatre in Chicago, and according to the newspaper critics the production went over like a breeze from the lake.

Virginia Dale, writing in the Chicago *Daily Journal,* says that it is probable that Miss Talmadge and her leading man, Harrison Ford, have brought more clean and clever five-reel comedies to the screen than any other two-film folk in the profession. "They are excellent foils for each other," Miss Dale says, "and in this production, like many others, they are as breezy and refreshing as a gust from the lake."

Mae Tinee, the well-known writer of the Chicago *Daily Tribune,* says that "Happiness a la Mode" is not so innocent as some of the Constance Talmadge-Harrison Ford productions, but exceedingly well done.

Rob Reel, of the Chicago *Evening American,* says that Norma's sister is no longer capricious, but capable. Mr. Reel enjoyed the screening very much, and seems to think that "Happiness a la Mode" will make very good entertainment.

In addition to the pre-releases at the Ziegfeld and Sig Faller's Bijou Dream, "Happiness a la Mode" has early play dates at many other Chicago theatres. According to the advance bookings which are reported by the various Select Exchanges, Miss Talmadge's latest attraction will prove more popular than any of the previous ones.

"The Oakdale Affair"

Oscar Apfel begins his third production under his contract with World Pictures using as his vehicle "The Oakdale Affair." Evelyn Greeley will be the star. It will be released during the month of August.

Hale Hamilton in Late Metro on July 14

Scheduled for release on July 14 Metro announces Hale Hamilton in the double role of star and author of a comedy-romance entitled "In His Brother's Place."

It is described as a typical Hale Hamilton story, beginning with the fact that he conceived and wrote the original story, which provides him with a dual role, the contrasting characters of which are adapted to his talents as a light comedian.

From Hamilton's original, the story was converted into scenario form by A. S. Le Vino of the Metro scenario department, and the production was directed by Harry L. Franklin, whose recent endeavors with the same star include such successful screen plays as "After His Own Heart" and "Full of Pep."

Variety of Topics in "U" Screen News

Advice to the lovelorn, how to make your way safely out of jail, how elephants are manicured, and the history of the "divorcitis" or. divorce-germ, are some of the subjects shown in the current edition of Universal's New Screen Magazine. It is the twentieth of the series.

Of historic interest, is the first scene shown. The frigate "Constitution" the famous ship in American history, nicknamed "Old Ironsides" is seen docked at the Boston Navy Yard. An intimate view of this veteran seahound that is one-hundred and twenty-two years old, and has survived three wars, follows. Blending the serious with the humorous in an ideal manner, the next scene shows the divorce-germ entering the heart and devouring the love-germ.

Emmy Wehlen and Hamilton Finish Subjects

In a neck and neck finish, Emmy Wehlen and Hale Hamilton this week completed their respective latest productions at the new Metro studios in Hollywood. Miss Wehlen's new vehicle is an original comedy from the pen of Luther A. Reed, entitled "A Favor to a Friend," while Hamilton rounded out his work before the camera in "In His Brother's Place," a comedy drama which the star wrote himself and in which he assumes a dual role.

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In and Out of West Coast Studios

By J. C. Jessen

Vitagraph News Bits

THE concluding chapters of "The Perils of Thunder Mountain," the Vitagraph serial starring Antonio Moreno and Carol Holloway, are being filmed. Mr. Moreno and Miss Holloway, with their company and director, have returned to Truckee, Cal., where the last scenes in the serial are to be made. As soon as the picture is completed Mr. Moreno will go east for a two weeks' vacation. Miss Holloway plans to remain in the mountains with her mother until the Vitagraph calls her for another chapter production.

William Duncan, Vitagraph star, stopped production this week long enough to go to San Francisco to put on a vaudeville show for the entertainment of the Ad Men's Club of that city. His company is working at Lake Huntington.

Larry Semon has finished his picturized burlesque of itinerant stage life. The comedy is the most ambitious effort thus far attempted by Mr. Semon, it is said. It will introduce 250 players on the screen. The subject will be titled immediately.

Earle Williams has returned from location at Lake Tahoe, where he completed his newest screen vehicle, "The Wolf." The production to follow "The Wolf" has not as yet been decided upon. Several stage plays and original stories are ready for Mr. Williams' use, it is said, but a decision has not been reached as to what shall constitute his next vehicle.

At the Ince Plant

THOMAS H. INCE is developing a distinctive school in screen writing, and to this end has perfected one of the largest scenario departments in the motion picture industry. C. Gardner Sullivan is at the head of the department, and on the staff with him are John Lynch, R. Cecil Smith, Julien Josephson, Agnes Johnston, Eugene B. Lewis, Ethel Gillette Thorpe, Adele Buffington and Luther A. Reed. In his quest for the best stories Mr. Ince reads the synopses of many of the stories submitted by outside writers, and if there is an indication of a good story he then reads the scenario. Once a story is placed in form for the director it goes to Clark W. Thomas, manager of productions, who begins the work of materializing the fiction into screen shape.

The cast for Charles Ray's next photoplay now being made at the Ince studios consists of Mr. Ray, Margerie Wilson, Wade Botiler, Gordon Mullen and Otto Hoffman. Several spectacular scenes call for hundreds of extra actors.

Luther A. Reed, Ince scenario writer, is now engaged in writing the continuity for Gouvernor Morris' well known story, "Behind the Door," which is to be given production at the Ince studios.

Henry King, formerly a director with the American Film company, and under whose supervision many of the Mary Miles Minter subjects were made, has begun work as director for Thomas H. Ince on a picture in which Douglas MacLean and Doris Day are to be featured. His first production will be the screen version of Mary Robert Rhinehart's story, "Twenty-Three and Half Hours' Leave." Among members of the supporting cast will be Tom Guise, Maxfield Stanley, Wade Botiler and Jack Nelson. Much of the locale of the story is in the United States and in army barracks.

Universal Newsettes

THE Universal serial, "The Midnight Man," in which James J. Corbett is the star, has been completed at Universal City. It was produced by James W. Horne from the story upon which he collaborated with Frank Howard Clark. The serial was given a de luxe staging throughout the entire eighteen reels, and it was made under the personal supervision of Joe Brandt, general manager of serial production. Kathleen O'Connor played opposite Mr. Corbett.

Monroe Salisbury and his company have returned from Tobin, Cal., where outdoor scenes were taken for "Sundown Trail," a romance of the mining camps. The picture is being filmed under the direction of Rollin Sturgeon, and was written by J. G. Hawks.

Mary MacLaren's next picture will be from the novelette, "Auld Jeremiah," by Henry C. Rowland, in which she will play the role of a little Scotch maid. Waldemar Young is writing the story, and Dave Butler will be Miss MacLaren's leading man. The photoplay will be produced under the direction of Ted Browning.

Visiting journalists to Universal City recently have remarked favorably on the accuracy with which the editorial rooms of a metropolitan daily newspaper are being reproduced in "Playing the Game," a drama of newspaper life now being filmed by Universal. George Siegman is the director and Fritzi Brunette is the star, with George McDaniels as her leading man.

Marie Walcamp, having completed the first four of the "Tempest Cody" series for Universal, is taking a vacation.

A new two-reel western company, with Laura Trainor, the girl who rode horseback from Missoula, Mont., to Hollywood, Josephine Hill and Jack Perrin, is now producing "Fighting Blood,' under Reeves Eason's direction.

"Desert Trails" is the title of a new two-reeler of outdoor type in which Pete Morrison and Magda Lane will star under George Holt's direction at Universal.

About Metro Players

JACK CONWAY has signed a contract with Metro Pictures corporation to direct Bert Lytell in "Lombardi Ltd," according to announcement by Director General Maxwell Karger. The play was written by Frederic and Fanny Hatton, and the scenario was provided by June Mathis. Conway was at one time in stock at San Francisco, and later be played heavies with Lewis Stone at the old Belasco theatre in Los Angeles. He entered pictures with the 101 Bison company playing cowboy leaders. At Triangle he starred in "Captain Macklin" and then he became a director contemporary with D. W. Griffith. He produced the Universal picture, "Come Through," in which Herbert Rawlinson was starred. Later he returned to the Triangle, and about one year ago he retired from pictures temporarily because of ill health.

Announcement is made that Metro has acquired the screen rights of "Please Get Married," the Oliver Morosco farce that made a big hit in New York. The story was secured through negotiations conducted by Maxwell Karger. Viola Dana will star in this production, and John Ince will be the director. Mr. Karger recently saw the play at the Little the-

Scene in front of Loew's New York Theatre during the showing of "The Woman Thou Gavest Me," a Famous Players-Lasky Special featuring Katherine MacDonald, whose future product is to be distributed by Bernie Fineman

atre in New York, and during the performance he decided it would provide an excellent vehicle for Miss Dana. The story is by James Cullen and Lewis Allen Browne. Finis Fox is preparing the scenario. Production will begin at an early date.

May Allison has just completed a vacation at Arrowhead Springs, and she will immediately enter upon the production of "Fair and Warmer," the screen adaption of Avery Hopgood's famous play that had a run of one year on Broadway. The screen rights to the play were recently purchased by Maxwell Karger during a scouting trip to New York. Henry Otto will be her director, and the supporting cast is now being selected. "Fair and Warmer" will mark Miss Allison's debut in the "fewer and better pictures" Metro is planning to launch next September. Production was scheduled to begin the first week in July.

In order to beautify the grounds at Metro studios to the highest degree of artistic development, Manager David Thompson has planted some extensive lawns, much shrubbery and many palm trees. Hundreds of geranium plants have been placed along the back of the administration building.

May Allison's picture produced under the title of "His Father's Wife," has been changed to "Almost Married," according to announcement this week at the Metro plant.

Fox Studio Doings

PRODUCTION work on the William Fox super-production "Wings of the Morning," in which William Farnum will be starred, has begun at the Fox studios. The photodrama will be made under the direction of J. Gordon Edwards, making his fourth picture with William Farnum since he came to Los Angeles last February. The other Farnum pictures made in Los Angeles within the last few months, and which have already been shipped east, are "The Wolves of the Night," "The Lone Star Ranger" and the "Last of the Duanes." In his latest picture Mr. Farnum will be seen in one of his best roles. He will start out as a British officer who has been falsely accused and cashiered out of the army. He becomes a sailor and figures in a romance that develops aboard ship, which later is wrecked off a lonely island in the Pacific. Most of the water scenes will be made at Catalina Island and at Balboa.

Supporting Mr. Farnum are Louise Lovely, Genevieve Blinn, G. Raymond Nye, Hershall Mayall, Clarence Burton and Harry DeVere, John W. Boyle is the cameramen.

Carl Downing, well known New York newspaper man who has been with the New York offices of the William Fox Film corporation, will arrive in Los Angeles at an early date to take charge of the West Coast publicity department, it is announced.

Tom Mix has begun production on a story of which he is the author, entitled "A Hard Boiled Tenderfoot." He is not only directing the picture, but he is going to play the part of a Romeo in the production. Mix will also play another role in the picture that will cause him to be seen in tights.

Paramount-Artcraft

MAJ. ROBERT WARWICK has completed his latest photoplay, "Told in the Hills," under the direction of George H. Melford, and is now at work on a production called "In Mizzoura," which is being directed by Hugh Ford. The lightning change from one picture to the other caused Major Warwick to remark that making pictures "is almost as strenuous as fighting in France."

Cecil B. DeMille and company are this week at Catalina filming scenes in Jeanie MacPherson's play, founded on J. M. Barrie's "The Admirable Crichton." Among those in the company are Thomas Meighan, Gloria Swanson, Lila Lee, Mildred Reardon, Theodore Roberts, Raymond Hatton and others.

Ethel Clayton, who has for some time been sojourning in Japan, is somewhere on the Pacific Ocean en route to Los Angeles, it was announced this week at the Lasky studios.

Vivian Martin has started work on a new production, called "His Official Fiancee," which will be directed by Robert C. Vignola. The picture will be made at the Morosco and Lasky studios, the picture starting at the Morosco plant and ending at the Lasky studio. This will be made necessary by the fact that when William D. Taylor brings his "Huckleberry Finn" company back to the Morosco there will not be room for everybody.

Fred Kley, general studio manager at Lasky's, is expected to return to the coast early in July.

Violet Heming, the distinguished actress, who will play the name part in "Everywoman," to be made into a picture by the Famous Players-Lasky company, is expected to arrive in Los Angeles soon from New York. She will be under the direction of George Melford. It is to be a spectacular production and besides Miss Heming there will be a score of beautiful girls in the cast.

Here and There

MARGARITA FISHER has completed her work in "The Hellion," her newest photoplay at the American Film studios at Santa Barbara, and she and her mother were visitors for a few days in Los Angeles. She will start work in a new production within the next two weeks.

William Russell has completed his contract in Santa Barbara for the making of American-Pathe features under the name of the William Russell Productions, and he will leave for New York soon where it is understood he will sign a contract to make pictures in the eastern metropolis.

Fred Myton, well known scenario writer, has joined the scenario department of the Jesse D. Hampton Productions in Hollywood. He has completed the continuity of the "The Prince and Betty," the P. G. Wodehouse story for which it is said Hampton paid $10,000.

A great battle scene was filmed this week in the Santa Monica mountains by Allan Dwan, who is producing for the Allan Dwan Feature Productions Richard Harding Davis' celebrated story, "Soldiers of Fortune." More than 400 horsemen and 1800 men on foot took part in the scene, while 200 sailors from the submarine base at San Pedro under the command of Ensign K. A. Drager participated in the event. Battleships in action are to be cut into the scene.

Harry Mann, six years with Universal, and recently with Metro where he played an important part in the Nazimova production "The Red Lantern" has been engaged by the Bulls-Eye Film corporation to play parts originally taken by Billy West.

Arrangements have been completed with Robert Brunton for the production of a series of ten photoplays starring J. Warren Kerrigan, which are to be released through the W. W. Hodkinson Corporation. The first of these will be "A White Man's Chance," a screen adaptation of Johnston McCulley's of the same name. The second picture, which has just been started and which is still unnamed, will be directed by Ernest C. Warde. Lillian Walker will be Mr. Kerrigan's leading woman.

"The Other Half" is being produced at the Brentwood studios under the direction of King W. Vidor. Hugh Saxon, former newspaper man, has just been cast for the secretary's part.

Hollywood Hokum

JULY 12, 1919 NEWS · MORE NEWS

Sid Cohn is back from New York.

Gale Henry has just finished "Her First Flame."

Marguerite Snow is back in our village.

Ruth Roland reports Broadway all aglitter.

Jack Conway is now a member of the Metro family.

Myer and Selznick is here to engage directors.

Viola Dana insists "Please get married" is not a request.

Violet Heming is coming to town for "Every Woman."

Bessie Love fell in the ocean and ruined a $75.00 bathing suit.

Marjorie Daw comes forth as a star, and Mickey Neilan is to sprinkle the star dust.

Montgomery and Rock have the fever—they are going to make a girl burlesque.

Peggy Hyland wants to play Juliet—ta da! ta da! ta da! Tom Mix wants to be Romeo.

Bryant Washburn, Anita Stewart and Wanda Hawley lead a band the other night for $800.00.

Mitch Lewis can't appreciate making Canadian pictures in the hot summer's day.

Ethel Clayton missed her boat in Japan and nobody knows when she will be back.

Bill Stowell is going to wildest Africa to play with the pigmies for 1 season.

Pauline Frederick has added to her stable of high powered cars a Mercer speedster.

Yes, it has been warm.

Metro claims it's fair and warmer.

And now we hear Blanche Sweet is to be a Jesse D. Hampton star.

Carl Downing, W. K. N. Y. newspaper man is to take charge of the Fox publicity department in July.

Our town is not to have the pleasure for many months of seeing Griffith's "Broken Blossons."

Wally Van is on his way West to join our set and supervise Ben Wilson serial at the National Lot.

May Allison insists the prohibition measure will not affect our set for the movies will continue to reel.

The truth leaked out this week that Dave Thompson Metro studio manager is a former heavy of the films back in '13.

Bill Parsons has found it necessary to broaden out—meaning more studio space is necessary, he's heavy enough.

Major Bob Warwick yawns for the life in the army thinking it more restful and less hazardous than dashing before the lens.

Al Ray is to be a safe breaker in "Love is Love" which may mean they have discovered a new way of protecting the heart.

Eddie Cline introduced a young lady as Mrs. Cline the other day and friends have been sending him telegrams of congratulations collect.

Mabel Normand had to awaken "Her Little Brother" for a scene and when she tried it she found she did have to and they pay them for that.

Josephine Warren Kerrigan has a bull dog named Jerry and some say he looks like Jack, Jack is such a handsome fellow.

John Ince although only a director stepped forth this week as a hero, he rescued one being from a barn fire in Eagle Rock, California.

Lou Tellegan is letting his whiskers grow too, all of which caused the bottom to drop out of quotations on Consolidated crepe hair but Jerry doesn't care.

Clarence Badger loaned a man $5.00 in San Francisco nine years ago; this week the fellow sent him a money order for $9.00—money order not a check.

Bill Farnum is to step forth in "The Wings of the Morning" all of which raises the question, "who said the morning had wings." And Bill is letting his whiskers grow.

Imitation is the sincerest form of flattery, the sage has said and we thank Mark Larkin, Mary Pickford's own publicity director for naming his publicity copy after Hollywood Hokum. But Mark you mis-spelled it.

A certain wife was complaining to her husband it was just impossible to find a maid whereupon the husband replied "well what can you expect to do, they are all in the movies." Girls, here's the deep secret, his name is Charley Murray.

As a musician Maxwell Karger is said to be a dum dinger playing the violin, baseball and kelly pool; he also plays on the emotions, and on the piano, which is another of Ted Taylor's jokes.

Roller and other kind of skates are being used by June Davis. When he started the Century comedy he did not know whether he would finish by July 1st or not, therefore the rollers.

Several out here are jealous of Pearl White, who is to make the first feature in Bill Fox's new eastern studio; the original price of the studio was a million but now we are told it is two and one half million.

Here's Bill Farnum's record; he caught 118 pounds of tuna and got a blue button from the Tuna Club, then he caught one weighing 72 pounds and they gave him a red button, in fifteen days he caught a ton of tuna. The Pacific ocean is still here.

Having discovered the theatre orchestra likes to play the Anvil Chorus with variations Harry Woolsey wrote a Blacksmith comedy which is now going over at the Century lot; some real fire will be used in this picture.

When the Brunton studio was established a 49's cabin on the lot was made the publicity and scenario office. The place reeked with romance and melodrama, now—and this is sad—the inspection of so many brain storms is passing. Yes they are destroying the old home place.

This has been a week of fights at Goldwyn; Frank Lloyd had one batter on his set refereed from the side lines by Miss Farrar; Hal Colley and Young Landis did it for two rounds; Tom Moore battled with the villians of his picture; and Will Rogers caught the bug and fought a little just for luck. Toledo has nothing on our town.

Bert Lytell is back from Catalina but insists on telling of the fish the others caught. Bert did not do much fishing but found a way to get rid of an inquisitive child who asked many questions. Catalina, you know belongs to Bill Wrigley the chewing gum magnet and Bert sent the child after a package of Beeman's gum. They don't sell anything but Wrigley's on the Island, wasn't that a mean trick.

From the Goldwyn studio Hokum has received a chatty publication which is No. 1 of Volume One of "The Studio Skeleton." This two ply collection of studio news briefs and remarks has the names of Norbert Lusk and Clarke Irvine on the mast head and contains so many pert and interesting remarks that the office boy insisted upon taking it home so he could laugh himself to sleep, all of which is a compliment of the highest order. Mugsey never did that with any other Press agent copy.

Equipment Service

News and Gossip of the Equipment World

GEORGE F. PERKINS, of the Perkins Electric Co., of Montreal, was in town last week.

The Feaster non-rewind is coming back strong on the market. So says Bucknam who handles the New York District. The noisy silence concerning this machine was due entirely to the war, the government having taken oves the entire factory.

T. Weiss, of the Projection Supply Co., of Cleveland, tell us that their address is now 3399 East 117th St., Cleveland. The P. S. Co., manufactures and sells the Film-Wax, among other supplies.

W. A. Sternberg representing the Geuder, Paeschke and Frey was in our midst a few days past. His firm is bringing out several new things in the way of film shipping cases and cans.

Why not a special transatlantic ferry for film folks Last week it was Will Smith going over. Now it's B. L. Kiewert coming back. Mr. Kiewert is the American representative of the Kinarco carbons.

Reports from the home of the Animatograph indicate a season of extreme business.

The naval officer who told the gob that had been washed overboard from one ship and washed up on another "He had used up all his luck" might well tell the same thing to Francke of the Precision Machine Co. A few days ago while on one of those combination pleasure with business trips to Boston he played into full luck with both hands. In the first place he missed the steamer North Land which later that night went on the rocks and the following day feeling full of vim he decided to walk up five flights of steps instead of using the convenient elevator. Fortunate for him that he did for on that trip the elevator fell from the top floor to the second where it wedged in between floors and may be there yet for all Francke knows.

We had occasion to investigate the film fire at the City Hall Theatre which was played up in last Sunday newspapers. Evidently a cub reporter was sent out on the assignment. Nothing at all in the theatre was burned with the exception of the lower film magazine on which the paint was scorched.

Last Week We Met—W. V. D. Kelley

HE was just back from a trip to the Convention at St. Louis, where we presume he had gone to allow exhibitors a look at the man who has made natural color films a reality.

It was forty-two years ago on the eighth of March that this apostle of the natural color film saw for the first time the beautiful tints and tones of this—to many of us—drab world. Since then he has been trying to show the Public, a la celluloid, what Beauty is.

In his youth, it is said, William Van Dorem Kelley played with paints instead of marbles simply because colors held a fascination for him. He has always been interested in color, not the slam-bang, between-the-eye riot of many lithographs, but the restful, subdued colors of Nature. It was natural, therefore, that he should have followed the line he has taken to Success.

When he started out "on his own," he selected the field of the electric flasher. For some time he worked here, during which he perfected an improved type of flasher and for which he reecived a patent. It was a good flasher, so we are told and one that was a boost to the use of flashing signs which at that time had not attained their present vogue and variety.

From the flasher he went with the British Bioscope Co., arranging lighting effects in the Mutoscope Halls of London. But after a time at this he felt the urge to return to this country or it might have been that the managers of the Halls weren't appreciative of the beautiful light effects he produced for them. At any rate he gave up his residence in Old Lunnon and came back here to carry out his eighteen years of work on color photography, the results of which are now being revealed in Prizma films.

Kelley knows colors, he talks colors and his talks are full of the enthusiasm for the results of his years of effort to perfect the natural color film. It was he who perfected the various processes that are necessary in lifting the colors from the subject and placing them in life-like shades on the nitro-cellulose strip. It was he, also who found ways and methods to eliminate the drawbacks of previous color films so that when an audience viewed a Prizma production their first expression would be "Isn't it life-like."

At the present time, Mr. Kelley is connected with Prizma, Inc., as Technical Advisor. Although the pictures he has made possible up to this time have received the plaudits of multitudes everywhere he is working on and developing devices and processes which will enhance the value and beauty of these pictures. In fact, so closely has W. V. D. Kelley been identified with the development of natural color films we might make use of a paraphrase of a universally known slogan as follows:

When you say Prizma—you say Kelley.

T. W. Bryant of Oelwin, Iowa, is to erect a $50,000 theatre in that town with a seating capacity of 800. At present Mr. Bryant is managing the Gem Theatre in Oelwein.

Harry Lucas' house-organ, the COSIKI, has just arrived, adorned on the front cover by a life-like photograph of one of Lucas' friends—so it says.

He's a live one—that Lucas.

According to reports the recent convention of the I. A. T. S. E. at Ottawa was so harmoniously conducted that the meeting finished ahead of time.

Some other conventions that we have heard of could learn a lesson from the I. A.

Intimate Items About People You Know

This is truly the age of miracles. We have received a request for the name of a manufacturer who can "furnish thousands of projectors that will throw a good picture and which will not cost over $3."

If any of the manufacturers who condescend to read these columns are in a position to fill this man's order will they write to us.

And still they come—this time it will be the Camo Portable Projector—so the report goes. Wow! But this is going to be an interesting family if all the children live.

Carl Akeley, the designer of the new Akeley Camera, is a man of many sides. Just at present he is putting in a great deal of his time at the American Museum where he is arranging the wild animal exhibition.

Since last week we have learned that the Brooklyn Strand will surely open on Sept. 1. The decorations are beautiful; the projection room is one of the largest in New York but—we wonder what theatre will be the first to use somewhere near straight projection.

A. D. Lang of the Nicholas Power Co., reports an enormous business in the export field.

O. P. Anderson of the Edison Lamp Works has been vacationing at the camp-for-mazda-lamp-men at Lake Champlain. He returned on July 7.

The author of the article on "Air Conditioning" in our June 28 issue, Mr. J. Esten Bolling, is connected with the Carrier Engineering Co. Mr. Bolling is not only an authority on air conditioning but has often addressed engineering gatherings on a wide variety of allied subjects.

Another firm is getting back into prewar form—the Columbia Metal Box Co., of Park Ave., N. Y. For some time its factory was devoted entirely to war products and has but lately been changed to the manufacture of metal tables for laboratories.

Rosenberg of the Standard Slide Corporation is busy filling orders resulting from his new selling plan.

James S. Clark, of the Akeley Camera, Inc., has returned from a trip to Boston.

Here comes a postcard from Rossman of Prizma who with Kelley of the same organization is attending the convention in St. Louis.

Equipment Operating Projection Questions Answered

Some Views on the Prize Winning Contributions, Together with Constructive Criticism

C. S. Stuckey, in An Interesting Letter, Takes Issue with the First Prize Article

IN reading over the "First Prize" contribution of A. D. Hotaling, Deland, Fla., of April 26th issue of the Motion Picture News, I was somewhat surprised at some of the details therein.

In a view of just plain criticism and with no intention of knocking Bro. Hotaling, I wish to express my views on some of the mistakes which from my viewpoint, I think he has made in his contribution.

First of all, I notice that in the major portion of the article he calls the machine or projection room by its proper name, namely, "The Projection Room" although towards the latter part he gets careless and calls it the "Operating Room." Now another thing which gets my "nanny" is this:—he calls it a projection room, so why doesn't he call the artist who works in it a "Projectionist" instead of the out of date word "Operator?"

(You are quite right. Inasmuch as the word projectionist has been accepted by the Society of Motion Picture Engineers it should be used at all times when referring to the man behind the projector. No doubt the word seems an awkward one at first, especially to those who have been in the game for years and have become accustomed to the simpler and more familiar term of "operator.")

Another thing which I take very strong objection to is that he claims in the design of his projection room, the first thing to be considered is the size! Well Bro. you might be right if the house is already built and only one spot in the building possible for the projection room location; but you have got to show me. My idea is that in building a new theatre the first thing to look out for is a suitable location for the projection room so that there will be practically a level throw. Until you know just where you are going to have your projection room situated, how in Sam Hill can you start to figure on the size of it unless you start building castles in the air.

Another thing, which, although quite correct if it came to mathematics, was his statement where he says "This drop causes the light to hit the top of the screen before it does the bottom." As I already have said the statement is absolutely true, but listen brother, who is going to try and figure out just how much sooner a certain light ray will hit the top part of the screen than another ray which left the objective lenses at the same instant and hits the lower portion of the screen. I do not know exactly off hand, but I know that light rays travel a good many thousand feet per second. What I imagine you really meant was that, the top part of the screen being closer to the lenses the light rays would be more intense or powerful or, in other words, containing more candlepower than those reaching the lower part of the screen, thereby causing the top part of the screen to be slightly brighter than the lower part of the screen.

(Did you say "thousands of feet per second?" Light travels only 180,000 miles per second. Figure out for yourself how much longer it would take a lower ray to travel to the base of the screen.

We don't believe you should talk in terms of "rays" in this case as a ray does not diverge or converge. Our friend Hotaling referred, of course, to our old stand-by, the key-stone effect, which is caused by the divergence of the cone of light leaving the objective.

This cone of light is a cone only in theory since its sides have been shaved off by the edges of the aperture plate. Naturally, as it travels from the objective to the screen it is constantly becoming of greater area. If the distance from the lens to the bottom of the screen image is a foot greater than the distance to the top of the image the dimension of the beam at the bottom will be larger than at the top. This, in a few words is an explanation of the keystone effect, which has already been treated at length in this department.

We don't believe either that Hotaling referred to a difference of screen illumination at top and bottom. No doubt there is a slight difference but we know of no instrument now available that could ever prove such a fact.)

Under the heading of "Design" he leads us to believe that the Motor Generator set should be placed in the projection room, although I admit in no part of his article does he say definitely just where it should be placed. I would suggest that under all circumstances possible a motor-generator set or for that matter, any other transverter, rectifier or reducing devices should always be located in a separate room adjoining the projection room. Of course, I admit in some places this is not possible, but I believe there is absolutely no excuse in not having the motor-generator set in a separate room, especially when a theatre is built for the sole purpose of Motion Pictures and having the prospects of perfect projection. My reasons for having it in a separate room are numerous, among which is the added heat caused by same in projection room and the unbearable noise of some machine which makes the projection a perfect "Bedlam."

(Your objection is well taken. Whenever possible such auxiliary devices should be outside the projection room but in an adjoining room, not in the basement of the theatre, where they are often found in practise. If the theatre is an old one that is being remodeled it may not be possible to have a separate compartment for a M. G. set on its equivalent but in a new theatre a definite location should be selected for all apparatus of this nature.)

Now, to the size of the projection room—I consider the named size for the length of the room as fair dimensions as a minimum; I might suggest that the width of the room be not less than 10 ft. wide, so as to allow ample passage between film container rewind or work bench and the back of the projectors.

(It is our belief that the S. M. P. E. has standardized on 9 ft. as the minimum width for the projection room. Your suggestion, therefore, is a very good one.)

I consider that an 8 ft. ceiling is far too low unless a fellow is working in the Arctic region. I should say the ceiling be at least 12 ft. in height for the simple reason that the room will contain that many more cubic feet of air and at the same time lessens the density of the smoke in case of a film fire. Where two projectors are used a 24 or even a 36 inch vent flue should be used but of course if it is possible to have a *never failing* supply of juice to run an exhaust fan, I would also say a 14 inch one would be sufficient but the trouble is we cannot always rely upon our electricity for fans, which generally fails at just the time when needed most. I would thereby advise the use of a 24 or 36 inch ventilating flue from the projection room.

I remain, Yours truly,
Chas. S. Stuckey, Local 360.

The above letter is the kind we have been waiting for since the conclusion of the prize contest. We believe that the winners will take a great deal of interest in hearing what other projectionists think of their schemes and ideas. It seems to us that Mr. Stuckey has brought out a good half dozen points that Mr. Hotaling missed and probably some of the rest of you noticed other features with which you disagreed. Now is the time to bring them to our attention.

Individual Electric Plants for the Motion Picture Theatre

JUST one thing has held back the spread of the motion picture theatre business in the small town and rural field and that has been the difficulty of getting electric service. Recently, however, that difficulty has been practically eliminated through the development of special electric generating sets for the motion picture theatre.

The Domestic Engineering Company, of Dayton, Ohio, which has been on the market for several years with Delco-Light, a highly successful electric light and power plant for use on farms, is now marketing special plants for use in motion picture theatres.

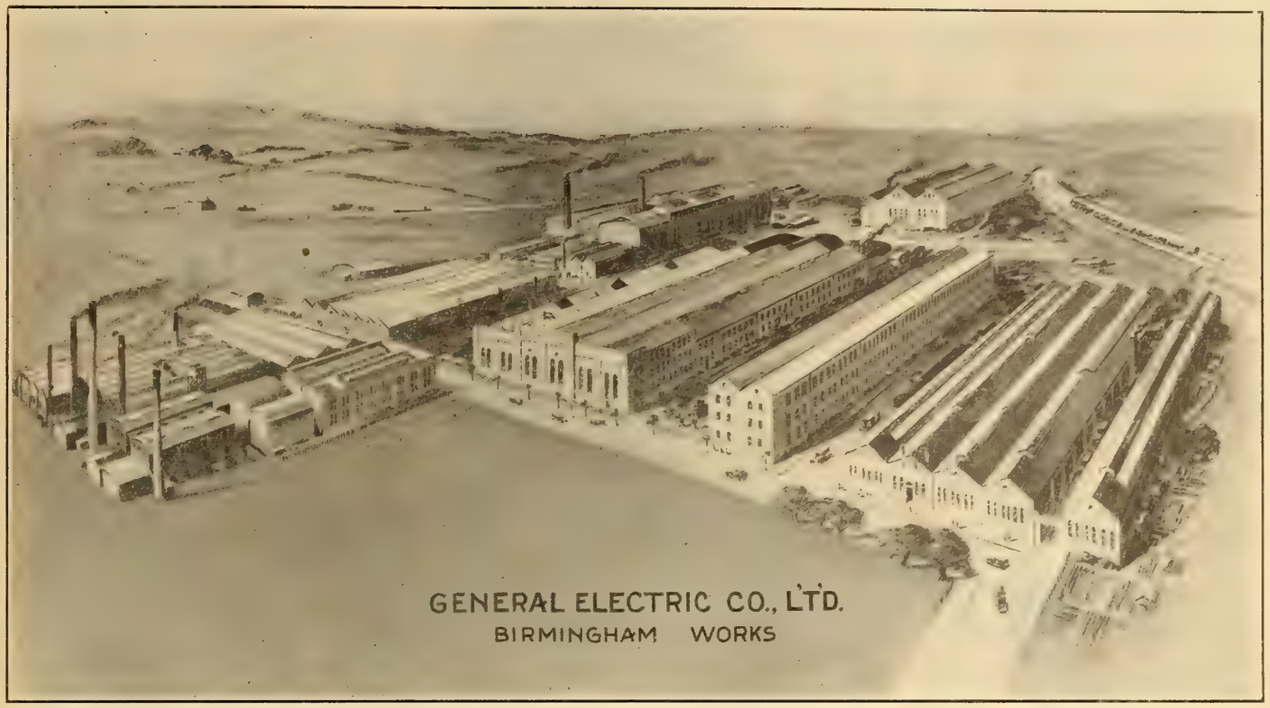
Their investigation of the subject shows that the requirements for such a plant are that it shall furnish, first, ample current for the throwing of a good clear picture and driving of the projecting machines; second, ample additional current for lighting the exterior and interior of the theatre and for running electric fans; and third, that the plant shall operate at a reasonable cost and require little attention for operation.

The Delco-Light makers produce three types of plants to meet the various theatre demands, or rather it should be said that they produce a standard type of plant with three output capacities. Two of the models are designed to operate with incandescent lamps and the third with the carbon arc. It has been found that for pictures not over 10½ ft. by 14 ft. in size with a throw of not over 100 ft., the low voltage incandescent lamp with concentrated filament affords the best method of light projection. The wattage, that is the light giving ability of the lamp, is as high as that of the high voltage incandescent lamp or the carbon arc, but the low voltage allows a concentrated filament which is completely in focus. A 900-watt 32-volt incandescent lamp gives as much light as a 900-watt 110-volt lamp or a 30-amp. direct current carbon arc. The light given off is noiseless, steady, clear and soft, and the light efficiency is high in that nearly all of the light given off by the lamp is projected on the screen.

For pictures up to 18 ft. wide and for throws up to 150 ft. a carbon arc is used instead of an incandescent lamp.

The Delco-Light plant prescribed for each class of usage has a current output amply sufficient for the operation of lights and fans inside and out of the theatre in addition to the lighting of the projector lamps.

KINARKO KINARKO KINARKO



KINARKO CARBONS

Manufactured by

GENERAL ELECTRIC CO.
Birmingham Works

"A carbon made especially for particular operators"

NO SHADOWS—NO GHOSTS
travelling over the screen

"Infinitely better than what you are using or have used before the war"

Samples upon request—Your dealer, or

CARBON IMPORTS CO.
ROBERT W. KIEWERT, General Manager

110-112-114 WEST 42nd STREET NEW YORK
Near Times Square

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The plant itself consists of a direct connected gas-electric generating unit and a set of storage batteries. The engine is air-cooled, is oiled entirely by splash, and runs on kerosene. It starts at the touch of a button on the automobile starter principle, and stops itself automatically when the batteries are fully charged. The battery is used to furnish the desired current when the plant is not running, and to furnish the starting current for the plant itself.

A picture shown herewith gives an idea of the installation of the Delco-Light plant. A switchboard in the operating room controls the lamps and motors of the projection machines and all theatre-lamps and fans. The exit lamps are carried on a separate circuit which is controlled in the ticket office.

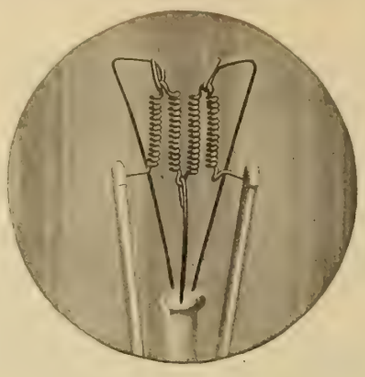
The following figures give the cost of furnishing current with one of these plants.

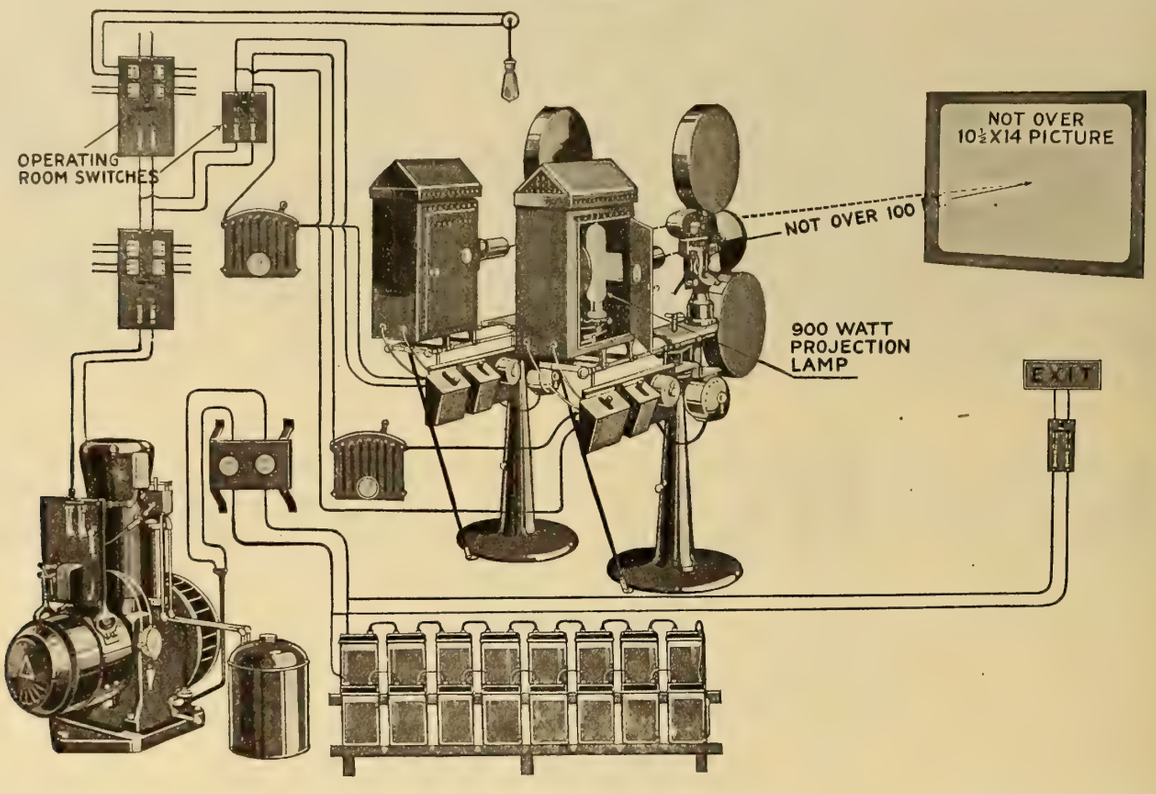
Service required for:

5 hours or more per day.

picture theatres as brightly lighted as any of their city neighbors.

This diagram shows the way in which the individual electric plant serves the theatre.





2,000 watts for lights, fans, etc., in theatre (this is ample allowance)

10½ x 14 picture

100 ft. throw

32 volt 3 K. W. Delco-Light plant specified (shown in illustration)

900 watt incandescent lamp in lamp house (equal to 30 amp. direct or 60 amp. alternating current arc)

30 amp. lamp, 900 watts

Lights, fans, etc., 2,000 watts

Total, 2,900 watts

Total load, 2.9 K. W. (2,900 watts)

8 hrs. per day, 8, 23.2 K. W. hrs. per day

Days' use per months, 30; 690.0 K. W. hrs. per month.

Fuel and oil cost per K. W. hr., 4½ cents.

Cost per month, $31.32

Interest per month on $900 cost of plant, $4.50

Depreciation per month, $7.50

Total per month, $43.32

With a 30-amp. direct current arc using 110 volt "city" current at 8 cents per K. W. hr., the same electric service would cost $107.76 per month, which shows that the individual electric plant gives service to the small town theatre at a cost actually lower than that paid by the city theatre.

With the introduction of electric plants such as Delco-Light a large field for motion pictures hitherto closed to the exhibitor is thrown wide open and already hundreds of towns which boast no electric light plant are now served by motion

The American Projection Society Inc., Celebrates Its Fifth Anniversary

"THERE was a sound of revelry by night"—up at Reisenweber's, New York. The American Projection Society, Inc., felt so happy over their fifth anniversary that they gave themselves a dinner which started after midnight and finished—later.

The guest of honor was Mr. Edwin S. Porter, who was unavoidably absent, and the invited guests Mr. G. W. Landon and Mr. B. F. Porter.

Mr. Landon, of the Nicholas Power Company, Inc., was again called into service as toastmaster, being introduced by the president, Mr. F. M. Stoffregan, who informed him in a very graceful speech that he was "it." Though taken completely by surprise, Mr. Landon replied that inasmuch as the dinner was in FRONT of him instead of IN him, it was policy for him to take the job, though he felt that the audience, rather than himself, was "it." And then the fun began.

President Stoffregan made a speech of welcome and then presented a gavel to past president J. D. Basson, who made a neat response. Mr. B. F. Porter accepted a humorous introduction in good part and responded in kind. Treasurer J. S. Buchardt then followed with a presentation speech of a gavel to past president L. W. Bowen, who showed great appreciation. Vice-President Jos. LaRose made a vigorous speech and then gave way to J. D. Basson, who made a neat speech in presenting Frank Nealy with a fountain pen, which brought forth from Mr. Nealy some appreciative and serious remarks. Mr. George Bothwell brought the speechmaking to a close with a few appropriate remarks. The toastmaster closed the evening in a manner to indicate his appreciation of the honor done him and complimented the society upon the class of its clientele, which, he said, spoke for a most worthy organization.

Those present were:

President F. M. Stoffregan, Treasurer J. S. Buchardt, Vice-President Jos. LaRose, Secretary J. J. Hopkins, Director W. Smith, Sergeant-at-Arms J. Lazarus, Past Presidents L. W. Bowen, J. D. Basson.

E. H. Byrne, G. S. Bothwell, F. Boswell, J. Carlin, J. Clayton, H. Fuller, L. Hammond, G. Huntley, J. C. Kroessen, A. Lee, G. Mauro, C. A. Mills, H. J. McKinnon, F. E. Nealy, J. E. Robin, H. Rubin, L. Reed, J. Reisser, J. H. Richardson, G. S. Seiffert.

A Welcome Word From Another World

YOUR letter received. I wish to thank you for the button, card and labels which you sent. Thinking that perhaps you would be interested, I will take the oportunity to write you as regards motion picture operating in South Africa, which on the whole is rather poor.

The majority of the projectors are Pathé Freres, with a few American projectors such as the Powers, Simplex and Motiograph.

Most of the cinemas (foreign term for motion picture theatres) here are Café Bioscopes. The African Theatre Trust is the agent for all projectors in this part of the country.

As far as films are concerned we have a good supply. We have our own productions, but most of them are American products. The latest hits have been "The Kaiser, the Beast of Berlin," "Madam Who?" "Zaza," and "The Broadway Lover." The latest have been "The Cinderella Man" and "For Husbands Only." African Films are releasing a big drama entitled "King Solomon's

THE CAMERA THAT ALWAYS WINS

That gets the pictures no matter how hard the conditions.

That has a new built-in dissolve, the most effective dissolve on the market.

That stands all kinds of hardships and rough usage without getting out of order.

That was used by the U. S. Government to make motion pictures of the Great War.

That is used by prominent explorers and educational film makers.

IS THE UNIVERSAL MOTION PICTURE CAMERA

This camera is the one-piece machine, every moving part being directly connected to one main casting. There are no bulky or protruding parts and every refinement of motion picture camera making has been built into this machine, combined with the ruggedness and strength that make the Universal stand up under treatment that would put other cameras out of business.

Considering the high quality of this camera, its many unique features, the price is surprisingly low.

Write for free catalog giving all construction features and prices

BURKE & JAMES, INC.

Cine. Dept.

244 Ontario St., Chicago, Ill.

Eastern Branch—225 Fifth Ave., New York

Mines." But probably the biggest hit of our late films was "The Copper Mask."

Of course, motion picture operating in this country needs a lot of picking up. There are very few expert operators here with the exception of two who have had American experience. These two are my friend whom I came out with, and myself. As for myself, I learned cinema operating at Marcus Loew's first cinema and shortly after came out here.

Well, guess I had better close this short letter.

TOMMY KENYON.

180 President Street, Johannesburg, So. Africa.

P. S.—If you publish this letter, will you send me a copy, as MOTION PICTURE NEWS is not obtainable here.

Reply: It seems but a few weeks ago that we sent Tommy Kenyon's Anti-misframe League membership card, his button and a good supply of labels, and here he is back again with a letter of thanks. Not much wasted time on his end.

It's a long jump from Marcus Loew's theatre to a "cinema" in the bottom end of Africa, but we'll wager that Kenyon lost none of his experience in the jump. He is probably putting on shows with the Broadway finish, at least in so far as his equipment will let him.

When you get this copy of the NEWS, Kenyon, you'll realize that we saw the P. S. you tacked on to your letter and did as you wished. For that little act you can write us another letter and describe the *insides* of the projection rooms in your district. Is your room as completely protected against fire as ours here in the states? What kind of current do you use and how do you get it? Tell us more along the same line and perhaps we will send you another sample copy.

Of course, if you want the NEWS to come to you regularly—and you ought to have it—it is our idea that the subscription department would take pride in placing your name on the list for the munificent sum of $4 in New York money or its equivalent.

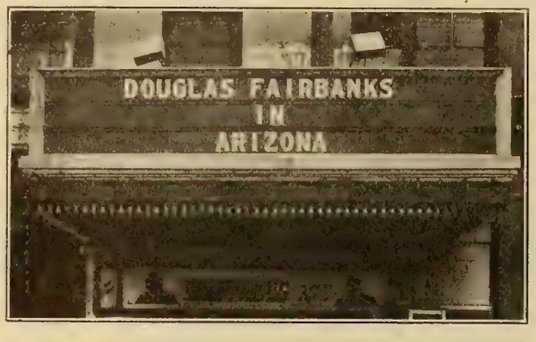
Attention—Pacific Coasters

"A. G." asks if the Pacific Coast States have passed laws requiring projectionists to take out state licenses. Will some of our friends on the Coast tell us what the conditions are in their territory. A. G., who is an experienced projectionist, is thinking of moving out your way and wants to be sure of his ground before getting that far away from home.

Interchangeable Metal Letter Signs

THE sign shown in the illustration was recently installed over the entrance to John Hunsky's Adams Theatre in Detroit. As set above the marquise the sign is 17 feet long and 42 inches high.

The letters are white on dark olive green porcelain finished metal blocks or plates, size 7" by 10".



The letters are quickly inserted into the channeled or grooved lines by shoving them upwards and then dropping them into the channels. Any change of program or an announcement may be accomplished by a porter and a ladder.

Made in any length desired the signs can also be furnished for any number of lines. Their upkeep cost is slight, since, due to the nature of the materials from which it is built there is little to wear out, no glass to break.

Two other signs of smaller size were erected on each side of the marquise at right angles to the larger one. The letters are of metal as is the sign itself.

These signs are a recent development of the Newman Man. Co., of Cincinnati, Ohio.

He Deserved His Loss

"THE origin of the fire was caused by the breaking of the film which was being shown at the time, and the operator being anxious to finish the film without interruption continued to run it, allowing it to fall to the floor as he unwound it.

"In this manner the film came in contact with the electric Rheostat, which was hot from the current passing through it. . . . It was but an instant until this loose end burst into flames.

"The damage to the Opera House . . . was nominal. The picture machine . . . was only slightly damaged. The greatest loss was sustained by the moving picture man, who stated he lost films worth several hundred dollars.

"At no time were the audience in great danger from the fire, as it was confined in the small projection room."

Thus reads a newspaper account of a film fire in one of the Western states. Fortunately for the industry, there are now comparatively few of these fires, and practically all are confined, as this one was, to the operating room. But nevertheless, it is cases similar to the one described above that may at some future date bring down upon the industry the wrath of the law-making bodies in our states and in our cities.

At the recent meeting of the Society of Motion Picture Engineers, Mr. Dana Pierce, of the Underwriters' Laboratory, characterized the motion picture industry as having been about as lucky as an industry could possibly be. And there is considerable to think about in his statement.

A Personal Word to My Brother Projectionists—

I have been through the mill and know all about the operating room troubles due to uneven and excessive film tension. You know this, too, and now I want you to know that you can cut out *all this trouble* by using my Even Tension Reel which I have successfully used in my own operating room for nearly two years before offering it to you. Tell the Boss it will pay for itself two or three times a year in the saving in lower sprockets, besides reducing other wear and tear. I give you my word as a Brother Projectionist that this is true. You will be amazed at the light, even tension. Just try a couple. They're guaranteed.

Fraternally yours,

GOVE S. BOYLAN.

AUTOMATIC REEL CO.

203 Evans Building Washington, D. C.

Phone Bryant 6808

BAY STATE FILM SALES CO., INC.

220 West 42nd Street New York City

A. G. STEEN, *Special Representative*

MADE IN AMERICA FILM RAW STOCK

EQUAL TO THE BEST

Used Successfully by the Foremost Producers and Laboratories

If Exchanges do not safe-guard their New Film by Treating and Curing it of its "Greenness," Prevent film from becoming Oil-Soaked and Renovation of Film from time to time, Removing all Corrosion, Dirt and Grime, Films are not in proper condition to Operate. There is no reason why Operators should be accused of Scratching, Ripping and Tearing Sprocket Holes when Films are not properly cared for by Exchanges.

Exchanges who neglect the life of Film trying to save a mere expense are really at fault for destruction of Film Stock.

REX FILM RENOVATOR MFG. CO.

R. D. Hanish, *Mgr.* Columbus, Ohio

Speed in Money Changing

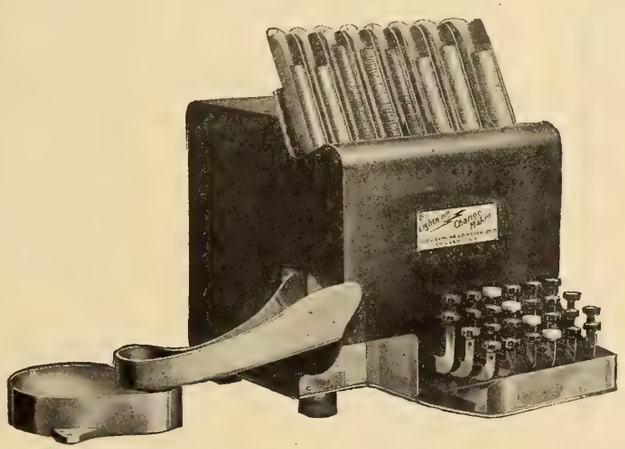
Riviera Theatre Has Novel Change Device
After trying out a number of other makes the Riviera theatre, the handsome new Balaban & Katz picture palace on Broadway and Lawrence streets, Chicago, has installed two Lightning Change machines in the box office. These are declared to be the fastest change-makers on the market. Miss M. Hedeen, chief cashier at the Riviera, with Misses Lester and Irwin, can handle between 1,500 and 2,000 persons in one hour with the aid of the Lightning Change machines. The Lightning Change makers are simple in design and construction, it being necessary to press but one button to make change for any amount received. The change is delivered within easy reach of the purchaser at the window immediately he passes his money to the cashier. J. B. Koppel expressed himself as well pleased with the new apparatus.
Film Shows Pipe Layin

Read What the LIGHTNING CHANGER does

SIMPLY press a button and—Presto—the change comes jingling out into the metal cup, where it is easily scooped up by the patron.

Compare that with the *old* way—digging several coins out of a drawer—counting, handling them—pushing them across the counter to be scraped up by the purchaser with the risk of dropping them, keeping the line waiting—to say nothing of delays caused by mistakes which *must* happen when change is not counted mechanically.

The Lightning Changer counts and delivers change mechanically, at the touch of a button—saving brain work, mistakes from fatigue, arguments and delays.



It will make change for 1,500 patrons an hour, without error.

It takes no skill to operate; takes less experience than the old way. Takes little space—9½ x 12 x 13 inches—and weighs only 20 pounds—easily carried.

The magnificent new State-Lake Theatre, Chicago, recently opened to crowded houses, has installed two Lightning Changers after careful comparison with other machines.

Write for descriptive circular **No. 25** to Theatrical Division. You need a **Lightning Changer** right away if you want to keep in the front rank.

Write Today

LIGHTNING COIN CHANGER CO.
34-36 Lake Street • Chicago

In the United States there are about 12,000 motion picture theatres showing film day after day. That it has been possible to project the billion of feet of film before the millions of people without a single disastrous fire can be laid to the skill of the projectionist and the humor of the Goddess of Luck.

There is surely no danger to the audience in the theatre where the film is presided over by a projectionist. So much is proved by the number of film fires which take place in the projection room and are extinguished without becoming known to any of the audience.

But when the projector is "operated" by a man who acts as the one did in the above clipping, only luck can save the day. Thank goodness there are few "operators" even who will let the film run through the gate and out on the floor. Such actions smack of the olden days when the film was caught in a "gunny sack" or canvas bag.

A traveling showman was conducting the show which resulted in the "horrible example" quoted from a newspaper. Though he suffered loss he is not to be pitied. All of us can sympathize with the owner of the opera house in the "nominal damage" he sustained; we feel sorry for the man who loaned his projector for the show, but for the individual who had in charge the projecting we can only say "It serves you right." Where he lost merely his films, had it not been for those far-seeing gentlemen who insisted on fireproof booths, the men and women who were attracted to his showing might have suffered that which has no money equivalent.

No, Mr. Showman, there will be few to pity, but you will find thousands who will censure you, and rightly, too.

The minute you allowed your film to escape into the "open" you were guilty of the grossest neglect, and because of that should not be permitted to run another show until you had proved conclusively and to the satisfaction of all that you had mended your criminal ways. You are a distinct menace to the industry.

Equipment Service

Devoted to the technical branches of the of the latest accomplishments in the mechanmotion picture industry, containing records ical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. L. Bragdon.....*Technical Editor*

Blank for New League Members

Member's name.....

Home address.....

Name of theatre where employed.....

Address of theatre and name of manager....

National Anti-Misframe League Pledge

AS a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

HONOR ROLL

(1060) Carl A. Suerdieck....Tippecanoe City, Ohio
(1061) Oliver E. Hart.....Greenwood, Miss.
(1062) Chas. W. Kirksey...West Columbia, Texas
(1063) John B. Wilson.....Thomasville, N. C.
(1064) S. R. Posey.....Malvern, Ark.
(1065) W. R. Sloan.....Newcastle, Ind.
(1066) Thomas Leon Burnham.....Carrollton, Ga.
(1067) Ernest Stellings.....Washington, Ind.
(1068) Bill Whitt.....Cushing, Okla.
(1069) Vincent J. Votolato.....Thornton, R. I.
(1070) Thomas E. Roberts.....New Castle, Pa.
(1071) Leslie F. Smith.....Burkburnett, Texas
(1072) Walter W. Munn.....Pueblo, Colo.
(1073) Louis M. Needham.....Pueblo, Colo.
(1074) Albert T. Wesener.....Sheboygan, Wis.
(1075) Elwood Allen.....Tippecanoe City, Ohio
(1076) Harry E. Beck.....Camp Lee, Va.

EAGLE ROCK FILM

"The Quality Raw Stock"

Right photographically. Will not go to pieces in the projector.

Made by

THE EAGLE ROCK MANUFACTURING CO.

VERONA, NEW JERSEY

AN ANNOUNCEMENT

Our activities for the past year have been nearly 100 per cent. devoted to war production of vital importance to the government, compelling us to discontinue regular manufacture in practically all of our lines.

The cessation of hostilities has now enabled us to begin the readjustment to a peace production basis. While this adjustment must be gradual, we are pressing it with all possible speed in order to satisfy the requirements of our normal trade at an early date.

We appreciate the patience and understanding with which our patrons have reacted to the situation and trust they may continue to exercise such consideration until our manufacturing facilities are once more on a pre-war footing.

Bausch & Lomb Optical Co.
569 ST. PAUL STREET ROCHESTER, N.Y.

New York Washington Chicago San Francisco

Leading American Makers of Microscopes, Projection Apparatus (Balopticons), Photographic Lenses, Ophthalmic Lenses and Instruments, Range Finders and Gun Sights for Army and Navy, Searchlight Reflectors, Binoculars and Other High-Grade Optical Products

A Move That Benefits All

Ask your operator if he would not rather have direct current available for projection. Have him explain just why projection is made easier and better when direct current, instead of alternating current, is used.

Then *ask yourself*, if it would not be a wise business move to install a

Westinghouse
MOTION PICTURE SET

These sets are improving projection in hundreds of motion picture houses throughout the United States. Westinghouse Motion Picture Equipments are rugged and dependable and their maintenance cost is insignificant.

Write for descriptive folder No. 4343.

WESTINGHOUSE ELECTRIC & MFG. CO.
East Pittsburgh, Pa.

W WESTINGHOUSE ELECTRIC

Westinghouse

SWAAB'S SUPERLITE SCREEN

Is a perfect Screen and will not oxidize; remains bright and Silvery and can be cleaned easily and quickly. Swaab's Superlite Screen now in use in the Stanley and other large representative theatres in this and other cities. Price is 75c per square foot. An additional charge is made for the Special Stretcher Frame, according to size, the average extra cost is $30.00. You are not obliged to buy the frame.

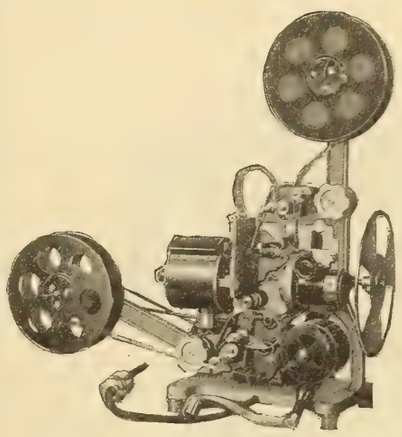
NEW SPEER CARBONS

now ready and far superior in quality and screen results to any carbons thus far produced.

SWAAB'S MOTORS

for Power 6A and 6B are pleasing their users—not a single one has fallen down or been returned. They are sold for $37.50 and $40.00 respectively and are complete absolutely. Dealers do not recommend our Motor Equipments because they cannot make anything on them. We have priced them so that the Exhibitor gets the best price regardless of the Dealer. WE ARE EXCLUSIVE DISTRIBUTORS OF THE *SIMPLEX* MACHINE. We repair all makes of machines and sell all supplies. Your old machines taken in trade for *SIMPLEX*.

LEWIS M. SWAAB
1327 Vine Street, Philadelphia, Pa.



The New Premier

Pathescope

Flickerless
"Safety Standard"
Motion Picture Projector

Will run the "Safety Standard" narrow-width, slow-burning film, adopted by the Society of Motion Picture Engineers.

Can be used by *anyone, any time* and *any where,* without any danger, fire or insurance restrictions.

Labeled by Underwriters, "Enclosing Booth Not Required."

Weighs only 23 lbs. Fits in a small case. Operates from any light socket. Pictures up to 10 feet. Motor drive and rewind at variable speed.

We make { Pathescope Prints from any negative. / Pathescope Negatives from any positive.

The Pathescope Co. of America, Inc.

Dept. N, Suite 1872
Aeolian Hall, 35 West 42nd Street, New York
Agencies and Service Stations in Principal Cities

Stage Equipment — Theatres Worth While — Auditorium Lobby

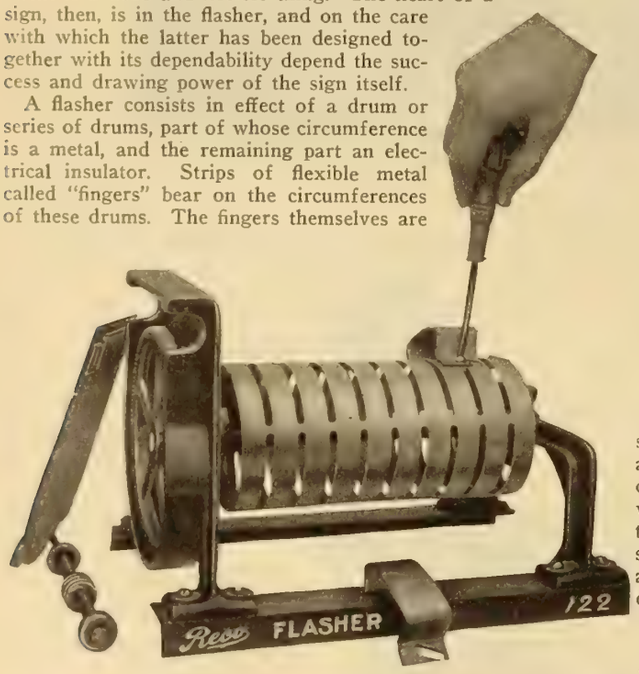
Flashes for Electric Signs

THE rapid strides of the Motion Picture Industry and the consequent competition among exhibitors did more for the development of mechanical and electrical devices for advertising purposes than any combination of causes. In fact, so insistent has been the call for "something new" from builders and managers of new houses that manufacturers have been hard put to keep up with the demand.

It can almost be said that a house is known by its electrical sign. This is more or less true, for a flashing sign before a motion picture theatre that is well executed and accurately functioned has the psychological effect of drawing crowds. The skyrocket sign of the Rivoli theatre in New York was considered a wonder when it was first brought out, and although it has been superseded in intricacy by several other theatre signs it still retains its beauty and its advertising value.

An electric sign without the mechanical equipment is a dead and lifeless thing. The heart of a sign, then, is in the flasher, and on the care with which the latter has been designed together with its dependability depend the success and drawing power of the sign itself.

A flasher consists in effect of a drum or series of drums, part of whose circumference is a metal, and the remaining part an electrical insulator. Strips of flexible metal called "fingers" bear on the circumferences of these drums. The fingers themselves are



stationary in the majority of instances, and the drum revolves, being driven by an electric motor.

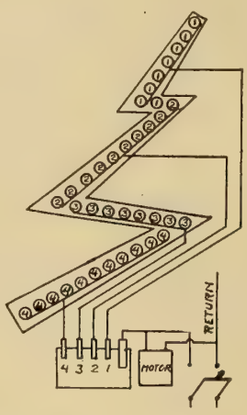
Electric signs and displays, in order to become effective, should embody a spectacular effect. With the modern flasher practically any movement and effect can be reproduced with electric lamps controlled by a flasher. There are many forms in use such as flaming torches, water falls, fountains, growing flowers, revolving wheels, building up and down effects, flashing word after word or words letter after letter, and other effects too numerous to mention. The various effects are obtained by a number of different types of flashers such as the on and off or color changing type, spelling type, script type, speed type, chaser type, and lighting type. By means of various sized contacts and various methods of gearing and different sized pulleys an unlimited range of speed can be obtained, thereby making it possible to reproduce almost any electrical effect.

The modern flasher is equipped with adjustable contacts so that effects can be changed to suit. The parts are interchangeable, and the flasher as it is made to-day, is a practical device.

One of the illustrations shows how simple a task it is to change or adjust the contacts in order to alter the action of a sign. After signs are up and in operation it is desirable very often to make some changes and as the cut shows, this act can be carried out with no other tool than a screw driver.

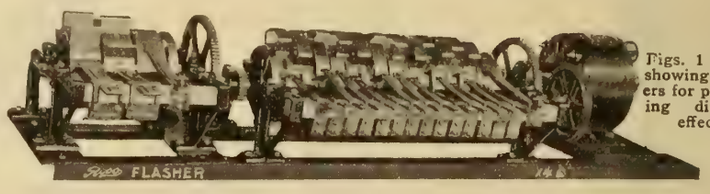
Fig shows the wiring diagram of a simple four streak flash of lightning carried out by means of a four brush flasher. Whatever the number of lamps used, each streak is connected up as one circuit, and as is usual in flashes of this and similar types one side of each lamp is connected to a "common return."

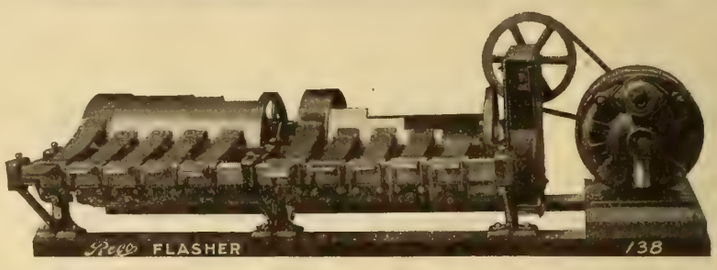
Although when seen in operation the flashing



they are not overloaded. It is well, also, to reset brushes from time to time as the constant make and break are bound to burn the contact surfaces. This is unavoidable but can be reduced to a minimum by frequent care and attention.

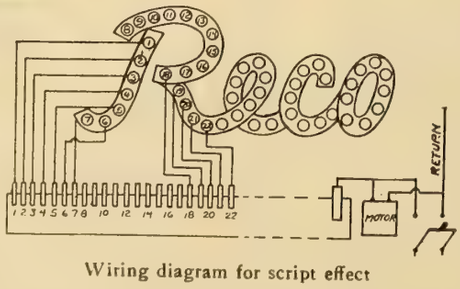
Thanks are due the Reynolds Electric Company for the loan of cuts to illustrate the foreging article.





Figs. 1 and 2 showing flashers for producing different effects

sign which writes out a name in script appears to be intricate yet its system of wiring is extremely simple. Fig. while showing a sign of but four letters is a fair example of the "script" sign. Its diagram of wiring is about as himple as anything could be. Here each lamp, instead of a series of



Wiring diagram for script effect

lamps, must be connected to a separate brush in such a way that the procedure from one part of the letter to another is made in the same sequence as would be followed in writing the same letter in long-hand.

Many cases have been observed where in installing a flashing sign, the theatre owner purchased one second-handed or used one which he had used at another house. With a competent electrician to oversee the installation the results should be satisfactory. But special attention should be given the brushes to make sure that in operating the new sign

Local 306 Examinations

IT was the privilege of the editor, through an invitation by Messrs. Kaplan and Rotker, to sit in at an examination of applicants for membership in Local 306 a few days ago. We were very much impressed, and favorably so, with the manner in which the examination was conducted. Surely a man who could not answer the practical questions the examining board put forward has no right in any projection room in New York City. We do not mean to infer that the questions were elementary or what is known as "cinches." Without exception they were the kind of questions which the projectionist might have to answer at any time in his operating career. Special attention was paid to the applicant's knowledge of local fire regulations. The examinations were conducted by Edward Wilson, assisted by J. P. Del Ross, Reuben Weinstein, Dave Gorden and Sam Simon.

IN the next issue under the heading of "Theatres Worth While" there will appear a complete description of a method which many theatres are using to keep their balconies filled. So successful has it been that in certain houses the balconies are preferred to the orchestra seats.

The Essential Requirements
for
Improved Projection
are
SPEER CARBONS

SPEER Alterno Combinations
for A. C. Work
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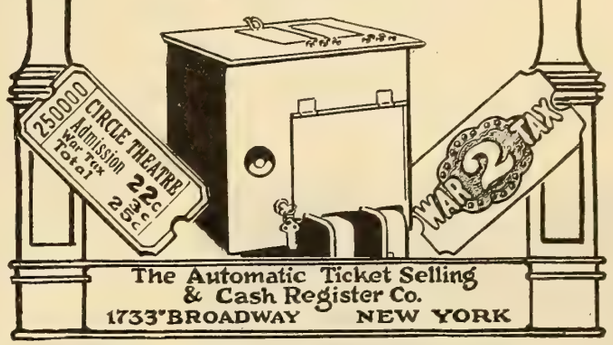

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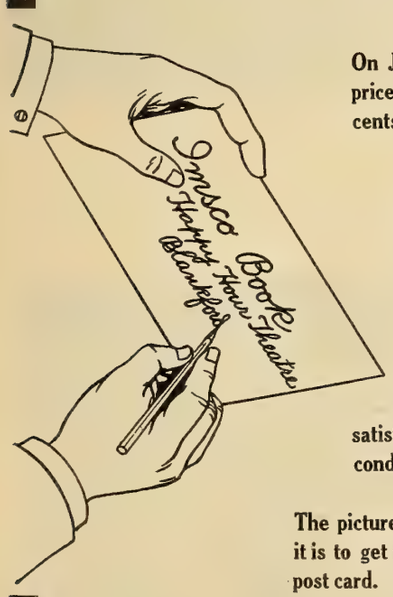

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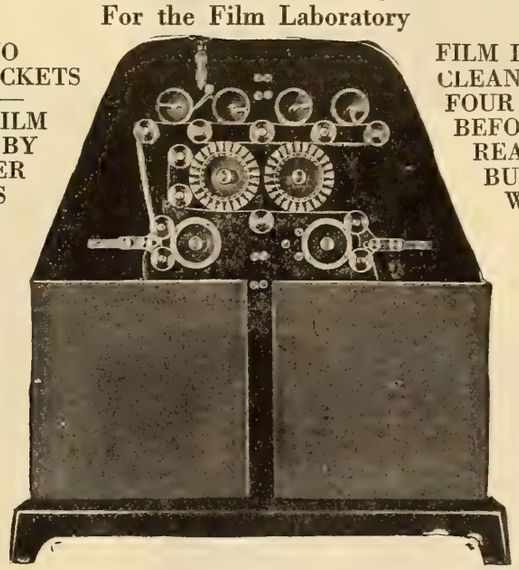

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Camera Laboratory — Picture Making — Studio Technique

Illustrated Titles versus the Art Titles and What to Do With Them

By Irving Martin

Supervising Artist in Charge of Title Department of Thos. H. Ince Studios

THIS question of titles is and always has been the unsolved problem in motion pictures. Years ago—when pictures were first struggling for a place in the amusement business—producers soon found out that words were necessary, for explanatory and dialogic reasons, and they began to try every conceivable stunt to insert words into the straight flowing run of a picture in motion without any break in photography or tempo, that such action necessarily causes.

Tricks of all kinds were used without appreciatable success. Some tricks only proved themselves *true* in very special instances where the wording of the title and the tempo, etc. happily fitted the situation. The solution was then the consideration

of each individual title, and to handle it the best way possible, taking into account all the circumstances surrounding that particular part of the story and action and relying on the knowledge of all methods previously used to handle similar titles, evolving new ideas when possible or when the occasion arose. This necessarily called for very special work for one man or a number of

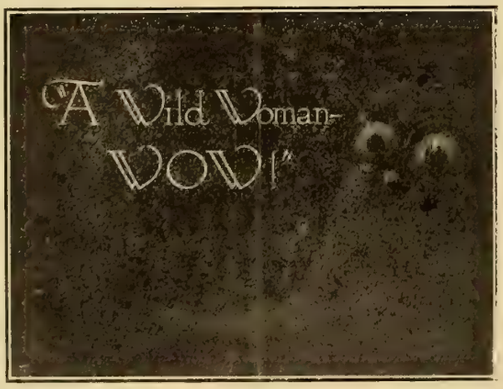
men and has proven itself too big a problem for most of the producers to follow.

A department made up of special artists, letterers and photographers is necessary, and each member must be of original ideas and extremely fast in his particular line of work, in order that too much time is not taken in titling a production. Most any of the larger producing companies, capable of supporting a department (which is expensive) produces several pictures each month, and generally not more than a week or less is given the title department to complete its work on any one production.

What follows? Anxious to secure some artistic result, most companies have *art titles,* which are titles, lettered or printed—white on black—and some decorations of an artistic nature added to make more pleasing the effect on the screen. That suffices in many instances—but does not necessarily fully satisfy all conditions. So, to attain as great a percentage of perfect titles as possible, decorated, *illustrated,* or tricked into the scenes of action that would exactly fit the occasion and hit the nail on the head, Mr. Thos. H. Ince long ago came to the conclusion that a very special department was necessary and having the idea that a perfect result would some day evolve from that department's work, was willing to undergo the tremendous expense of the experimentation. The results obtained have been no less than wonderful in many instances and a brand new form of analysis and thinking in regards this title situation has followed. Today the Ince studio is gradually nearing the goal—THE PERFECT TITLE.

Now what constitutes a perfect title?

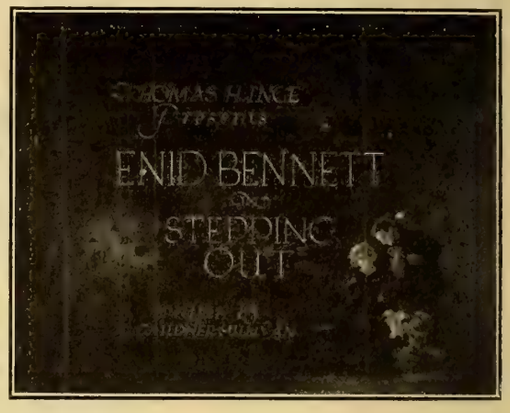
A perfect title surely would be one that takes its place in the picture naturally without the audience being conscious of any break, either in the



quality of the photography or flow of general thought that carries from one scene to another. A break in the quality of photography is meant as being a sudden change from a scene having all values of colors from white to black, including delicate halftones—to a title consisting of nothing but white letters on a black background, which immediately causes the screen to lose its depth and become flat or of a sign board nature. That condition is not desired and the screen must always maintain its depth and convey the idea that the photography does not stop when it is necessary to insert a title. What the photographic background should be that will convey this quality is the problem. That is what the Ince studio has tried to solve. How well it has been accomplished, can only be judged by the comments from the people who see their pictures, and that comment has been favorable up to the present time.

Ideas in backgrounds, novel and original, to motion pictures have been used to great success

in this new line of endeavor at this studio. At times producing thoughts, dramatic and humorous, by suggestion or by more fully illustrating with pictures the meaning of the lettering. Occasionally the lettering also lends itself by trick means to



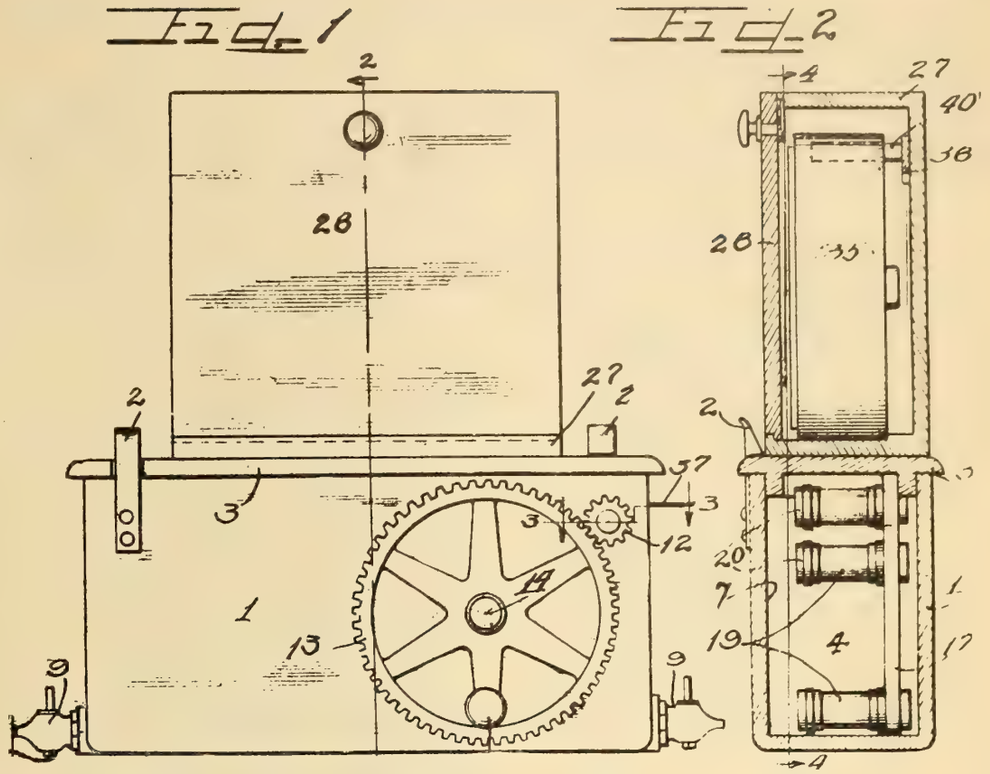
bring out some point of interest more fully. The first attempt at the true titling of a picture years ago was to double expose the title in white letters on the bottom of the screen during the action of the scene. Then came the doubling of the letters

between the heads of the characters as though they were actually speaking. Both methods, although theoretically good, did not pan out in the showing of the picture to an audience and did not have the

proper psychological effect desired. Therefore it was deemed better to use a straight cut in title—white lettering on black background. Other methods were tried but proved unsuccessful as they did not cover every condition. The Ince title department has now evolved the idea that the thought is essential condition to satisfy and is now working on that hypothesis.

The abstract title is the easiest to decorate or illustrate, because the background will seldom interfere with the reading matter if handled in any kind of a tasteful way. The spoken title is the sticker, and many think it better to use the old method of not doing anything rather than take a chance on gumming up the lettering and thus having the audience lose the meaning of the title which may be of very delicate and important point to secure in order to properly tell the story. The Thos. H. Ince studio, however, has gone to considerable trouble and expense in order to educate its title department's artists in making such backgrounds that will not be offensive in any instance, and even go so far as to insert other ideas, that in many instances prove the success of the individual title, if it be explanatory, humorous, or dramatic. It is surely the most difficult and interesting form of illustration and calls for intense concentration on the part of the artist.

Accompanying this article we have reproductions of some of the Ince titles and they can tell more than words the problems and conditions that have to be satisfied.



A Unique Camera Accessory

IF reports can be credited the discouraging retaking of scenes on location is a thing of the past that is, as far as such retakes are the fault of the camera man. The device which has done away with failure because of tricky light, is the invention of Jackson J. Rose, who is known everywhere as "Jack" Rose, and who for many years was the feature camera man for Essanay.

This new device, by the way, is not the only one which Mr. Rose has brought out, as, while he was not photographing such stars as Charlie Chaplin, Frances X. Bushman, Bryant Washburn, Beverly Bayne, Henry Walthall and others too numerous to mention, has found time to perfect a number of novel appliances which increase the certainty and effectiveness of the camera.

His latest production is perhaps his best one as it practically eliminates all guess work on the part of the camera man as regards time, exposure, and the scope of view. The "Cinema Film Tester" as it is called on the patent application is a small aluminum box occupying but little space in the carrying case and which may be attached to any type of camera magazine in a few moments. The interior contains two compartments for developing and fixing solutions; an ingenious but simple carrying arrangement continued through the com-

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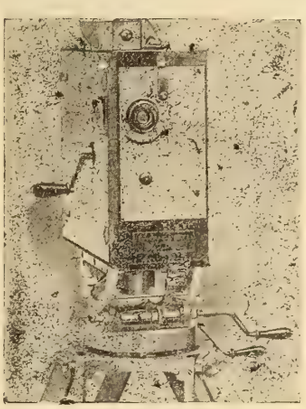

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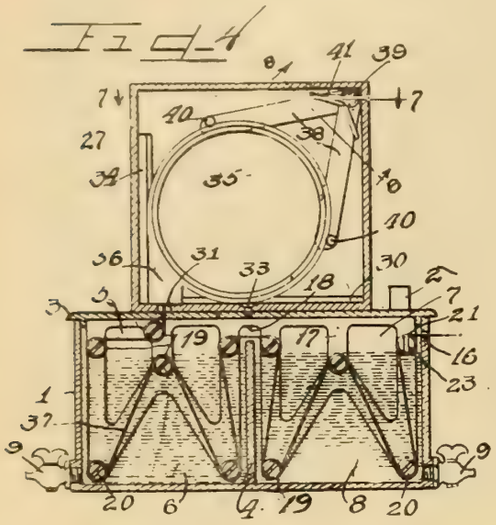
partments insures exact timing, footage and protection from light. By attaching the "tester" to the magazine the cinematographer is enabled at any time or in any place, in bright sunlight, or under any other conditions, to develop and fix two feet of film from any part of the film on the camera for immediate examination in about five minutes. All this is accomplished by the simple turn of a small crank on the outside of the "tester."



The advantages of a device of this nature are obvious to the director and the camera man. Before, after or during the taking of any scene, whatever doubts may arise as to the results upon the film may be eliminated by a quick test. Not only is certainty of exposure and registration assured under fixed light conditions, but every change in exterior or interior light intensity or atmospheric density may be tested, thus making sure of the final results. Shooting a scene away from the studio, only to find upon developing it the following day or at any other time that it had to be done all over again is not an infrequent occurrence. Neither is it an unusual thing to destroy a set and rebuild it again when the film is developed. In fact all of the many mistakes that occur through errors in the camera man's judgment, should be things of the past if the Cinema Film Tester is used.

When asked for a few words as to what his invention would do, Mr. Rose said: "It is designed to replace that part of the cameraman's brain for the faculties of estimation, guess and photographic complications are situated."

American Society of Cinematographers is Organized

Technical Editor, Motion Picture News:

WE beg to infor you that the American Society of Cinematographers, organized January 8, 1919, and chartered by the State of Cailfornia, has now arrived at a point where it can announce its aims and purposes.

The preamble to our constitution will best explain our purposes:

We hereby organize the American Society of Cinematographers in order to bring into closest confederation and co-operation all—but only—those leaders in the cinematographic science, whose attainments and exquisite art therein are, and we believe will be, an incentive and encouragement to all other followers of the art, to strive for that preeminence of perfection entitling them to membership in this organization—thus advancing the art to a point where it shall become a national pride, an element of patriotism, and at the same time promote the interest and welfare and protect the rights of all who shall be so fortunate as to be called to membership."

Our Motto: Loyalty, Progress, Art.

Our Ideal: That membership in this society may become a mark of honor and distinction based on merit.

Membership in this society can be secured only by invitation, and every man is judged solely upon his record and ability as a cinematographer and his personal fitness as a man.

We submit this information to you so that you may know exactly who and what we are. We desire your support and wish to assure you that it will be our greatest endeavor to see to it that no man will ever wear the emblem of this society who does not fully merit it, so that we as a body can always stand back of our members.

Our membership at this date is composed of the following cinematographers:

Philip E. Rosen.	Albert G. Heimerl.
Charles Rosher.	Walter Lundin.
Homer A. Scott.	Chester A. Lyons.
Victor Milner.	Charles E. Kaufman
Wm. C. Foster.	Frank B. Good.
Joe August.	R. H. Totheroh.
L. D. Clawson.	William J. Beckway.
Arthur Edeson.	Gilbert Warrenton.
Eugene Gaudio.	King D. Gray.
Fred L. Granville.	A. Scholtz.
Walter L. Griffin.	F. F. Baker.
J. D. Jennings.	Edward Kull.
Roy H. Klaffki.	Paul P. Perry.
Robert S. Newhard.	Henry Cronjager.
L. Guy Wilky.	Sam Landers.
T. G. Gaudio.	Lewis W. Physioc.
Hugh C. McClung.	John Arnold.
S. S. Norton.	George Rizard.
F. W. Jackman.	Happy De Pew.

The officers are Philip E. Rosen, president; Chas. G. Rosher, first vice-president; Homer A. Scott, second vice-president; W. C. Foster, treasurer; Victor Milner, secretary.

Yours truly,

(Signed) VICTOR MILNER.

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Cue Sheets Latest Hits Music Musical Equipment

Meeting Musician Mirskey of Du Bois, Pennsylvania

SEVERAL days ago, I had the pleasure of meeting Mr. Mirskey, Musical Director of the Avenue Theatre, Du Bois, Pa. In the course of the conversation, I came to the realization that I have a man before me of exceptional talent and aggressiveness. Du Bois is a small town, of 20,000 inhabitants, but musically, it is further ahead than many of our larger cities. Although the theatres of which Mr. Mirskey is Musical Director of, are daily changing houses, a perfect musical interpretation is always featured along with every film production. I am writing this story about Mr. Mirskey, to serve as an illustrating example of what an aggressive musician could do for his theatre, his patrons, and himself. The exact reproduction of Mr. Mirskey's story follows:

"I have in my library all complete "Schirmer's Edition," almost complete "Fischer's Edition," with exception of his old stuff in which piano parts had no cues and arrangements were unsatisfactory for modern demands. Complete "Berg's Incidental," four sets Schirmer's, "Breil's" complete "Luz," complete "Cinema," complete "Hawke's Edition," lots of Schuberth," "Cundy-Bettoney," "Jacobs," "Stern," "Feist," etc. Besides I have about 750 European editions, Odeon, Apollo, Bosworth, Taven, Ricordit, etc., mostly unknown in this country, and all Belwin's publications.

"My orchestra is composed of two violins, Cello, Bass, Piano, Harmonium Clarinet, Trumpet, Trombone, and Tympani, and many a time I am at the end of my inventive wits to find enough dramatic music for pictures without becoming monotonous, a sickening condition for myself, and I suppose for the rest of the orchestra, not to speak of the audience. Unfortunately, we change pictures daily with exception of big features which enjoy three or four days' run. I review the picture in the forenoon (we play evenings only), and prepare my cue sheet in about two hours, then arrange the setting, marking the starts if not the beginning, on each part. As you see my library is about as large as an average leader would have, and yet I have big difficulties. I cannot very well use operatic excerpts as it is so cumbersome to have on the stands the whole selection or Ballet Suite and play some 16 measures out of it. In a theatre where week stand is the rule, the Musical Director can sacrifice his library by cutting up his music and making more or less permanent setting, but I could not afford to do this, besides I would not have the necessary time. Your article about the monotony in music as written for the "News" hits the nail, but where is the remedy? For the last three days we play SALOME with Theda Bara. On the screen we have "Musical Score by M. Rubinstein," but since I did not get the score, I had to make the setting myself. The picture calls for very heavy dramatic music, minor, mostly oriental character. I have used all the Rimsky-Korsakow, Tschaikowsky, Barmotine, Grieg, Rubinstein, Goldman, Delives etc., and still it is not enough. The picture finishes with a Furioso-diabolic scene, very heavy. I use "The Scotch Poem" but it does not fit satisfactorily. Another difficulty I encounter is the keeping of my orchestra intact. My musicians are treated royally. I am on the best of friendly terms with all of them, but playing only evenings, the salaries are insufficient for good musicians so that I am getting only fellows who are for some reason or other out of a job, and they usually stay only long enough to make sufficient money for the fare to the next town, or, I get some lemon, whom I would like to fire after the first number and whom I give two weeks' notice instead, out of sheer pity. I am here three years now and the patronage and management are praising our little orchestra all the time still we cannot make it. And I really presume that the town is simply too small to support an orchestra as I would like to have it."

Mr. Mirskey, the musician of DuBois, Pa.

The above is a conclusive proof of how some of our aggressive musicians are laboring to create artistic and dignified musical environments in the theatres where they are employed.

Here is a man of exceptional ability, aggressiveness and willingness to perform and do the right things. He is handicapped in every possible way through lack of good musicians, lack of time, and a town too small big ambitions.

Mr. Mirskey is a graduate of the Russian Imperial Conservatory at Warsaw. He has played for years at the "Music Comedy" in Warsaw, and studied under the famous Sevzek, the teacher of Kubelick and other famous musicians. He has been the band master for three years on a White Star Liner, and was orchestra leader at the Secor Hotel at Toledo, Ohio, and also at the Hippodrome theatre of the same city. He was also director at the Valway theatre, at Waldosta, Ga., and now he is musical director of the Avenue theatre, at Du Boise, Pa. It seems to me that a man of Mr. Mirskey's calibre, after so many years of experience and proof of his knowledge, should deserve a little better treatment from destiny. I am sure there are many managers throughout the country who are looking for a man of Mr. Mirskey's ability, and believe it would be to their advantage in trying to take him out of this small town atmosphere and have him perform something real and big.

I am making the above suggestion in a spirit of "BETTER MUSIC FOR THE FILM," the famous slogan used by my friend, Mr. S. M. Berg.

Mildred Manning Wrote It

THE management of the Kinema Theatre, Los Angeles, Cal., at which was presented "The Westerners," featuring Mildred Manning in a dual role, this week announced that the song, "The Girl of the Golden West," being contemporaneously presented by a quartette at the theatre, was written and composed by Mildred Manning as inspired while performing the character of Molly in "The Westerners."

Musical Review of Latest Compositions

1—"In the Jungle," by Otto Langey. For scenes depicting strange surroundings caused by losing one's way, or passing through a jungle. (Oliver Ditson.)

2—"Dreamy Amazon." A concert number as well as a Novelty Syncopated Waltz. (Gilbert and Friedland.)

3—"When You Hold Me in Your Arms," by Henri F. Klickmann. A dreamy waltz of international renown. (McKinley Music Co.)

4 "Play Me That Tune" a fox trot from New York's Broadway hit "The Lady in Red" now playing at the Lyric Theatre. (T. B. Harms.)

5—Carl Fischer's of New York, have just issued a loose-leaf Motion Picture Collection compiled and arranged by Lester Brockton. The collection consists of compositions depicting certain scenes and would prove indipensable to Motion Picture musicians.

6—Henry Burr Music Corp. of New York have just published two song hits, "Burmah Moon" by Lieut. Gitz Rice, a beautiful Oriental fox trot, and the other "Thoughts of You," by Larry Briers, a melodious waltz.

7—"My Desert Fantasy," by Robert Reid, a one step and fox trot. The new dance sensation. (A. J. Stansy Music Co.)

8—"Toreador," by M. L. Lake, a fox trot on the Toreador Song worked against rag melodies and counter melodies. A Hit! (Carl Fischer.)

9—"Fame and Fortune," by F. L. King. A March of unprecedented musical merits. (King Pub. House, Canton, Ohio.)

10 "Oh! How She Could Sing," the song made famous by Van and Schenck. (Harry Von Tilzer.)

11—"Bleeding Hearts," by Sol. P. Levy, a floral poem. It is one of the simple broad beautiful melodies, which however frequently repeated seems to fascinate and charm the listening ear more and more. (Belwin, Inc.)

JUST a word of appreciation for the many congratulations upon the improvement in the Music Section since the change in our page size.

We are striving to better this department each week—and results show we are succeeding.

All music news of interest to the motion picture industry, and service to the exhibitor, is found here each week.

LATEST MUSIC CUES

"LOVE AND THE WOMAN"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Tears" (Moderato Ballade), Zamecnik

1—"Grave-Allegro Molot" (Excerpts Beethoven Sonata Pathetique), by Berge (2 minutes), at screening.
2—"Rondo" (Excerpts from Beethoven Sonata Pathetique), by Berge (1 minute and 45 seconds), until—T: "Jim Dorsey, Mary's husband."
3—"Adagio Cantabile" (Excerpts Beethoven Sonata Pathetique), by Berge (1 minute and 15 seconds), until—S: When Mary enters room.
4—"Nocturne" (From Chopiniana Suite) (1 minute and 45 seconds), until—S: When husband leaves.
5—"Serenata" (From Chopiniana Suite) (4 minutes), until—T: "A few days later George Stevens."
6—"Plaintive" (No. 3 A. B. C. Dramatic Series) (2 minutes and 30 seconds), until—T: "I'm just helping out" (telephone-bell).
7—"Heavy Agitato or Hurry" (No. 1 A. B. C. Dramatic Series) (3 minutes), until—S: When Mary enters bedroom.
8—"Reverie" (From Pathetique Suite) (5 minutes and 15 seconds), until—T: "At the end of the hour."
9—"Elegie" (From Pathetique Suite) (3 minutes), until—T: "Five years more finds Stevens."
10—"Andante Doloroso" (Pathetique), by Borch (1 minute and 45 seconds), until—T: "Only a few weeks later."
11—Theme (4 minutes and 15 seconds), until—T: "The years roll by."
12—"Graciousness" (Characteristic Int.), by Smith (3 minutes and 30 seconds), until—T: "Keeping his hand in."
13—"Norma" (Melodious Waltz), by Luz (5 minutes), until—T: "The following afternoon."
14—"Bleeding Hearts" (Andantino Sentimento), by Levy (2 minutes and 15 seconds), until—T: "Why that was where my poor."
15—"Dramatic Suspense," by Winkler (3 minutes and 45 seconds), until—T: "That night at nine."
16—"Dramatic Reproach" (Andante Expressivo), by Berge (2 minutes and 30 seconds), until—T: "We was just going."
17—Theme (3 minutes and 30 seconds), until—S: When scene fades to Helen and Walter.
18—"Adagio" (From the Tragic Suite) (4 minutes), until—T: "After months of persecution."
19—"Cradle Song" (From Tragic Suite) (2 minutes), until—T: "This stuff was pawned by."
20—Theme (1 minute and 30 seconds), until—S: When scene fades to Helen and Grant.
21—"Sinister Theme," by Vely (4 minutes and 30 seconds), until—S: When Helen enters automobile.
22—"Tragic Theme," by Vely (3 minutes and 30 seconds), until—S: When prisoners are released.
23—Theme (1 minute and 30 seconds), until—S: When Helen descends stairs—until * * * * THE END.

"THROUGH THE TOILS"

Specially selected and compiled by M. Winkler.

Theme: "My Heart at Thy Sweet Voice" (Ballad Appasionate, from "Samson and Delilah"), by Saint-Saens

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.).
1—Theme (2 minutes), at screening.
2—"Flirty Flirts" (Int. Rubato), by Levy (2 minutes and 30 seconds), until—S: When boy runs away.
3—"Frills and Furbelows" (Rondo Rococo), by Crespi (2 minutes and 45 seconds), until—T: "Lewis Moffat."
4—"Camelia" (From Boutonniere Suite) (Allegretto Cantabile), by Tonning (5 minutes and 15 seconds), until—T: "Old Benson, a former derelict."
5—Theme (2 minutes and 45 seconds), until—S: When Noel enters.
6—"Canterbury Bells" (From Boutonniere Suite) (Allegretto), by Tonning (4 minutes), until—S: When Noel leaves.
7—Theme (1 minute and 15 seconds), until—S: When Rhona greets Noel.
8—"Dramatic Reproach" (Andante Expressivo), by Berge (1 minute), until—S: When scene fades to hovel.
9—"Bleeding Hearts" (And. Sentimento), by Levy (2 minutes), until—S: When scene fades to Noel and Rhona.
10—"Sleeping Rose" (Valse Lento), by Borch (2 minutes and 50 seconds), until—T: "That night."
11—Popular one-step (1 minute), until—S: When musicians go to piano.
12—Theme (2 minutes and 15 seconds), until—S: When scene fades to Rhona at piano.
13—"Scherzetto" (From Symphonette Suite), by Berge (2 minutes), until—S: When Noel tries to dance.
14—Popular one-step (45 seconds), until—S: When Noel enters barber shop.
15—Theme (3 minutes and 45 seconds), until—T: "Master Plot and master plotter" (telephone-bell).
16—"Adagio" (From Tragic Suite) (4 minutes), until—T: "The counterplot."
17—"Cradle Song" (From Tragic Suite) (2 minutes and 45 seconds), until—T: "Don't worry you will."
18—"Heavy Mysterioso," by Levy (3 minutes and 15 seconds), until—S: When Noel calls.
19—"Dramatic Tension," by Levy (2 minutes and 15 seconds), until—T: "The letter said er—."
20—"Andante Doloroso," by Borch (6 minutes and 15 seconds), until—T: "I cannot be true."
21—"Serenade" (And. Semplice), by Backer-Grondahl (3 minutes and 15 seconds), until—T: "Some time later."
22—"Remembrance" (And. Doloroso), by Birkedal-Barford (2 minutes and 15 seconds), until—T: "It's a masterpiece" (telephone-bell).
23—"Mysterioso No. 3," by Minot (45 seconds), until—S: When burglar enters.
24—"Allegro Agitato No. 8," by Andino (1 minute and 15 seconds), until—S: When Noel hears noise.
25—"Andante Pathetique No. 10," by Berge (45 seconds), until—S: When Noel is shot (Shot).
26—"Grusome Mysterioso No. 31," by Borch (3 minutes and 15 seconds), until—S: When Noel learns truth.
27—"Dramatic Suspense," by Winkler (1 minute), until—S: When Noel sees Rhona.
28—Theme (15 seconds), until—T: "It's true every word of it"—until * * * * THE END.

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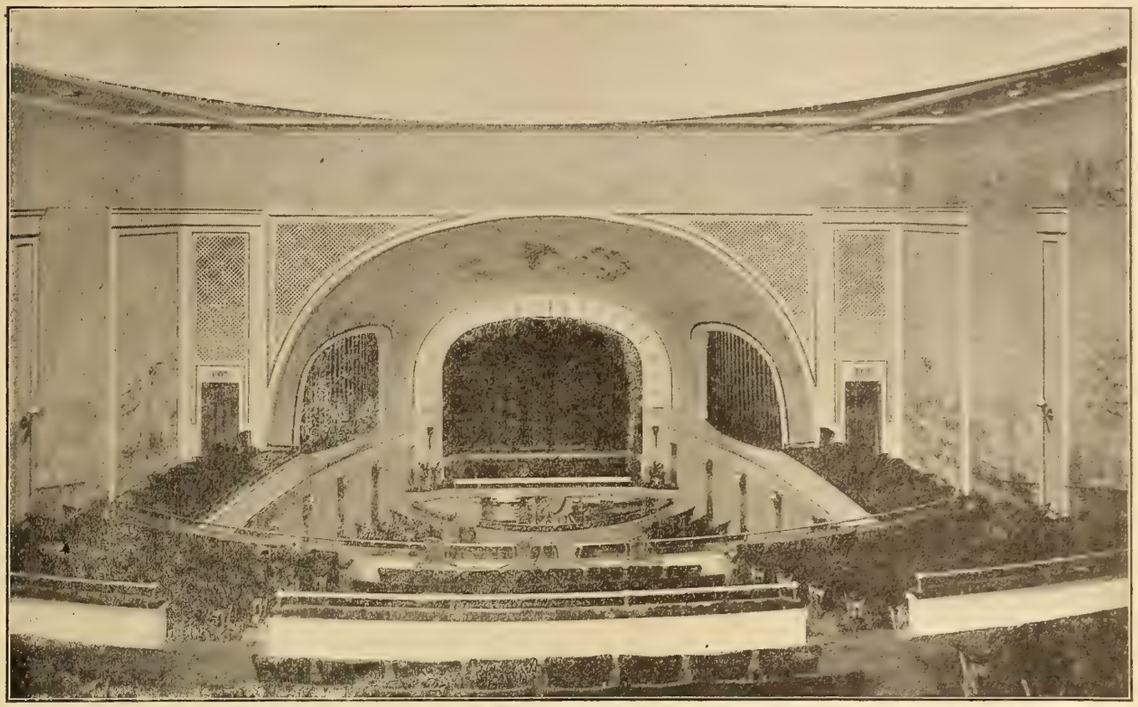

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"PHIL FOR SHORT"

(Evelyn Greeley-World)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1000 ft.)
Theme: "When You Are Truly Mine" (Characteristic Ballad Mod.), Lee

1—Theme (2 minutes and 15 seconds), at screening.
2—"Flirty Flirts" (Int. Rubato), by Levy (30 seconds), until—T: "Get your fiddle, Pat."
3—Violin, only for few bars (3 minutes), until—S: When Pat starts to play.
4—Slow Waltz (1 minute and 30 seconds), until—T: "From the faded pictures is."
5—"Bleeding Hearts" (And. Sentimento), by Levy (1 minute and 45 seconds), until—T: "Your daughter is running wild."
6—"Birds and Butterflies" (Int. Grazioso), by Vely (1 minute and 45 seconds), until—T: "John Alden of a rich."
7—"Andante Passionato," by Castillo (1 minute), until—S: When Alden overhears."
8—"Serenade Romantique" (Characteristic And.), by Borch (3 minutes and 30 seconds), until—T: "A month later."
9—"In Poppyland" (Mod. Grazioso), by Albers (15 seconds), until—T: "Meantime John Alden."
10—Theme (1 minute and 15 seconds), until—T: "McWrath to further his designs."
11—Violin, only according to action (15 seconds), until—T: "Play, Pat, play."
12—"Dramatic Agitato No. 38," by Minot (1 minute and 45 seconds), until—S: When McWrath stops playing.
13—"The Spider Web" (Mod. Caprice), by Allen (2 minutes and 15 seconds), until—S: When Phil is locked in.
14—"Drifting Clouds" (Schottische Caprice), by Boehnlein (1 minute), until—T: "Alone with Sappho."
15—Theme (2 minutes and 15 seconds), until—T: "Thank God it's a boy."
16—"Marionette" (Allegro Leggiero), by Arndt (3 minutes and 15 seconds), until—T: "An attic insurrection."
17—"Moment Musical," by Schubert (2 minutes and 30 seconds), until—T: Established in the college" (violin only).
18—Theme (4 minutes), until—T: "Cross currents."
19—"Tulips" (Mod. Grazioso), by Miles (2 minutes and 30 seconds), until—T: "You are so brave."
20—"Remembrance" (And. Doloroso), by Birkedal-Bardford (1 minute and 30 seconds), until—T: "I'll give you until tomorrow."
21—"Serenade" (And. Semplice), by Backer-Grondahl (4 minutes and 15 seconds), until—T: "John Alden finds asylum."
22—Theme (3 minutes), until—T: "Who are you?"
23—"Turbulence" (Allegro Agitato), by Borch (2 minutes and 45 seconds), until—T: "Morning, the hue and cry."
24—Theme (2 minutes), until—S: When McWrath leaves.
25—"Elysian Dreams" (Mod. Novelette), by Reviland (2 minutes and 30 seconds), until—T: "In Boston the Alden family."
26—"Capricious Anette" (Mod. Caprice), by Borch (2 minutes), until—T: "A reception in honor of."
27—Popular Fox Trot (45 seconds), until—T: "You are the inspiration."
28—Grecian Waltz" (45 seconds), until—T: "I dance, yet" (violin only).
29—"Popular Fox Thot" (1 minute and 45 seconds), until—S: When scene fades to Phil.
30—Music Tempo should be Slow Waltz, changing to Allegretto 2/4 (1 minute and 30 seconds), until—S: When Phil descends stairs (violin only).
31—Theme (1 minute and 45 seconds), until—T: "Your wife is exquisite."
32—"Babillage" (Int. Allegretto), by Castillo (3 minutes), until—S: When Phil ascends stairs.
33—"Dancing Leaves" (Mazurka), by Miles (4 minutes), until—T: "Later——" (train effects).
34—Theme (2 minutes and 15 seconds), until—T: "You said in your book that" (telephone-bell).
35—"Dramatic Reproach" (And. Expressivo), by Berge (1 minute and 45 seconds), until—S: When Phil gives butler letter.
36—"In Dreamy Dells" (Mod. Fantasy), by Rolfe (3 minutes), until—T: "Coming home unexpectedly."
37—"Vivo Finale" (From Symphonette Suite), by Berge (3 minutes), until—T: "Morning" (shot).
38—Theme (30 seconds), until—T: "You little devil," until * * * * END.

"THE SPARK DIVINE"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "May Dreams" (Moderato Romance), Borch

1—Theme (2 minutes and 15 seconds), at screening.
2—"Frills and Furbelows" (Rondo Rococo), by Crespi (2 minutes), until—T: "The new rich friends of."
3—Theme (1 minute and 45 seconds), until—T: "With the change in the society."
4—"The Blushing Rose" (Andante Serenade), by Johnson (2 minutes and 45 seconds), until—T: "Then the changing seasons."
5—Theme (1 minute and 30 seconds), until—T: "And the child Marcia has."
6—"To a Star" (Moderato Romance), by Leonard (1 minute and 45 seconds), until—T: "Home, home is where the" (Piano only according to action).
7—"Young April" (Moderato Novellette), by Cobb (2 minutes and 45 seconds), until—T: "Way in the West lives."
8—"Valse Moderne" (Valse Lento), by Rosey (3 minutes and 15 seconds), until—T: "The Ardale ornament."
9—"Serenade Romantique" (Characteristic Andantino), by Borch (3 minutes and 45 seconds), until—T: "You're an iron man."
10—"In a Shady Nook" (Characteristic Tete-a-Tete), by Hildreth (2 minutes), until—T: "The circus is in full."
11—Theme (2 minutes), until—S: When Robert meets Marcia.
12—"Barcarolle" (Summer Idyll), by Buse (4 minutes and 30 seconds), until—T: "I have decided to stay and" (Piano only according to action).
13—Theme (2 minutes and 45 seconds), until—T: "You spoke to me of love."
14—"Rose Leaves" (Idyl Moderato), by Ashleigh (4 minutes), until—T: "And before the next darkness of."
15—Theme (3 minutes), until—T: "Later Marcia has fulfilled."
16—"Bleeding Hearts" (Andantino Sentimento), by Levy (4 minutes and 15 seconds), until—T: "Busy with each growing."
17—"Misterioso Dramatico No. 22," by Borch (1 minute and 15 seconds), until—S: When scene fades to nurse girl.
18—"Vivo Finale" (From Symphonette Suite), by Berge (45 seconds), until—S: When maid raises window shade.
19—"Andante Pathetique," by Berge (1 minute and 45 seconds), until—T: "And now to Marcia."
20—"Misterious Nights" (Valse Dramatique), by Ber (1 minute), until—T: "No attempt is too" (automobile effects).
21—"Rondo" (Excerpts Beethoven Sonata Pathetique), by Berge (3 minutes and 30 seconds), until—S: When Marcia enters auto (automobile effects).
22—"Birds and Butterflies" (Int. Allegretto), by Vely (45 seconds), until—T: "Wherever children are."
23—Direct cue, church bells chiming "Peace on Earth, Good Will Toward Men" (Christmas hymn), (1 minute and 30 seconds), until—S: When Robert enters.
24—Theme (3 minutes and 15 seconds), until—T: "Hail Santa Claus"—until * * * * THE END

"THE BOOMERANG"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Serenade Romantique" (And. con moto), Borch

1—Theme (1 minute and 10 seconds), until—T: "The Ball that celebrates."
2—"Hunkatin" (half tone one-step), by Levy (1 minute and 25 seconds), until—T: "Any news of my son?"
3—"Mysterious Nights" (Valse Dramatique), by Berge (2 minutes and 30 seconds), until—T: "And then there's the child."
4—"Dramatic Tension No. 6," by Levy (1 minute and 15 seconds), until—T: "May I claim my dance?"
5—"A La Mode" (one-step), by Rosey (55 seconds), until—T: "There is something I have wanted."
6—Theme (1 minute and 15 seconds), until—T: "The meeting of big interests."
7—"Dramatic Recitative," by Levy (1 minute and 30 seconds), until—T: "The law offices."
8—"Serenade" (And. Mod.), by Drigo (2 minutes and 50 seconds), until—T: "Iron in the fire."
9—"Dramatic Tension No. 9," by Andino (3 minutes and 45 seconds), until—T: "The juggernaut of ambition."
10—"Dramatic Andante," by Berge (2 minutes and 30 seconds), until—T: "The hurling of the Boomerang."
11—Theme (3 minutes and 25 seconds), until—T: "Midnight and an unusual reception."
12—"Lento Allegro" (Symphonette Suite), by Berge (1 minute and 15 seconds), until—T: "And then came the gigantic."
13—"Dolorosa" (Poeme D'Amour), by Tobani (3 minutes and 10 seconds), until—T: "Antonio Guinano."
14—"Maria Maria—Di Capua" (Italian Song) (3 minutes and 15 seconds), until—T: "The firebrand starts."
15—"Dramatic Agitato," by Hough (1 minute and 15 seconds), until—T: "The secret strings of Finance."
16—"Perpetual Motion" (Allegro), by Borch (2 minutes and 10 seconds), until—T: "You ask why I hate the trust."
17—Theme (2 minutes and 30 seconds), until—T: "The stronger call."
18—"Dramatic Tension" (Agitato), by Ascher (1 minute and 45 seconds), until—T: "Men, Violence never won."
19—Continue pp (1 minute and 5 seconds), until—T: "Carefully groomed in the remnants."
20—"Erotik" (Dramatic), by Grieg (2 minutes and 30 seconds), until—T: In the midst of the Montgomerys."
21—"Sparklets" (Mod.), by Miles (1 minute and 45 seconds), until—T: "In the walk of everyday life."
22—"Sinister Theme" (Mysterioso), by Levy (50 seconds), until—T: "Upon his election to the office."
23—"Maria Maria—Di Capua" (Italian Song) (45 seconds), until—T: "The Battle for Control."
24—"Half Reel Hurry," by Levy (6 minutes and 15 seconds), until—T: "A narrow crooked little street."
25—"Pizzicato Mysterioso," by Minot (2 minutes and 5 seconds), until—T: "Big Jim Hardy."
26—Theme (45 seconds), until—T: "Shadows of the night."
27—"Mysterioso Dramatico," by Borch (2 minutes and 30 seconds), until—T: "The empty dinner pail."
28—"Half Reel Furioso," by Levy (4 minutes and 5 seconds), until—T: "While convalescing."
Note: Watch Explosion.
29—"May Dreams" (Mod.), by Borch (50 seconds), until—T: "The Boomerang returns."
30—Theme (3 minutes and 5 seconds), until—T: "Call Peter Cameron."
31—"Tragic Theme," by Vely (3 minutes and 30 seconds), until—T: "Days of readjustment."
32—"Joyous Allegro," by Borch (45 seconds), until—T: "The passing of months."
33—"Birds and Butterflies" (Int.), by Levy (1 minute and 55 seconds)—until * * * * THE END.

"YOU'RE FIRED"

Specially selected and compiled by M. Winkler
Theme: "Flirty Flirts" (Mel. Int.), Levy

1—"Birds and Butterflies" (Mel. Allegretto), by Levy (2 minutes and 20 seconds), at screening.
2—Theme (Mel. Int.) (5 minutes and 30 seconds), until—T: "So it happens that evening."
3—Piano Solo improvising to action (25 seconds), until—S: Helen playing piano.
4—Tacet (45 seconds), until—S: Helen stops playing.
5—"Valse Moderne" (Valse Lento), by Rosey (1 minute and 40 seconds), until—T: "On the following day."
6—"Sparklets" (4/4 Mod.), by Miles (4 minutes and 35 seconds), until—S: Interior of employment office.
Note: Effect of rapid working typewriter.
7—"Tacet" (2 minutes and 15 seconds), until—T: Early next morning.
NOTE: Just watch effect of xylophone player and improvise to action.
8—"Hunkatin" (Half-tone one-step), by Levy (2 minutes and 20 seconds), until—T: Days become weeks.
9—"Minnie Shimmey for Me" (popular) (1 minute and 25 seconds), until—T: "No, it couldn't."
10—Theme (Mel. Int.) (1 minute), until—T: "So this is the important business."
11—"Me-Ow" (Popular one-step), by Kaufman (1 minute and 55 seconds), until—S: Orchestra commences to play.
12—Continue pp. (30 seconds), until—T: "So old Billy is trying."
13—Theme (Mel. Int.) (1 minute and 25 seconds), until—T: After the last dance.
14—Piano solo improvising to action (1 minute and 15 seconds), until—T: At the morning's conference.
15—"Reve D'Amour" (Allegretto), by Zamecnik (35 seconds), until—T: "We've got to keep."
16—"Ciribiribin" (Italian waltz—Valse lento), by Pestalozza (1 minute and 15 seconds), until—T: In little Italy.
17—Sinister theme (Mysterioso), by Levy (3 minutes and 5 seconds), until—T: Horace Graham, Tom's uncle.
18—"A La Mode" (One-step), by Rosey (30 seconds), until—T: A special performance.
NOTE: To be performed on phonograph.
19—"Italian Nights Waltz" (Waltz—On Italian Mel.), by Tobani (3 minutes and 50 seconds), until—T: And at Capellanos.
20—"Tarantelle Italienne" (Allegretto), by Bohm (2 minutes and 25 seconds), until—T: "It's here and stays here."
21—Theme (Mel. Int.) (1 minute and 50 seconds), until—T: "Please find the proprietor."
22—"Maria, Maria" (Italian song), by Di Capua (1 minute and 25 seconds), until—T: "Your time is not up yet."
23—Continue ff. (Italian song) (1 minute and 55 seconds), until—T: "Waiter, call the proprietor."
24—"Hurry No. 33" (Allegro), by Minot (1 minute and 45 seconds), until—T: "Great Caesar, it's the merger."
25—Tacet (15 seconds), until—T: "Here, buy yourself."
NOTE: Just produce effect with big bell of clock striking twelve.
26—Theme ff. (Mel. Int.) (50 seconds), until—S: Flashback to former scene, until * * * * *THE END.

"THE MAN WHO STAYED AT HOME"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme A: "The Crafty Spy" (Original Descriptive Mysterioso), Borch
Theme B: "Serenade Romantique" (Characteristic Moderato Romance), Borch

1—"Victorious Democracy" (American Patriotic), by Borch (3 minutes and 30 seconds), at screening.
2—Theme "A" (3 minutes), until—T: "The links in the German" (wave and wireless effects).
3—Theme "B" (45 seconds), until—T: "The United States Secret Service."
4—"Birds and Butterflies" (Int. Allegretto), by Vely (2 minutes and 45 seconds), until—T: "The Wavecrest Hotel."
5—"Clematis" (Moderato Poco Agitato), by Tonning (3 minutes), until—T: "Molly Preston."
6—"Babillage" (Allegretto Int.), by Castillo (2 minutes and 45 seconds), until —T: "Mrs. Miriam Leigh."
7—"May Dreams" (Romance), by Borch (2 minutes), until—T: "I was curious to see you."
8—Theme "A" (1 minute and 15 seconds), until—T: "Just before the card party" (wireless effects).
9—"The Vampire" (Dramatic), by Levy (3 minutes), until—S: When Sanderson sends wireless.
10—"At Twilight" (Moderato Romantique), by Golden (1 minute and 15 seconds), until—T: "Take my place, Mr. Brent."
11—"Misterioso Dramatico," by Borch (3 minutes), until—T: "Midnight the serpent of the" (wave effects).
12—Theme "A" (2 minutes and 30 seconds), until—S: When Brent discovers wireless (wireless effects).
13—"Dramatic Recitative" (Dramatic Tension), by Levy (1 minute and 15 seconds), until—S: When Brent breaks lamp.
14—"Turbulence" (Int. Allegretto), by Borch (2 minutes and 30 seconds), until—S: When Carl discovers wireless broken
15—"Capricious Annette" (Moderato Caprice), by Borch (1 minute and 45 seconds), until—T: "In the morning Mrs. Sanderson."
16—Theme "B" (1 minute and 45 seconds), until—T: "How long have you known."
17—Theme "A" (2 minutes and 15 seconds), until—T: "Later in the day Sanderson."
18—Theme "B" (1 minute and 45 seconds), until—T: "I have good reason to."
19—"Dramatic Agitato" (Dramatic Tension), by Hough (2 minutes), until—S: When Mrs. Leigh watches spy.
20—"Agitato No. 69," by Minot (2 minutes and 15 seconds), until—S: When Brent shoots pigeon (shot).
21—"Dramatic Tension," by Levy (2 minutes and 45 seconds), until—T: "It is dead, the last."
22—"Dramatic Narrative," by Pement (4 minutes and 15 seconds), until—T: "I suggest we send for Brent" (telephone bell).
23—Theme "A" (3 minutes and 45 seconds), until—T: "The evening found the secret."
24—"Agitato No. 37," by Andino (1 minute and 15 seconds), until—T: "If anything should happen."
25—"Dramatic Suspense," by Winkler (2 minutes and 30 seconds), until—T: "A half hour before twelve."
26—"Over the Top, Boys" (American March), by Berge (1 minute and 45 seconds), until—T: "One of the bloodhounds."
27—"Slimy Viper" (Dramatic Tension), by Borch (1 minute), until—S: When scene fades to Carl.
28—"Hurry" (half-reel Agitato), by Levy (2 minutes and 30 seconds), until—S: When Brent captures Sanderson.
29—"Sinister Theme," by Vely (2 minutes), until—T: "Just a false alarm."
30—Theme "B" (1 minute), until—S: When Judge congratulates Brent—until * * * THE END.

"THE GIRL FROM OUTSIDE"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Serenade Romantique" (And. con moto), Borch

1—"Characteristic Tremolo," by Lovenberg (35 seconds), at screening.
2—"In the Village" (From "Scenes Poetiques") (2/4 Allegro), by Godard (1 minute and 5 seconds), until—T: "Cast of characters."
3—"Dramatic Agitato," by Hough (40 seconds), until—T: "Where the law of fang and claw."
Note: To action pp or ff
4—Violin solo to action (25 seconds), until—S: Close-up of violin player.
Note: Played very badly.
5—"Andante Dramatico," by Borch (3 minutes and 50 seconds), until—S: Lady stops playing violin.
6—"Chinese Characteristic," by Winkler (25 seconds), until—T: "Chow their cook."
7—"Adagietto" (From Symphonette Suite), by Berge (4 minutes and 5 seconds), until—S: Gang's living room.
8—"Dramatic Tension," by Shepherd (1 minute and 45 seconds), until—S: Interior of lunch room.
9—Theme (2 minutes and 25 seconds), until—T: "What are you doing here alone?"
10—"Admiration" (4/4 Mod.), by Jackson (2 minutes and 20 seconds), until—T: "Heavy, heavy, hung over."
11—"Iris" (Mod. Grazioso), by Reynard (1 minute and 50 seconds), until—T: "June sought employment."
12—"Blushing Rose" (Mod. Ser.), by Johnson (1 minute and 55 seconds), until —T: "In the late Arctic Twilight."
13—Theme ff (4 minutes and 45 seconds), until—S: "Curly Kid" trying to steal.
Note: Watch shots.
14—"Sinister Theme," by Levy (1 minute and 5 seconds), until—S: Girl blowing out lamp.
15—"Serenade" (Mod.), by Drdla (4 minutes and 55 seconds), until—T: "Harry Hope, manager."
16—"Gavotte and Musette" (Allegro), by Raff (55 seconds), until—T: "Suppose nobody came."
17—Sinister theme (Mysterioso), by Levy (3 minutes and 5 seconds), until—T: uninvited caller."
NOTE: To action pp or ff.
18—Continue fff (1 minute and 30 seconds), until—T: "Denton's pride would not."

(Continued in next column)

(Continued from preceding column)

19—"Chinese Characteristic," by Winkler (15 seconds), until—T: "A bitter and unforgiving enemy."
20—Theme (3 minutes and 45 seconds), until—S: Interior of girl's room.
21—"Gruesome Misterioso," by Borch (1 minute and 5 seconds), until—T: "That night the 'Kid'."
22—"Melody" (Mod.), by Kretchmer (2 minutes and 35 seconds), until—S: Interior of hotel.
23—"Dramatic Recitative," by Levy (2 minutes and 5 seconds), until—T: "You boys have got a fat chance."
24—"Half Reel Furioso," by Levy (2 minutes and 55 seconds), until—S: Exterior rain storm scene.
Note: Begin pp or ff big fight—with ad. lib. tympany rolls.
25—Continue pp (25 seconds), until—T: "We wasn't sure they'd come."
26—"Birds and Butterflies" (Int. Capricioso), by Vely (2 minutes and 5 seconds), until—T: "A fair day followed."
27—Continue to action (2 minutes and 25 seconds), until—T: "Nightfall."
28—"Dramatic Tension," by Andino (3 minutes and 50 seconds), until—T: "This damn thing."
29—"Dramatic Agitato," by Borch (1 minute and 15 seconds), until—T: "Your option on my claim."
30—"Love Song" (Dramatic), by Flogier (2 minutes and 55 seconds), until—T: "The next morning."
31—Theme ff (3 minutes), until—T: "A morning call."
32—"Lento Allegro Symphonette" (3 minutes and 40 seconds), until—T: "To the Wags."
33—"Ave Marie" (Dramatic), by J. Ascher (1 minute and 55 seconds), until—T: "Forty hours later."
Note: With ad. lib. tympany rolls during the exterior storm scenes.
34—"In Lovers' Lane" (Mod. Int.), by Pryor (4 minutes and 25 seconds), until—T: "Harry ran straight."
35—"Comedy Allegro," by Berg (1 minute and 40 seconds), until—T: "Madam if you call for help."
36—"Legend of a Rose" (2/4 Allegretto), by Reynard (2 minutes and 40 seconds), until—T: "Just what the Doctor ordered."
37—"Prelude Du Deluge" (Dramatic Pathetic), by Saint-Saens (3 minutes and 10 seconds), until—T: "Hope's claim pans out big."
38—Theme ff (55 seconds), until—T: "I saw the paper."
39—"Allegro Agitato," by Kiefert (1 minute and 35 seconds), until—S: "Kid" steals paper.
Note: Watch shots.
40—Theme (3 minutes and 20 seconds), until—S: Close-up of wounded "Kid."
41—Theme ff (50 seconds), until—S: View of seashore—until * * THE END.

"VIRTUOUS MEN"

1—"A Little Song" (once segue) by Eidody; pub. Schirmer.
2—"Macbeth" (once), till title "Bull Brummon the cause of the delays"; by Johnston Hawkes.
3—"A Fanciful Vision," till title "While in the great metropolis"; by Rubinstein; pub. Schirmer.
4—"Dolce Far Niente" (once segue); by Hosmer—F.
5—"Gardenia," till after scene "Man in the office and in the lumber camp," by Densmore; pub. B. M. Co.
6—"Ruy Blas as Cut," till scene "Stokes smashes in window"; by Mendelsson—H.
7—"Southern Fantasy" (at Allo Con Fucco), till scene "Stokes sees Forest fire through window"; by Hurmston B. & H.
8—"I Promessi Sposi" (at Allegro), till scene "Men in office"; by Ponchielli Ricordi.
9—"Romance," till title "The night of the Victory Ball"; by Grumfeld—S.
10—"Air de Ballet," till title "In the entertainment hall"; by Hille—Schirmer.
11—"Je Sais Que Vous Etes Gintil," till scene of "Applause"; by Christine—Harms.
12—"My Barney Lies Over the Ocean," till scene "Marcia arrives home W. B. S."
13—"Among the Roses" (after intro.), till title "In the office of U. S. Secret Service"; by Lake—Fischer.
14—Mysterioso Irresoluto" (once segue); by Langey—S.
15—"A Tes Genoux" (after intro.), till scene of "Accident"; by Gillet—Decourcelle.
16—"Turbulence," till scene "Willard carried into building"; by Belwin.
17—"Adoration" (after intro.; once segue); by Borowski—Fischer.
18—"Serenade" (once segue).
19—"A Deep Sea Romance" (after intro.), till title "Stokes' first tour of the shipyard"; by Lake—Fischer.
20—"Ganzonetta" (after 2 bars), till title "Lunch-time—the shipyard band"; by Hollander—S.
21—"National Emblem," till scene "Stokes makes speech"; by Bagley—Jacobs.
22—"Short Silence" (till speech over).
23—"Hail, Hail, the Gang's All Here," till title "As the weeks passed"; by Lake—Fischer.
24—"La Forza Del Destino" at 3/8 slow twice segue; by Verdi—Janquickel.
25—"Serenade" (at No. 3), till scene "Warning flash of shipyard." Cue for effect, "big whistle blows."
26—"Le Donne Curiose at 13," till scene "Stokes comes back into office"; by Usigho—Songono.
27—"Land of Dreams" (after 8 bars), till scene "Hogan enters office"; by Driffie—Taflema.
28—"La Colombe" (after 10 bars), till scene "Hogan in bed"; by Gounod—F.
29—"Visions" (pp. at chorus), till title "The last resort"; by Tchaikovsky—S.
30—"The Grafty Spy" (twice segue); by Belwin.
31—"Yelva at Allegro," till title "Burmmon"; by Reissiger—G.
32—"Hurry No. 2," till title "There's a nice little room waiting"; by Levy—Cinima.
33—"Agitato No. 3," till title "And on the 27th."
34—"The Volunteers," till change of scene after "Launching"; by Sousa.
35—"Land of Dreams" (same as No. 27).

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"THE FEAR WOMAN"

Specially selected and compiled by M. Winkler.

Theme: "Erotik" (Dramatic Lento Molto), by Grieg

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

1—"Legend of a Rose" (2/4 Allegretto), by Reynard (3 minutes and 45 seconds), until—T: At screening.
2—Theme (1 minute and 30 seconds), until—T: His pet fear.
3—"Gavotte Piquante" (Allegro Grazioso), by Pierson (2 minutes and 55 seconds), until—T: The engagement dinner.
4—Tragic Theme ff., by Vely (55 seconds), until—T: "I have forgotten my fan."
5—Dramatic Narrative, by Pement (3 minutes and 30 seconds), until—T: When the first dark days.
6—"Symphony Pathetic" (Second Movement—Dramatic), by Tschaikowsky. (1 minute and 15 seconds), until—T: "There is nothing to be afraid."
7—Theme (3 minutes and 25 seconds), until—T: Love dispels the fear.
8—"Serenade" (Dramatic), by Vidor (50 seconds), until—T: "You've acted like a fool."
9—"Melody" (Moderato), by Hurter (1 minute and 55 seconds), until—T: Important work for.
10—"Mysterious Nights" (Valse Dramatique), by Berg (1 minute and 50 seconds), until—T: Bedtime conferences.
11—Continue to action (30 seconds), until —T: Helen is popular.
12—"Flirty Flirts" (Melody Intermezzo), by Levy (2 minutes and 20 seconds), until—T: For the time the shadow.
13—Sinister Theme (Mysterious), by Levy (2 minutes and 15 seconds), until—S: Close-up of automobile on road.
14—"Dramatic Recitative," by Levy (1 minute and 30 seconds), until—T: "You musn't be seen in here."
15—"Babillage" (Allegretto), by Castillo (1 minute and 25 seconds), until—T: "The story has been too choice."
16—Theme (1 minute and 30 seconds), until—T: Back to his desk.
17—"Spring Flowers" (Allegretto), by Wood (1 minute and 15 seconds), until—T: The Hotel Claremont.
18—Continue to action (2 minutes and 10 seconds), until—T: Deciding to consult her lawyer.
19—"May Dreams" (Moderato), by Borch (3 minutes and 5 seconds), until—T: Week end brings Mrs. Wallace.
20—Theme (3 minutes and 25 seconds), until—T: Opposition doubles.
21—"Cupid's Frolic" (6/8 Moderato), by Miles (3 minutes and 25 seconds), until—T: The hotel's annual tennis tournament.
22—Theme ff. (2 minutes and 20 seconds), until—T: The tournament dinner.
23—Continue ff. (10 seconds), until—T: "It's a damnable lie."
24—"Blushing Rose" (Moderato Serenade), by Johnson (2 minutes), until—S: Helen raising her head from table—until * * * * THE END.

"HER BRIDAL NIGHT"

Specially selected and compiled by M. Winkler

Theme: "Flirty Flirts" (Mel. Int.), by Levy

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.).

1—Theme (3 minutes), at screening.
2—"Ala Ballerina" (Valse Lente), by Braham (2 minutes and 10 seconds), until—T: "Joe Damorel, 'Vi's' future."
3—Continue to action (3 minutes and 35 seconds), until—T: "In taking 'Vi's' place."
4—"Romeo and Juliet" (Waltz), by Gounod (4 minutes and 5 seconds), until—T: "'Vi' is not used to."
5—Organ improviso to action (1 minute and 25 seconds), until—S: Interior of Church.
6—Lohengrin's "Wedding March" (Full Orchestra) (1 minute and 10 seconds), until—T: "And the time."
7—Organ improvise to action (1 minute and 25 seconds), until—T: "If any man can show."
8—Theme (2 minutes and 45 seconds), until—S: Interior of bedroom.
9—"Mysterious Nights" (Valse Dramatique), by Berge (3 minutes and 5 seconds), until—T: "Let them hear, I want."
10—"Dramatic Recitative," by Levy (3 minutes and 5 seconds), until—T: "What's the matter you're."
11—"Dramatic Reproach," by Berge (1 minute and 15 seconds), until—T: "I tell you she's lost her."
12—Theme (3 minutes and 35 seconds), until—T: "Come with me, dear love."
13—"Birds and Butterflies" (Int. Grazioso), by Vely (2 minutes and 35 seconds), until—T: "I'm sorry, Joe."
14—"Gavotte and Musette" (Allegro), by Raff (2 minutes and 55 seconds), until—T: "It's the duty of a gentleman."
15—"Serenade Romantique" (Characteristic And.), by Borch (4 minutes and 5 seconds), until—S: Interior of room—Tiny near window.
16—"Serenade" (Mod.) "Les Millions Di Arlequin," by Drigo (4 minutes and 40 seconds), until—T: "Please Joe, run along."
17—"Comedy Allegro," by Berge (2 minutes and 5 seconds), until—T: "Idiot, where are they."
18—"Adieu" (12/8 Dramatic Mod.), by Favarger (1 minute and 10 seconds), until—S: Lent arrives in automobile.
19—Theme (5 minutes and 55 seconds), until—T: "What's the idea"—until * * * * THE END.

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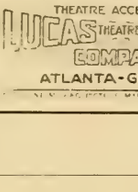

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Central States

Fond Du Lac Theatres May Be Used in Publicity Campaign

THE fruitful results of the co-operation given by the moving picture theatres in war time through the four-minute speeches has laid the foundation for community work along similar lines. Fond du Lac is likely to be one of the first cities to sense the opportunity for service of this character and to ask it. The most perplexing problem facing Fond du Lac now is the housing problem. The expansion of established industries and the opening of new factories has created a demand for more than a thousand new wage earners to be brought to this city during the next four months. With a hundred families clamoring for houses now it is believed it will be necessary to stage a publicity campaign to impress people with the necessity of building at least 500 houses. This campaign, it is understood, will include the four minute speeches which were so effective in the Liberty Loan drives. And if it does they will be the means of helping put this new community drive across and thus emphasizing the value of the moving picture house as a community institution.

Chicago Sees Ball Game Between Rival Exhibitor Nines

THE first rival game in the schedule of the local motion picture league was played recently at Lincoln Park, when Ascher Brothers piled up a score of 23 to 7 against the Lubliner and Trinz nine.

With four practice games to their credit, closely contested between their north and south side managers, the Ascher athletes went into the diamond, confident of victory, backed by further assurance from Harry Ascher that if things didn't go as they should, he'd wire the White Sox for help.

Joe Wurtzburg, Wm. Charleson, Ed. Nikoden, Bennie Cohn, Henry Jasper, Lawrence Cone, Harry Ascher, Weinschenker, and Max Ascher played for Ascher Brothers, and Sam Trinz, Saxe, James Keogh, Julius Trinz, Al. Haynie, H. Luftgarten, Eddie Trinz, Eddie Dloughy and Dan Lubliner lined up for Lubliner and Trinz.

George Lang, R. Myers, Guttman, Jerry Glasser and Charles Jacobson composed the utility.

Rain Hurts Springfield Business

WHAT promised to be a big Sunday—June 22—for Springfield, was knocked right in the middle of the head by a terrific rain and thunder storm, which sprang out of nowhere about the middle of the afternoon. A little rain would have been great, would have brought in the autoists and the park crowds, but this rain kept up from 3.30 p. m. until 3.30 a. m., and knocked the managers out of hundreds of dollars. Any one but an exhibitor will tell you the downpour was "worth a million dollars" —to the crops.

Heard in Detroit

FIRST NATIONAL FILM EXCHANGE has moved to 505 Film building, former office of the General Film Company. It will be one of the most elaborate headquarters in the big building that houses all the exchanges in Detroit.

MILES GIBBONS has been appointed manager of the Fox Exchange.

FIRST of the Rothapfel programs was seen at the Colonial theatre and the program created considerable favorable comment.

"VIRTUOUS MEN" had its local premiere at the Majestic last week to excellent business. Henry Santrey, who played the Majestic for several seasons as a soloist, returned for one night during the engagement and the house was packed to the doors.

THE Michigan state legislature 2has shelved state censorship for this session at least. As months, censorship in Michigan is a dead issue for the time at least. The bill was buried in committee.

CHARLIE CHAPLIN in "Sunnyside," has been seen this week in both the Adams and Madison theatres, two of the leading downtown houses and both owned by John H. Kunsky. It was the first time a Chaplin picture has been shown pre-release in Detroit in two big houses on the same dates. Manager Phil Gleichman took advantage of the occasion at his Broadway Strand by booking in "Mrs. Charlie Chaplin" (Mildred Harris) in "Home."

W. S. BUTTERFIELD, of Battle Creek, has purchased some property in Fort Wayne, Ind., and will remodel it for pictures and vaudeville.

"THE SPREADING EVIL" began a run at the Grand Circus, a small downtown theatre, Sunday, to tremendous business after an extensive advertising campaign. Warren and Cohen, who control the Grand Circus, have changed the policy of this house from daily change to extended runs of pictures that can be advertised.

COLDWATER, MICH., exhibitors now have to meet church competition. The M. E. church there has installed picture machines and is offering a program twice weekly.

TWO new and large downtown theatres are to be erected in Detroit. The Allens, of Toronto, have secured property here and an architect is now drawing the plans. Marcus Loew, in conjunction with Warren and Cohen, will erect a 2,500-seat house on Woodward avenue just north of Grand Circus park.

Springfield to Have a New Modern Theatre—Will Seat 2,460

ROY TROXELL, Springfield real estate man, handling the new theatre proposition locally for Seymour Marks and J. K. Friedman, will not give any information on the subject. Harris Hickox, owner of the property on which the theatre will be built, is more generous and will talk about it. Mr. Hickox says Marks assures him that the site is satisfactory, and that the lease will be signed on or before July 1, the day and date set for the beginning of the rental on the property. The new theatre will seat 2,460, according to plans now drawn, will be three stories in height, have seven storerooms and many offices, and will be the last word in modern theatre construction. Besides a symphony orchestra, two organs will be installed; also an ice cooling system. Entrance will be on Fifth street in the middle of the building, with exits on the Capitol street side, so that incoming and outgoing crowds will not meet. According to the terms of the lease, a building valued at $200,000 must be put up to secure the property. The site in question is the southwest corner of Fifth street and Capitol avenue, one-half block north of the Majestic theatre, and directly across the street from the Princess. The building is to be ready by late Spring, 1920.

Metzger Visits Seattle

G. A. METZGER, Western Division manager for the Universal Film Manufacturing Company, and Mrs. Metzger were recent visitors in Seattle from San Francisco. Mr. Metzger announces that he has just negotiated a lease of a new motion picture theatre in Salt Lake City, the cost of the building being $750,000. Mr. Metzger represented Carl Laemmle, president of the Universal, in making the deal, which involves a rental of $193,000. Metzger stated that Universal now controls large theatres in eight of the largest cities of the country and that it was possible that Mr. Laemmle might become interested in some other Northwestern cities and in Seattle, although it has some of the finest theatres on the coast.

De Ward in Seattle

MR. DE WARD, formerly manager of the "Apollo," Everett, Wash., has been made advertising and house manager of the "Colonial," Seattle.

More and more men and women are writing they are coming to the big Film Convention and Movie Ball which will be held in Seattle, July 16 to 19 inclusive. Sure they want to talk over matters of importance. They also want to have a good time. Since their wives know one can have a good time in Seattle, they are coming along, to watch them and have a good time, too. Are you coming?

Central States Edition

In Lansing Picture Houses

THE entire stock of player rolls carried by a local music house were purchased by E. Clement Jarvis of the Orpheum and Garden theatres, the other day when he was picking out rolls for his Cremona organ. He added 1,027 new rolls to his already large collection through the purchase. He can now follow nine out of ten music plots from his own collection.

"AUCTION OF SOULS" was shown before large houses for an entire week at the Bijou theatre, starting June 26. "The Yankee Doodle Girls in Berlin," with some real live girls, follows.

MANAGER CLAUDE CADY of the Colonial theatre has arranged a big bill for July 6, 7 and 8. He shows Marguerite Clark in "Three Men and a Girl," and Fatty Arbuckle in "A Desert Hero." Sessue Hawakawa follows in "A Heart in Pawn."

THEDA BARA was shown to big houses at the Plaza theatre June 30, July 1-2, in "A Siren's Song." A Big V comedy completed the program.

MANAGER E. CLEMENT JARVIS of the Orpheum and Garden has just booked four Pricilla Dean pictures through the Universal service. The star was shown at the Orpheum to pleased crowds last in "Wild Cat of Paris."

THE first time Mitchell Lewis was ever shown to Lansing movie fans was at the Empress theatre, June 26, 27 and 28. He was seen in "Jacques of the Silver North," a Select picture which has some of the greatest snow scenes ever put on a screen.

MANAGER J. W. NEIL of the Empress theatre showed "The Challenge of Chance," featuring Jess Willard, the day previous to the fight, the day of the Toledo "financial affair" and the day following. His advance play was divided between sport and theatre pages of the local paper. He arranged for a special report on the progress of the fight, read during the showing the Fourth.

A NEW Universal serial, "Elmo, the Mighty," has been booked by Manager Jarvis for the Garden theatre. It stars Elmo Lincoln, who was the star of the Tarzan pictures, and Grace Cunard. It is in 18 episodes and will be started the latter part of July.

MGR. JARVIS will make a second run of "Sunnyside," the third Chaplin film, early in the fall. It was shown at the Bijou theatre here the first half of the week of June 22, with a vaudeville show as the second half of the "double bill."

CHARLES RAY in "Greased Lightning" is booked for showing at the Colonial theatre, July 2 and 3. He is mighty popular with the Colonial fans.

Here and There in Fond du Lac

GERALDINE FARRAR opened a three days' engagement at the Orpheum in "Shadows" on Monday, June 23, drawing good business in spite of the hot weather and counter attractions. Dorothy Dalton in "Quicksand," the celebrated Goldwyn picture, was at the Orpheum Thursday, Friday and Saturday, June 26, 27 and 28. This program was followed by Mary Pickford in "Capt. Kidd, Jr.," June 30 and July 1 and 2.

NORMA TALMADGE in "The Probation Wife" drew good business at the Orpheum, June 16, 17 and 18. The patronage of Wm. S. Hart in "Money Corral" at the Orpheum, June 19, 20 and 21, was disappointing.

THE BIJOU is providing its patrons with excellent programs right through the hot season. On Monday, Tuesday and Wednesday, June 23, 24 and 25, Marguerite Clark was seen in "Come Out of the Kitchen," while on Thursday, Friday and Saturday, June 26, 27 and 28, Chas. Ray in "The Busher" was the attraction.

THE IDEA THEATRE provided its patrons with an excellent program for the week ending Saturday, June 28, which included the following: Monday and Tuesday, June 23 and 24, Emmy Wehlen in "The Amateur Adventuress"; Wednesday and Thursday, June 25 and 26, Carmel Myers in her latest picture, "The Little White Savage"; Friday and Saturday, June 27 and 28, Clara Kimball Young in "Cheating Cheaters."

HERE is the big program offered recently by the Davison theatre, Waupun, Wis.: Friday, June 20, Norma Talmadge in "De Luxe Annie"; Saturday, June 21, Pauline Frederick in "A Daughter of the Old South," supplemented by Fatty Arbuckle in "Camping Out"; Sunday, June 22, Wallace Reid in "The Man from Funeral Ridge"; Tuesday, June 24, Enid Bennett in "Happy Tho' Married," supplemented by the 11th episode of Houdini.

PATRONS of the Scenic theatre at Waupun had an opportunity to enjoy a good program during the week ending Thursday, June 26, as follows: Saturday, June 21, Bert Lytell in "Faith"; Sunday, June 22, Anita King in "Petticoats and Politics"; Tuesday, June 24, Harry Morey in "Silent Strength"; Wednesday, June 25, George Walsh in "Luck and Pluck"; Thursday, June 26, Pearl White in "The Lightning Raider."

ALICE JOYCE in "The Lion and the Mouse" is an early attraction scheduled for the Scenic theatre at Waupun.

With Dubuque Exhibitors

JOHN MASON, Anna Luther and Leah Baird were featured at the Liberty theatre on Wednesday, June 18, in "Moral Suicide." Average Wednesday audiences witnessed this picture.

THEDA BARA is coming in again in Dubuque. The Princess theatre did fine business Wednesday and Thursday, June 18 and 19, when "When Men Desire" was presented.

"THE FIGHTING BROTHERS" with Pete Morrison, and a Billy West comedy, "The Rolling Stone," brought fairly good business to the Star theatre on Thursday and Friday, June 19 and 20, in spite of the intense heat.

CHARMING BILLIE RHODES made herself more popular than ever at the Dreamland theatre on Wednesday and Thursday, June 18 and 19, when she appeared in her latest offering, "The Love Call."

ON Thursday, June 19, the Family theatre presented "Cheating the Public," the William Fox production. As an added attraction "Hearts and Saddles," with Tom Mix, was shown.

ONE of the most popular players on the Goldwyn program, in Dubuque theatres, is Mae Marsh. On Friday and Saturday, June 20 and 21, she came to the Princess theatre in "The Racing Strain," and while only average audiences were in attendance on Friday, the Saturday crowds more than made up for them. A Harold Lloyd comedy was shown in addition to the feature.

FAMOUS PLAYERS Success Series picture, "Are You a Mason," starring John Barrymore, came to the Grand on Friday, June 29, and attracted good houses.

DOUGLAS FAIRBANKS fans welcomed the opportunity to see their favorite again in "A Good Bad Man," which was shown at the Star theatre on Saturday, June 21. It drew better than a lot of first-run films turned out these days.

BERT LYTELL appeared at the Dreamland theatre for two days on June 20 and 21, in his new Metro production, "The Lion's Den." The young actor is now a top notch star at the Dreamland and can always be counted upon to furnish good, clean entertainment.

EDITH STORY came back to the Liberty theatre on Saturday, June 21, after several months' absence, in "The Silent Woman." Fay Tincher in "Some Job" furnished the comedy element.

"HER COUNTRY FIRST" with Vivian Martin was the Saturday, June 21, attraction at the Family theatre. Miss Martin succeeded in holding the undivided attention of her audience. A Billy parsons comedy added the finishing touch to a very good bill.

TOM MIX is a player who never fails an exhibitor, according to the views of Managers Boyle of the Dreamland, Wilbur of the Liberty, Yount of the Family, and Bower of the Star. When his pictures are shown they can always count on satisfying their patrons. Mix's latest play, "The Wilderness Trail," was presented at the Dreamland theatre on Sunday, June 22.

SUNDAY, June 22, witnessed the debut of George Larkin at the Star theatre. He was presented in "Go Gettem Garrigan," a likeable play in five acts.

IT SEEMED as if everyone in Dubuque has seen Mabel Normand in "Mickey" when it played here a month ago, judging from the crowds in attendance, but on Sunday, June 22, the first day of it's return engagement, the house was packed. During the balance of the week "Mickey" enjoyed much popularity.

"PARDNERS THREE" with Enid Bennett, was the Sunday, June 22, feature at the Grand. It was voted an unusually good picture.

WILLIAM S. HART proved to be a capital drawing card at the Family theatre on Sunday, June 22, where one of his recent pictures, "The Border Wireless," was shown.

News of Springfield Theatres

WILLIAM FARNUM in "The Man Hunter," Corinne Griffith in "The Adventure Shop," Madlaine Traverse in "Gambling in Souls," Montague Love in "The Hand Invisible," and Anita King in "Whatever the Cost," were shown at the Royal during the week of June 22-28 to excellent business.

HOUSE PETERS in "Thunlerbolts of Fate" had two very good days at the Princess, June 25 and 26.

ETHEL CLAYTON in "Men, Women and Money," and Wallace Reid in "You're Fired!" will be the Vaudette attractions for the week of June 29-July 5.

"TRUE HEART SUSIE," with the Griffith stars; "The Fear Woman," with Pauline Frederick; "The Woman Thou Gavest Me," with the Lasky stars; "The Avalanche," with Elsie Ferguson; "The City of Comrades," with Tom Moore; "Square Deal Sanderson," with W. S. Hart, are all coming to the Gaiety in the order named.

BEN ROVIN is putting over some good things daily at the Amuse-U.

LOUIS KERASOTES begins two new serials this week, "The Perils of Thunder Mountain" and "Elmo the Mighty." "The Perils of Thunder Mountin" will be shown each Sunday, and "Elmo the Mighty" every Friday. The program for the week of June 22-29 follows: Sunday, "The Last Outlaw," the serial, and two-reel L-Ko comedy; Monday, William Russell in "Hobbs in a Hurry"; Tuesday, May Allison in "Peggy Does Her Darndest"; Wednesday, Chapter 9 of "The Carter Case," with Herbert Rawlinson and Marguerite Marsh, and Monroe Salisbury in "The Eagle"; Thursday, Monroe Salisbury in "The Light of Victory"; Friday, Elmo Lincoln and Grace Cunard in "Elmo the Mighty"; Saturday, Eddie Polo in "Riding Wild."

WILLIAM FARNUM in "The Lone Star Ranger," sustituted for George Walsh's "Puting One Over," at the Lyric, June 22 and 23. The fans hadn't seen Farnum for some time, and business was pretty good. Viola Dana in "Some Bride," and Marion Davies in "The Burden of Proof," were also at the Lyric for the week of June 24-28.

"THE TIGER'S TRAIL" is nearing the end of its run at the Capitol, where it has been pleasing big crowds for many Sundays. Other attractions shown at the Capitol lately that have pleased were: Douglas Fairbanks in "Headin' South," Tom Moore in "Go West Young Man," and Jack Pickford in "Tom Sawyer." The week of June 23-29 reveals the following attractions as coming to Manager Maisel's Washington Street house: Gail Henry in "Stung"; Francis Ford in "The Silent Master"; Jack Pickford in "Freckles"; "A Royal Democrat," Triangle production; Enid Bennett in "A Desert Wooing," besides the usual supply of comedies, travelogs and educational pictures.

THE CAPITOL has booked the Texas Guinan two-reel pictures, and the new Mack Swain comedies, starting them about July 16.

THE CHATTERTON is in the hands of the decorators.

W. W. WATTS and several other local exhibitors will attend the Motion Picture Convention in St. Louis, June 25-28.

BARNEY ROSENTHAL, manager of the Universal Exchange at St. Louis, was in Springfield, Saturday, June 21, looking things over, meeting his customers, and promising some good pictures for early showing.

THE GAIETY started off great with its week's run of Fairbanks in "The Knickerbocker Buckaroo" and Charles Chaplin in "Sunnyside."

THE MAJESTIC will look like a new theatre when the decorators have finished with it.

DOROTHY DALTON in "Other Men's Wives" was shown at the Vaudette for four days—June 22, 23, 24, 25—and business was extremely good. Bryant Washburn and Shirley Mason in "Putting It Over," followed the Dalton play.

KITTY GORDON in "Plaything of Passion" had three dandy days at the Princess, June 22, 23 and 24. The picture was the best in which she has ever been featured in since becoming a "United" star.

Gathered in Green Bay

GREEN BAY motion picture houses experienced a week of competition, commencing June 23, from a street carnival held about a mile from the central business district, in which the theatres are located. As a result of the carnival, receipts of the picture houses were reduced.

NAZIMOVA, in the Metro picture, "The Red Lantern," was the best attraction given here this week. She played June 23-24-25 in the Orpheum theatre. The work of the star was approved by the audiences, but praise for the character of the picture was not as general as for the actress. With a carnival company drawing patrons from the theatre, the crowds were not as large as the picture warranted.

LARGE numbers of admirers of Harold Lockwood saw the late star in the last picture by him, which will be produced here on June 25-26. The film, "A Man of Honor," from the Metro studios, was shown in the Colonial theatre.

MARGARITA FISHER played in the Pathe production, "Molly of the Follies," June 26-26, in the Royal theatre.

MAE MURRAY appeared at the Grand theatre in the Universal film, "The Scarlet Shadow," June 26-27-28-29.

GEORGE M. COHAN was presented by Manager H. K. Timm in the Orpheum theatre in the Artcraft picture, "Hit the Trail Holliday," June 26-27-28-29. The picture and the work of the star met with the approval of the patrons of the house.

"THE AMATEUR ADVENTURESS," a Metro film, was given in the Colonial theatre June 22. Emmy Wehlen played in the leading role.

RUTH CLIFFORD played in the Universal picture, "Midnight Madness," June 27-28, in the Royal theatre.

"EXTRAVAGANCE," a Paramount film, in which Dorothy Dalton is featured, was shown in the Colonial theatre June 27-28.

VIVIAN MARTIN appeared in the Paramount production, "Little Comrade," June 23-24, in the Colonial theatre.

THE Royal theatre offered Frank Keenan in the Pathe film, "Todd of the Times," and a Fox comedy, "Roaring Lions in the Midnight Express," June 23-24.

Seeing Shows Around Dubuque

"HIS OWN HOME TOWN," featuring Charles Ray, attracted a large number of theatre-goers to the Orpheum theatre at Lancaster, Wisconsin, on Wednesday, June 18, when it was presented. On Thursday, Friday and Saturday Nazimova enjoyed a highly successful run in "The Red Lantern," declared by her Lancaster admirers to be her "best yet." On Monday Hale Hamilton appeared in a Metro production, "That's Good," and on Thursday, June 26, Sessue Hayakawa was featured in "The City of Dim Faces."

THE Sunday, June 22, program at the Plaza theatre at Manchester, Iowa, was "Charge It To Me," with Margarita Fisher. On Monday and Tuesday the program consisted of "Fame and Fortune," with Tom Mix, and "Topics of the Day." On Tuesday Lillian Walker came to the theatre in one of her recent pictures, "The Embarrassment of Riches."

"HOBBS IN A HURRY," with William Russell, played at the Orpheum theatre at Lancaster, Wisconsin, on Saturday, June 28. One of the recent Harold Lloyd comedies was shown also.

VIVIAN MARTIN made quite a hit with the fans of the Plaza theatre at Manchester, Iowa, where she appeared on Thursday, June 19, in "Her Country First." On Friday that splendid Metro production, "Faith," with Bert Lytell, was shown. The Pathe serial, "The Lightning Raider," starring Pearl White, has been booked and an episode will be shown each Saturday.

TOM MOORE, a general favorite at the Star theatre at Decorah, Iowa, was presented there on Thursday and Friday, June 20 and 21, in "A Fool and His Money." A Harold Lloyd comedy was shown on Thursday and a News Weekly on Friday in connection with the feature. On Saturday Enrico Caruso made his debut at the Star in "My Cousin." "Mickey" enjoyed a successful two days' run on Monday and Tuesday.

"THE WHIP," that popular melodrama of sporting life, came to the Grand theatre at Anamosa, Iowa, on Saturday, June 21. The picture was shown to enthusiastic and large houses.

ON Friday, June 27, "The Eyes of the World," Harold Bell Wright's famous production, was shown at the Cozy theatre at Dyersville, Iowa. Two performances were given, one at 7:15 and the other at 9:15 p. m.

THE Sunday, June 22nd, program at the Plaza theatre at Dyersville, Ia., consisted of a feature, "The Rough Lover," with Franklin Farnum and Juanita Hanson and a Screen Magazine. "The Wine Girl" with Carmel Meyers was shown Tuesday.

"THE EYES OF THE WORLD" was presented at the Grand theatre at Anamosa, Ia., on Monday, June 30th. There was but one show at 8.30 o'clock. Prices of admission ranged from 60 cents down.

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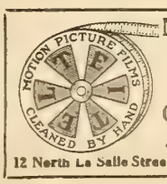

New and Old Films CLEANED and CONSERVED
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12 North La Salle Street, Chicago, Illinois

Here and There

"CAPTAIN COURTESY," a Paramount Success Series picture, starring Dustin Farnum, was shown at the Grand on Sunday, June 9th, to excellent audiences. Dustin Farnum is enjoying more than his usual popularity in Dubuque these months, and every picture featuring him, is largely attended.

JANE GREY, who made a pronounced hit in Dubuque some months ago as the heroine of the second part of "The Birth of a Race," was featured at the Princess theatre on Sunday, June 8th, in "When My Ship Comes In." Miss Grey's fine acting in the previous production established her reputation as a capable actress, and this fact brought all her old admirers to the Princess on Sunday.

"THE HUNGRY HEART," a screen adaptation of the novel by David Graham Phillips, came to the Family theatre on Sunday, June 8th, and was shown to full houses of enthusiastic theatre goers. Pauline Frederick, the star, who has been absent from the Family screen for some months, received favorable mention for her clever portrayal of the leading role.

ONE of the best pictures shown at the Princess theatre in months, in the estimation of scores of Photoplay fans, was "From Headquarters," a Vitagraph production starring Anita Stewart and Earle Williams, which came to the theatre on Monday and Tuesday, June 9 and 10. Both of the stars have a large following here and the fact that they appeared again in the same picture, packed the theatre both days.

COLUMBUS CITY, Indiana, is to have a new picture house.

E. A. SPRAY has leased the Boyer Opera House of Kendallville, Indiana, to H. H. Hornbeck, owner of Orpheum and Lyric theatres, Lafayette. Mr. Hornbeck will assume control of the theatre July 1st and will make many improvements on the building.

B. E. MUELLER of Decatur, Indiana, has opened an up-to-date 350-seat theatre in that little city.

THE week of June 4 to 11 was a week of good features and excellent business at the Plaza theatreat Manchester, Ia. On Wednesday, June 4th, Charles Ray was presented in "The Claws of the Hun," with Pathe News as a program filler. Thursday's bill was "Uncle Tom's Cabin" starring Marguerite Clark, with the tiny star playing the roles of Topsy and Little Eva. Ethel Barrymore was featured in "The Divorcee" on Friday, while on Saturday a Mack Sennett comedy and an episode of "The Iron Test" with Antonio Moreno shared the honors of the day. Mary Miles Minter held the boards on Sunday in "The Intrusion of Isabelle," while George Walsh proved himself as comical and as agile as ever in "On The Jump," the Monday program. "Jacques of the Silver North" with Mitchell Lewis was shown on Tuesday, while "The Girl Who Came Back" and a Harold Lloyd comedy closed a highly successful week.

TOM MIX played at the Liberty, Sunday, June 22, in "Fighting for Gold," and as usual, the theatre wasn't big enough to hold the people who turned out to see him.

THE STAR theatre has booked "The Tiger's Trail," the first episode of which was shown on Monday, June 23.

They Say in Chicago That—

MANAGER DITTMAN of the Strand and Majestic theatres, Freeport, Illinois, recently used a most unique piece of advertising for "Don't Change Your Husband." Every doorknob in the City of Freeport was decorated with an announcement of the picture's three days' run which played capacity houses at every performance.

FELIX MENDELSOHN, assistant manager of the Goldwyn, Chicago office, has just returned from a trip down state and reports great success in placing their hot weather features.

"THROUGH THE WRONG DOOR," featuring Madge Kennedy will have its first showing in Chicago at the Orpheum theatre, July 11. Manager George Moore will use special exploitation features.

THE CAPITAL FILM COMPANY have acquired the original Metro Studios, located at 1025 Lillian avenue, Hollywood, California, where they are producing at this time Neal Hart and Al Jennings features.

RALPH PROCTOR, the adonis of the film world, has been plying with great rapidity between New York and Chicago in the interest of his organization. When last seen, the gentleman was headed for St. Louis where he undoubtedly proved a dazzling light.

LESTER CUNEO, as handsome and engaging as ever, has been doing the juvenile lead in "Liberty Bell," the musical skit playing in Chicago. One would hardly associate the gentleman with the curses—foiled against villain, who played opposite Harold Lockwood on the screen.

THE sales force of the Capital Film Company, Chicago office, has been greatly increased preparing to cover this large field thoroughly and quickly in the interest of their forthcoming releases featuring Neal Hart, the miracle man of the movies, and Al Jennings, the bandit king of the screen.

R. C. SEERY of the First National, Chicago office, is spending his vacation in Northern Wisconsin.

ABE BALABAN and Sam Katz are sending postal cards to their friends from Los Angeles, They are out getting ideas for their new theatre.

S. J. GREGORY, owner of the Illinois theatre, Chicago Heights, has erected a new theatre in Hammond, Indiana. The theatre will seat two thousand people.

WILLIAM WEISS, salesman for the First National, Chicago, is enjoying a week's vacation in Milwaukee.

HARRY WEISS, manager of the First National, Chicago, is busy booking "Whom the Gods Destroy," "Choosing a Wife," and "At the Price of Innocence," to the city exhibitors.

A. L. LYON, the new manager of the Peoples theatre, Forty-seventh and Ashland, has made a real picture theatre out of what was formerly a losing vaudeville house. At this writing he is figuring on putting in a Jess Willard picture for a solid week's run.

C. E. SMITH has resigned as manager of the Metro Film Service, Chicago, to look after the interests of the Big Four locally.

JACK GRAUMAN, an exhibitor of Milwaukee, has been appointed manager of the Chicago Metro office.

MANAGER BOYLE, of Fort Madison, Iowa, has installed one of the new Fulso rewinds, which is the first one to be installed in the State of Iowa. It was made by E. E. Fulton, Chicago.

ADELINE LINNELL, who has been in touch with famous people of the screen on the Coast, is giving illustrated five-minute talks at motion picture houses on glimpses of studio life, personal close-ups of the stars, and how they work under leading directors—including incidents of their activities between scenes, and views of an unusual and intimate character pertaining to private life—all of intense interest to the motion picture audience.

J. B. COVIL, owner of the Majestic theatre, East Moline, Illinois, reports a broken arm due to cranking his "fliver."

H. H. YOUNG, manager of the American Film Company, of Cincinnati, Ohio, was a Chicago visitor recently.

MRS. A. J. DRUM , of Moline, Illinois, has purchased the Werner theatre of Peru, Illinois, and has rechristened it the Riviers.

GROUND has been broken in LaSalle, Illinois, for a 2,400-seat theatre. P. B. Newman will be the manager.

B. C. Clements, formerly manager of the Jackson Park theatre of Chicago, has been appointed manager of the new theatre in the course of erection on Sixty-third street just east of Halsted.

IT IS reported that Thomas Beatty, owner of the Linden theatre, Sixty-third and Halsted, has purchased the E. A. R. theatre from E. A. Rysden.

HAS anyone noticed that strange looking square black thing on Eddie Eckles' desk? No —well, when you enter the private sanctum sanctorium of Mr. C. Eddie Eckles in the future, save your breath and converse with the gentleman in the language of the screen—for why—Safety First, so "watch your step."

A THEATRE to cost approximately $500,000, with a seating capacity of 4,500, will be erected at Madison street and Kedzie avenue, Chicago, by Lubiner and Trinz, the well-known exhibitors. The plans are being prepared by the architect, Walter W. Ahleschager, who has built a number of their houses. The theatre, when completed, will be one of the largest and most beautiful in the city.

THE crowd on the sidewalk in front of the Consumers building recently was not occasioned by a fight or a fire; it was a reception committee welcoming Fred J. Beecroft of the Motion Picture News, New York office, who passed through Chicago on his way to the St. Louis convention. Luckily for F. J. B. he has good broad shoulders. The cracks they received from admiring friends were audible for a block.

F. L. SMITH, of the Capital Film Company, did the honors of his organization at the St. Louis convention, incidentally explaining to the exhibitors who attended all about the new Neal Hart and Al Jennings features.

STANLEY HATCH, a Chicago representative for the Gold Fiber screen, has resigned to join the Select forces at the St. Louis office.

The Complete Plan Book

Everything the Showman Needs on Every Picture Released

Pictures Reviewed in Advance on This Page Each Week

"Open Your Eyes"

(Warner Brothers—Seven Reels)

ANOTHER one of the social hygeine pictures directed against the so-called prudish notions of false modesty that prevents parents from taking their children into their confidence at an early age and showing them the "mysteries" of life so that no false steps may be taken that would bring on dangerous sexual diseases.

That is the theme and theatres looking for this sort of subject to show can be sure that this picture covers the topic very thoroughly. Of course there is no entertainment in a production of this sort. It is purely health propaganda and the introductory descriptive matter on the film conveys the impression that the United States Public Health Bureau was interested with Warner Brothers in preparing this picture. The continuity is bound to keep you guessing as there are so many young persons introduced and they nearly all become afflicted.

A fake "specialist" who advertises is brought out in the picture, as is also the regular practicing M. D., who never advertises, if that's any recommendation. The photography is poor in many spots and the theme may do some good by showing to the young people the blessed advantages gained in making their physical good health the first perquisite to future happiness.

Offered as a clinical picture it is good propaganda, but don't make the mistake of offering it as entertainment for your regular film fans.—*Tom Hamlin.*

"Three Ford Educationals"

(Distributed by Goldwyn)

THE three latest Ford Educationals are "At the Crossroads," a glimpse of the inmates of the Federal Prison at Leavenworth, Kansas. "The Fable of the Olive and the Orange," in which the culture and the marketing of the olive and the orange are presented in full detail; and "School Days," a trip through a modern industrial school, where vocational training goes hand in hand with academic study.

"At the Crossroads" presents an atmospheric caption as an opener stating that the prison itself looks like a modern banking institution. It is built of white limestone instead of the proverbial dull grey. Then we are taken through the various shops. Entertaining side-lights as to the method of keeping records, the working of the Bertillion system, and the following up of old offenders, are interestingly presented.

"School Days" is an interesting number since it presents students being given a sound training in the different trades. Forge work, carpentering, cooking, sewing, modeling, and draughting are some of the subjects taught. In all these Fords are worth a bright spot on any exhibitor's program. The subject matter is interesting, the photography is exceptional, and these departments are emphasized with praiseworthy captions. Humor is used when it is needed.—*Laurence Reid.*

"The Solitary Sin"

(Solitary Sin Corporation—State Rights—Six Reels)

A SOCIAL hygiene educational six-reeler with a story involving three young men, who are first pictured in their boyhood days and later at marriageable age. One is pure because the father has taken him through several hospitals to register upon his mind the horrible effects of "sin." The parents of the other two boys refrained from warning and educating them, and as a result one youth becomes crazy from early excesses, and the other becomes diseased from later indulgences, while the pure boy marries happily. The moral is "parents warn your children." Three romances are shown in the picture which is well directed. An eminent physician and surgeon and also a quack doctor figure prominently in the story. If this is a theme you like for your theatre you can depend on this production filling the bill, as it handles the subject in a manner that displays no vulgar or extremely morbid scenes.—*Tom Hamlin.*

"The Breath of a Nation"

(International—Judge Rumhouser Cartoon Comedy—Educational Films)

HERE you have a topical subject full of action and ridiculously funny from start to finish. It will not offend the average Prohibitionist either. When the Judge's buxom wife orders him to hear a temperance lecturer he runs afoul of Silk Hat Harry's newly-installed "soda fountain" cafe, a la cabaret. The Judge wonders why it is so popular and saunters in to learn the cause of the hilarity. The mixer has a sort of secret "kick" which he uses in his drinks and that explains it. The antics of the temperance lecturer and the arrival of the Judge's wife who does a Carrie Nation stunt of smashing is side splitting. When a stray mouse licks a wasted drop of the "soda" from the floor it starts out to whip a cat and the cartoonist provides the feline. A crackerjack filler anywhere. The film, not the "soda."—*Tom Hamlin.*

"Why Beaches Are Popular"

(Mack Sennett—One Reel)

THE pulchritudinous appeal of Mack Sennett's bathing beauties is sufficient reason why the California sands are popular. For an Easterner it is almost worth a trip to that distant state to meet in the flesh what he has only known in cold celluloid. They have a big following, these girls. And why not, when they bedeck their symmetrical figures in daring and dashing costumes? And they are very easy to look at—oh, very easy.

Mr. Sennett tells us that they represent what clean living and the joys of the bath will do. Well, the Roman girls destroyed a city—aye, a nation—by intriguing the days of Caesar, Pompey, Antony, et al. Will the Sennett girls destroy a state? In New York at the premiere of "A Yankee Doodle in Berlin" and a close-up of a few of the girls in person, they very nearly succeeded in wrecking the Broadway theatre. This is significant of the parallel drawn above.

"Why Beaches Are Poular" presents a number of the pippins from the Sennett orchard cavorting about the California sands. It is a sort of side issue of the feature and tells in no uncertain terms why Germany lost the war according to Mr. Sennett. Is it any wonder the Kaiser, Willie, Hindy, and Ludy are vamped out of victory when they see Marie Prevost, Harriet Hammond, Phyllis Haver, Alice Mason and the other charmers in all their pulchritudinous appeal?—*Laurence Reid.*

"Hearts and Flowers"

(Sennett-Paramount Comedy—Two Reels—Released June 22)

HE was the handsome leader of the hotel orchestra and she was the eccentric flower girl. He treated her rough until he discovered a note left by a joker which stated that she had a fortune coming to her. But when the wedding ceremony was started he discovered that the fortune was a myth. Her three big brothers took an active part in the chase that ensued. The comedy is well mounted and directed and possesses a slender plot to give the proper excuse for the many real active comedy situations. The ensembles are good to look at both in the dining room and on the beach. It can be safely branded as a clean fast-moving high class comedy fit for any theatre and portrayed by a good all 'round cast, providing a lot of amusing entertainment and hearty laughs.—*Tom Hamlin.*

"Wee Bit O'Scotch"

(International Hooligan Cartoon—Half-reel Educational)

HERE is where Happy Hooligan is a Scotland soldier and his General orders him to capture the whole German Army single handed so that he (the General) could get all the glory. It was a big order but not for Happy.

After dodging cannon balls which persistently chased him in circles around No-Man's Land he fell into a shell hole. When a troup of Germans rush up he steps out and does the "Shimmie" for them. They thought he was a female woman and this brought out the entire German Army who gazed upon his alluring wriggles in rapt admiration. He dis-arms them and marches them to headquarters. The star is as perfect in his part as the pen and ink of a famous cartoonist could make him and it is well directed and ridiculously funny.—*Tom Hamlin.*

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the current quarter arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of Motion Picture News which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to April 6, 1919.

PICTURE BRAND STAR RELEASED PLAN BOOK

AFTER HIS OWN HEART (METRO) HALE HAMILTON (APR. 28).....MAY 10
"Good farce idea is basis of star's latest picture."—M. P. News.
Exhibitor Comment—"Average business."

ALL WRONG (PATHE) BRYANT WASHBURN (JUNE 1).....MAY 24
"Star in a picture of platonic love."—M. P. News.

ALMOST MARRIED (METRO) MAY ALLISON (JUNE 2).....JUNE 14
"May Allison in pleasing comedy-drama with good farcical windup."—M. P. News.
Exhibitor Comment—"Fair picture, average business two days."

AMATEUR ADVENTURESS, THE (METRO) EMMY WEHLEN (MAY 5)..MAY 17
"Excellent comedy marks star's return to screen." "Great picture. Average business."—M. P. News.
Exhibitor Comment—"Picture very good. Big business." "Great picture. Average business."
Consensus—"Excellent picture, good puller."

AMAZING WIFE, THE (UNIVERSAL) MARY MACLAREN (APR. 7) (Six Parts).....MAR. 29
"Here's one on which you can go the limit."—M. P. News.
Exhibitor Comment—"Picture A1 but hard to get star over in this town. Not liked. Poor business three days." "Average business. Didn't draw. Average picture."
Consensus—"Good picture, average puller."

AN AMATEUR WIDOW (WORLD) ZENA KEEFE (MAY 26).....MAY 24
"World offers an exceedingly pleasant comedy."—M. P. News.

AS A MAN THINKS (RAVER-HODKINSON) LEAH BAIRD (APR. 27)....MAY 3
"New four-star combination steps over the line with a winner."—M. P. News.

BACHELOR'S WIFE, A (AMERICAN) MARY MILES MINTER (MAY 11)..MAY 24
"Star assumes an Irish role in her latest picture."—M. P. News.

BARE-FISTED GALLAGHER (ROBERTSON-COLE) WILLIAM DESMOND (JUNE 29).....JUNE 28
"Desmond's personality bolsters up Western."—M. P. News.

BARE FISTS (UNIVERSAL) HARRY CAREY (MAY 4) (Six Parts).....APR. 26
"As satisfactory as all the Harry Carey pictures."—M. P. News.

BEATING THE ODDS (VITAGRAPH) HARRY T. MOREY.....MAY 10
"Star continues his forceful way in a romantic drama."—M. P. News.
Exhibitor Comment—"Good story but poor puller."

BEAUTY PROOF (VITAGRAPH) H. T. MOREY.....JUNE 7
"Old-fashioned melodrama of the far north."—M. P. News.

BEST MAN, THE (HAMPTON-HODKINSON) J. WARREN KERRIGAN (MAY 4).....MAY 10
"Star appears in mystery story flavored with romance."—M. P. News.
Exhibitor Comment—"Good picture and enjoyed by everyone. Average business three days." "Kerrigan pleased, but he is one of the few who stands still regardless of how you push him. Average business." "Good picture. Big business."
Consensus—"Good picture, average puller."

BETTER TIMES (ROBERTSON-COLE) SPECIAL CAST (JUNE 22).....JUNE 21
"A 'Sunshine' picture that should please any audience."—M. P. News.

BISHOP'S EMERALDS, THE (PATHE) PEARSON (JUNE 8).....JUNE 7
"Star presents herself in good melodrama."—M. P. News.

BLACKIE'S REDEMPTION (METRO) BERT LYTELL (APR. 14).....APR. 26
"Melodrama with power and pathos, and Bert Lytell."—M. P. News.
Exhibitor Comment—"Very good crook play to average business." "Excellent production to big business."
Consensus—"Fine picture, good puller."

BLINDING TRAIL, THE (UNIVERSAL) MONROE SALISBURY (MAY 19) (Six Parts).....MAY 3
"Predominant element is suspense; a trifle uncheery."—M. P. News.
Exhibitor Comment—"Average business."

BOLSHEVISM ON TRIAL (SELECT SPECIAL) SPECIAL CAST (APR. 20) (Six Parts).....APR 19
"Picture as good as its title; square deal."—M. P. News.
Exhibitor Comment—"Five day run, all came. Big and little, blind and armless. I removed most the rudeness from the film. Picture pleased."

BOOMERANG, THE (PIONEER) HENRY B. WALTHALL (MAY 26) (Seven Parts).....MAY 17
"Star and competent players in capital versus labor picture."—M. P. News.

BREAK THE NEWS TO MOTHER (SELECT) SPECIAL CAST (JUNE 8)..JUNE 7
"Rather poorly done picture with mother love theme."—M. P. News.

BUSHER, THE (PARAMOUNT) CHARLES RAY (MAY 18).....JUNE 7
"The star excels all his past works."—M. P. News.
Exhibitor Comment—"Oh Boy! And on the holiday, too. Great. Made a big hit with everyone. One of the most satisfactory we've played. Another success like this. Hope we get another like it. Big and average business." "One of the best Ray pictures since the 'Pinch Hitter.' Extra big to big business [illegible]."
Consensus—"Excellent picture, big puller."

CALEB PIPER'S GIRL (PATHE) HELENE CHADWICK (MAY 18).....MAY 24
"Nothing big but will appeal to the tender emotions."—M. P. News.

CALIBRE 38 (EDGAR LEWIS-SHERRY) MITCHELL LEWIS (APR. 13) (Six Parts).....APR. 5
"Melodrama based on murder mystery; story well constructed."—M. P. News.
Exhibitor Comment—"Average business."

CAMBRIC MASK, THE (VITAGRAPH) ALICE JOYCE.....APR. 5
"Star in version of unusual Chambers story."—M. P. News.
Exhibitor Comment—"Fair picture, average business."

CAPTAIN KIDD, JR. (ARTCRAFT) MARY PICKFORD (APR. 6).....MAY 3
"Mary Pickford in brittle comedy drama, fairly diverting."—M. P. News.
Exhibitor Comment—"Average business seven days." "Picture below Pickford standard. Average business." "Here's your hat, Mary. What's your hurry." "Average, poor to average business."
Consensus—"Good picture, average puller."

CASTLES IN THE AIR (METRO) MAY ALLISON (MAY 12).....MAY 24
"Star in a pleasing sentimental picture."—M. P. News.

PICTURE BRAND STAR RELEASED PLAN BOOK

Exhibitor Comment—"Not a comer, she's here now. Big business two days." "I think this is a very entertaining picture. Decidedly different. Average business." "Very pleasing. Big business."
Consensus—"Good picture, good puller."

CHALLENGE OF CHANCE, THE (INDEPENDENT SALES CORP.) JESS WILLARD (JUNE 22).....JULY 5
"Melodramatic Western should pull strong."—M. P. News.

CHARGE IT TO ME (AMERICAN) MARGARITA FISHER (MAY 5).....MAY 3
"Star continues her frolicsome career in slender comedy."—M. P. News.
Exhibitor Comment—"Average picture, average business." "Poor business."
Consensus—"Fair picture, ordinary puller."

COME OUT OF THE KITCHEN (PARAMOUNT) MARGUERITE CLARK (MAY 11).....MAY 24
"Beranger continuity good; acting high class."—M. P. News.
Exhibitor Comment—"A delightful picture, highly satisfactory. Hot weather hurt business. Acting good. Supporting cast fine. Good picture for Marguerite. Average business two days."

COMING OF THE LAW, THE (FOX) TOM MIX (MAY 11).....MAY 24
"Unusually satisfying Western with Tom Mix starred."—M. P. News.
Exhibitor Comment—"Good. Regular type for this star. Average business." "Not as good as previous Mix offerings. Big and average business." "Good snappy Western. Tom is coming along fine and if he gets the right stories should be a big winner very soon. Big and average business." "Good picture. Big business." "The only star Fox has left. Very big business."
Consensus—"Fine picture, good puller."

COURAGEOUS COWARD, THE (ROBERTSON-COLE) SESSUE HAYAKAWA (APR. 14).....APR. 26
"Story of great interest; Japanese lovers united."—M. P. News.
Exhibitor Comment—"Not quite up to standard by reason of the story. American people don't like to see a 'Jap' as District Attorney, and then 'Anti-Jap' sentiment weakened same considerably."

COWARDICE COURT (FOX) PEGGY HYLAND (JUNE 15).....JUNE 28
"Peggy Hyland makes pleasing heroine."—M. P. News.

CRIMSON GARDENIA, THE (BEACH-GOLDWYN) SPECIAL CAST (MAY 18).....JUNE 28
"Different from stereotyped productions."—M. P. News.
Exhibitor Comment—"Great, Extra big to big business three days." "Very good, great. Big business two days, extra big third day." "Good plot but not much drawing power. Story does not ring true. Just got by. Poor business three days." "Excellent in every way. Much credit due Goldwyn for the careful selection of the cast. The direction 100 per cent. More favorable comment received than any picture for a long time. Big business all week."
Consensus—"Excellent picture, big puller."

CRY OF THE WEAK, THE (PATHE) FANNIE WARD (MAY 4).....APR. 26
"Fannie Ward in an absorbing play of crime and punishment."—M. P. News.
Exhibitor Comment—"A good program picture. Star very good. Average business."

DADDY LONG LEGS (FIRST NATIONAL) MARY PICKFORD (MAY 11)..MAY 24
"Star's initial First National has much comedy and sentiment."—M. P. News.
Exhibitor Comment—"Mary is good. Picture is good but Mary is not as good as she used to be. Big business first two days, average third day." "Pickford's best. Broke our records for four days, doing extra big business." "This picture was thoroughly enjoyed by nearly all of my patrons and second day's business was larger than first. First-class patronage. Big business two days." "Mary's best picture and one that can be advertised to the limit and advanced prices be charged. Business very big all week despite extremely hot weather. Will play it again in the fall." "Record breaker by $1,000. Extra big business all week." "Big business two weeks."
Consensus—"Excellent picture, big puller."

DELICIOUS LITTLE DEVIL, THE (UNIVERSAL) MAE MURRAY (MAY 11).....MAY 3
"A highly pleasing comedy with Mae Murray starred."—M. P. News.
Exhibitor Comment—"Average business."

DESTINY (JEWEL-UNIVERSAL) DOROTHY PHILLIPS (MAY 25).....MAY 24
"Big in every sense of the word; Frenzied finance the theme."—M. P. News.

DEVIL'S TRAIL, THE (WORLD) COMPSON-LARKIN (JUNE 16).....JUNE 21
Melodrama of Canadian Northwest; fair production."—M. P. News.

DIVORCE TRAP (FOX) GLADYS BROCKWELL (MAY 25).....JUNE 7
"Dramatic exposition of the divorce problem."—M. P. News.
Exhibitor Comment—"A good picture of its kind. No one raved or complained either way. Average business." "Picture pleased. Big business two days."
Consensus—"Good picture, good puller."

ETERNAL MAGDALENE, THE (GOLDWYN) SPECIAL CAST (APR. 20)..MAY 3
"Long heralded picture largely an allegory."—M. P. News.
Exhibitor Comment—"Opened to big business in spite of heavy rain early in afternoon. People satisfied." "A very good and pleasing picture. It gets the money on title. Extra big business three days."
Consensus—"Excellent picture, big puller."

EXQUISITE THIEF, THE (UNIVERSAL) PRISCILLA DEAN (APR. 28) (Six Parts).....APR. 19
"Star shows unusual talent; highly artistic."—M. P. News.
Exhibitor Comment—"Average business." "Very interesting picture. Big business."
Consensus—"Good picture, good puller."

EYES OF THE SOUL (ARTCRAFT) ELSIE FERGUSON (APR. 20).....MAY 3
"A beautiful story presented in a beautiful way."—M. P. News.
Exhibitor Comment—"The public does like a happy ending. However, this would not be a good picture if it ended any other way. Elsie Ferguson is well liked here." "People didn't like it at all. Story weak. Poor business." "Ferguson getting better here." "Fair picture, no drawing power to star. Poor business."
Consensus—"Fair picture, average puller."

FALLEN IDOL, A (FOX) EVELYN NESBIT (MAY 18).....MAY 31
"Star appears in a new version of East versus West theme."—M. P. News.

FALSE EVIDENCE (METRO) VIOLA DANA (APR. 21).....MAY 3
"Rebellious heroine finds expression in the woods."—M. P. News.
Exhibitor Comment—"Average picture, average business."

Box Office Reports continued on page 594

"PAID IN ADVANCE"
(JEWEL-UNIVERSAL)

A Big Melodramatic Klondike Production

A MELODRAMATIC story of the Klondike portrayed in a faithfully realistic manner by a cast of clever principals and an army of extra people. The star does some of the best work in her career and the direction and settings are both correspondingly good. Virile action, many thrilling fights, and a neat little love element is interwoven in the story. Excellent photography is displayed on the many splendid exterior scenes. It has many intense moments and the suspense is keen.

She is persuaded to go to Dawson City as a nurse, but finds that her employer is keeper of the dance hall. And in her final choice of becoming his mistress or a dance hall girl she mounts a table and offers herself to the highest bidder. A drunken owner of a prosperous claim wins her and the big scene is where he decides to become a real man and cleans out the dance hall.

The action is fast and the thrilling activities finally focus into a quiet and pleasant happy ending. Nothing to offend unless your audience is exceptionally squeamish.

This is a picture that should draw big and thoroughly entertain the first run audiences and should also pull in the high class neighborhood houses and wholly satisfy unless you have a very prudish audience. In the popular and family theatres it should pull strongly and please mightily and in the theatres catering to the laboring people it should pull enormously and be a riot as a picture.—Length, 6 reels.—Released July 6.—*Tom Hamlin.*

THE CAST

Joan.....Dorothy Phillips
John Gray.....Joseph Girard
Bateese Le Blanc.....Lon Chaney
Marie.....Priscilla Dean
Jim Blood.....William Stowell
Gold Dust Barker.....Frank Brownlee
Regan.....Bill Burress
Flap Jack.....Harry De More
Suggested by James Oliver Curwood story.
Written and directed by Allen Hulubar.

PRESS NOTICE—STORY

Dorothy Phillips, the star in "The Heart of Humanity," appears in another big Canadian story at the ——— theatre on ——— of ——— week. It is written, directed and produced by Allen Hulubar, director of the first production.

"Paid in Advance" is the title of this Jewel attraction and the action takes place in Western Canada and the Klondike. It is described as a thrilling melodrama of the gold-rush days of 1897 and Dorothy Phillips is said to have scored a tremendous success in the role of a beautiful young girl persuaded to accept a position in Dawson City to act as nurse. Her employer is the unprincipled owner of the notorious dance hall and tells her that all the dance hall girls are called nurses up there. She is frantic.

Forced to choose between becoming his mistress or throwing her lot with the other dance hall girls she makes a big decision and offers herself to the highest bidder. Many thrilling fights and intensely dramatic scenes are registered throughout this fast moving production, it is said, and this was but one of the big moments.

The "cur" of the camp wins her in the auction by offering his valuable claim and outbidding all the others. But the "cur" was also the coward of the camp and when threatened by the proprietor he cravenly yields possession of the girl. She stings him and ignited the slight spark of manhood in the "cur" when she scornfully taunts him by crying, "Oh, if you were only a man."

This awakens him and then things happen in real lively fashion. He cleans out the dance hall in short order in his anger and after that he manages to redeem himself so that he is worthy of the girl who had grown to worship him with a great love. The cast in support is said to contain a remarkable array of big names. Even Priscilla Dean, a star in her own right, appears in a striking character in "Paid in Advance."

SUGGESTIONS

Your big bet in exploitation if you have this picture booked is to capitalize the name of Dorothy Phillips, as she received so much publicity as the star in "The Heart of Humanity." And another good name to draw is Priscilla Dean. Miss Dean is a foremost star in her own right and has an important role in "Paid in Advance."

Every time the title is mentioned you should have a descriptive line as follows: "The thrilling melodrama of the Klondike." Otherwise many will think that this picture is along the war theme because of your tie-in with "The Heart of Humanity" picture.

Dorothy Phillips is star in "Paid in Advance," a Universal release

CATCH LINES

It was cash and carry for the high bidder and the prize was a pretty girl. See "Paid in Advance," with Dorothy Phillips at the ———theatre.

To be won by the coward and drunkard of this Western mining camp was her fate. See "Paid in Advance," starring Dorothy Phillips, at the ——— theatre.

Her taunt awakened all the latent manhood in him, although it was but a small remaining spark. See "Paid in Advance" at the ——— theatre with Dorothy Phillips.

PROGRAM READER

"Here I am boys. I am offering myself to the highest bidder," she cried gayly, although she was suffering bitter anguish.

"What am I bid?"

And the first bid was ten thousand dollars.

It was a crowded Klondike dance hall in Dawson City, 1897.

And she was the pure innocent girl called "The Angel."

Can you imagine a more dramatic situation?

Dorothy Phillips has a daring role in "Paid in Advance," and she makes it a sympathetic and lovable character. This is her latest Jewel production coming to this theatre next week.

It was a choice with her of finally becoming the mistress of the dance hall proprietor or taking a chance on some other man. She felt that no man in the world could be any worse.

"THE AVALANCHE"
(ARTCRAFT)

A Big Production with a Big Theme

A DRAMATIC PRODUCTION of an intensely human story with a moral which registers. This is a big picture with a big theme, and the star is wonderful in both roles and is supported by a most excellent cast. The skillful direction and splendid settings display the limit of artistic endeavor and the continuity is clear and shows careful editing. The photography and laboratory work is in keeping with the calibre of the picture.

Inheriting a taste for gambling she is determined that her fatherless daughter will be brought up in different environments, and after the girl escapes from the convent the mother sends her to New York to become the ward of an old respected friend. The girl marries, and when the mother marries a New York gambler she is horrified to find that the handsome young lady from Long Island who has been losing so heavily is her own daughter.

The intense moments are many and there is a double tragedy with the daughter and her husband re-united at the finale. The sympathetic appeal and suspense is maintained all through the picture.

A strong puller for any sort of an audience anywhere, but particularly strong in the big first run houses. It will assuredly entertain any audience immensely and has an appealing angle for women. This production will stand a longer run than the average good picture. It will also register as big with the labor audience as it will with the elite.—Length, 5 reels.—Released June 29.—*Tom Hamlin.*

THE CAST

Chichita.....Elsie Ferguson
Helene.....Elsie Ferguson
Mme. Delano.....Elsie Ferguson
Price Ruyler.....Lumsden Hare
Mrs. Ruyler.....Zeffie Tilbury
John Harvey.....Fred Esmelton
Ferdie Derenforth.....William Roselle
Sybil Price.....Grace Field
Nick Delano.....Warner Oland
Story by Gertrude Atherton.
Scenario by Ouida Bergere.
Directed by George Fitzmaurice.

PRESS NOTICE—STORY

Elsie Ferguson is coming to the ——— theatre on ——— of ——— week in her newest Artcraft production, "The Avalanche." This is described as an intensely human story with a tremendous moral and was written by Gertrude Atherton.

Under the direction of George Fitzmaurice it is stated that this is the most wonderful production of Miss Ferguson's screen career, and she appears in two impressive roles in the picture.

Helene has inherited a taste for gambling and her mother is determined that the daughter shall be raised in different environments. When the child becomes a young lady and escapes from the convent the mother sends her from Europe to New York City to become the ward of a respected friend. The young girl marries, but becomes lonesome when her husband is away on a long trip and visits a gambling house where she loses all her savings and pawns her jewels.

Her mother had married again and came to New York City. Her husband was the proprietor of this same gambling house and the mother is horrified to discover that the young woman pleading so dramatically to her husband for more time on her I. O. U.'s is her own daughter.

It is at this point that many of the very heavy dramatic moments occur. There are two tragedies and some intensely thrilling action.

When Helene discovers that the wife of the gambler is her mother and that she has made the supreme sacrifice to save her daughter she seeks her own husband, who has returned, and confesses her great loss at gambling, also telling him of the inherited trait which she knows has now disappeared entirely, washed by the blood of her mother and cleansed by her own bitter experience.

Prominent in the cast with Elsie Ferguson are Lumsden Hare and Warner Oland.

SUGGESTIONS

If you book this picture you have an excellent opportunity of cashing in on the many prominent names. Gertrude Atherton is very favorably and widely known as a writer. Elsie Ferguson is prominent on both stage and screen. And the Artcraft brand is a well advertised name. Warner Oland is well known as a heavy man. But don't forget either that you have a strong title. "The Avalanche" means heavy action and is descriptive of the theme.

Those that go in for lobby decorations could introduce the gambling paraphernalia generally borrowed from the sheriff or chief of police. That Miss Ferguson in reality plays three roles in this production is worthy of exploitation. As the settings are so splendid the photographs and paper should be likewise strikingly attractive and would therefore urge that a profuse display should bring them in.

Elsie Ferguson in "The Avalanche," her latest Artcraft picture

CATCH LINES

She was a gambler. Her jewels were pawned. Then her husband returned. See "The Avalanche" at the ——— theatre.

The mother made the supreme sacrifice to insure her daughter's happiness. See "The Avalanche" at the ——— theatre.

PROGRAM READER

It was her life or her daughter's salvation and she made the usual mother's sacrifice. This was a tremendous moment in an active life filed with sorrow although surrounded by wealth.

The daughter had inherited the terrible gambling taint from her mother and the mother had been marked with the curse by the grandmother. And the line of ruined homes along the trail was simply appalling.

And when prospective ruin touched her own daughter because of the gambling trait the mother was aroused to action. And her method of avoiding a tragedy was to invoke two other tragedies. And she valiantly arose to the supreme heights in this powerful drama in an intensely human manner.

Elsie Ferguson portrays most faithfully the roles of both mother and daughter in her latest Artcraft production coming to this theatre next week.

It is entitled "The Avalanche," and Gertrude Atherton wrote it. Lumsden Hare and Warner Oland support Miss Ferguson.

Exhibitors' Own Box Office Report

(Continued from page 592)

PICTURE BRAND STAR RELEASED PLAN BOOK

FIGHTING DESTINY (VITAGRAPH) HARRY T. MOREY.....MAR. 29
"Star in another fine fighting picture with mystery touch."—M. P. News.

FINAL CLOSE-UP, THE (PARAMOUNT) SHIRLEY MASON (MAY 18)..JUNE 14
"Working girl beats debutante to the altar in sparkling comedy."—M. P. News.
Exhibitor Comment—"A good picture and patrons thought so. Story good and plenty of pep and laughs. Average business." "A fair program picture, but the story about a girl fainting because of excessive hot weather, wasn't so good. This star never took very well here. Average business, two days."
Consensus—"Good picture, average puller."

FIRE FLINGERS, THE (UNIVERSAL) 'RUPERT JULIAN (APR. 21) (Seven Parts).....APR. 12
"Hold interest from first to last; dual role story."—M. P. News.

FIRES OF FAITH (FAMOUS PLAYERS-LASKY) SPECIAL CAST (MAY 18) (Six Parts).....MAY 17
"Salvation Army picture should prove profitable."—M. P. News.
Exhibitor Comment—"Great, big business."

FOLLIES GIRL, THE (TRIANGLE) OLIVE THOMAS (APR. 27).....APR. 26
"Sweet and homely tale of the chorus girl."—M. P. News.
Exhibitor Comment—"Fair picture to poor business."

FOOLS AND THEIR MONEY (METRO) EMMY WEHLEN (JUNE 16)....JUNE 28
"Fairly clever satire on the newly-rich."—M. P. News.

FOOLS' GOLD (ARROW) MITCHELL LEWIS (MAY 26) (Six Parts).....MAY 17
"Mitchell Lewis the star in a disconnected story. Locations good."—M. P. News.

FOR BETTER, FOR WORSE (ARTCRAFT) DE MILLE'S (APR. 27) (Six Parts).....MAY 10
"De Mille scores with a tremendous heart theme."—M. P. News.
Exhibitor Comment—"The title of this picture helped put it over big and also the fact that it followed right after 'Don't Change Your Husband' which gave exhibitors some very good advertising business. Big and extra big business. "Big business seven days." "An elegantly enacted superior attraction in every way. Big business." "Rained but went big and pleased all, a masterpiece. Poor business—rained again but they came out. We doubled our run on this picture at advanced admission and it went big. Big business." "Big business all week."
Consensus—"Excellent picture, big puller."

FULL OF PEP (METRO) HALE HAMILTON (MAY 26).....JUNE 7
"Breezy American cuts down rebellion in lively farce comedy."—M. P. News.
Exhibitor Comment—"Hamilton getting more popular with each picture. Big and average business two days." "This style of comedy with Hale Hamilton does not take very strong. Average business."
Consensus—"Good picture, good puller."

GATES OF BRASS (KEENAN-PATHE) FRANK KEENAN (JULY 6).....JULY 5
"An interesting and dramatic photoplay."—M. P. News.

GETTING MARY MARRIED (SELECT) MARION DAVIES (APR. 13).....APR. 19
"Marion Davies gets good story; excellent picture."—M. P. News.

GINGER (WORLD) VIOLET PALMER (MAY 5).....MAY 3
"Story of boy and girl love excellently performed."—M. P. News.

GIRL AT BAY, A (VITAGRAPH) CORINNE GRIFFITH.....JUNE 28
"A detective story of the better class."—M. P. News.

GREASED LIGHTNING (PARAMOUNT) CHARLES RAY (APR. 20).....MAY 10
"Star in a comedy with abundant small town atmosphere."—M. P. News.
Exhibitor Comment—"He is one star that men and women both like. Extra big and big business four days and average three days." "A typical Ray story with the star in just the sort of role to suit him. Certainly pleased our patrons. Big business." "Went big just like the title. Big business."
Consensus—"Excellent picture, big puller."

HAPPINESS A LA MODE (SELECT) CONSTANCE TALMADGE (JUNE 15).....JUNE 28
"Society comedy presented very entertainingly."—M. P. News.

HAUNTED BEDROOM, THE (PARAMOUNT) ENID BENNETT (MAY 25).....JUNE 21
"Enid Bennett has a winner in Mystery picture."—M. P. News.
Exhibitor Comment—"Something different, fine. Big business." "Delightful story, mystery well worked up. Holds interest every second. Not a draggy part in it. Enid Bennett a favorite here. Average business." "Can't get Enid Bennett over here. Poor business."
Consensus—"Good picture, good puller."

HAY-FOOT STRAW-FOOT (INCE-PARAMOUNT) CHARLES RAY (JUNE 22).....JULY 5
"Charles Ray stands head and shoulders above story."—M. P. News.

HEARTS OF MEN (HIRAM ABRAMS) GEORGE BEBAN (APR. 27). (5¼ Reels).....APR. 19
"Beban wins your sympathy; good film results."—M. P. News.

HELP! HELP! POLICE! (FOX) GEORGE WALSH (APR. 27).....MAY 10
"Rollicking story with George Walsh cutting up capers."—M. P. News.
Exhibitor Comment—"Well liked. Extra big business on double bill." "Walsh losing ground. A good picture of his type. Average business." "Good, fast and furious to big business." "Walsh good but he's slipping. Average business."
Consensus—"Fine picture, good puller."

HIS DEBT (ROBERTSON-COLE) SESSUE HAYAKAWA (MAY 25).....MAY 31
"Japanese star in a picture of real dramatic worth."—M. P. News.
Exhibitor Comment—"One of his best. Story and production good. Poor business. Hot weather."

HOME BREAKER, THE (PARAMOUNT) DOROTHY DALTON (APR. 20)..MAY 17
"Highly satisfying comedy drama starring Dorothy Dalton."—M. P. News.
Exhibitor Comment—"Fellers, they ate this one up, you bet. Big business."

HOME TOWN GIRL (PARAMOUNT) V. MARTIN (MAY 11).....JUNE 7
"Star's latest sparkles with charm and sentiment."—M. P. News.
Exhibitor Comment—"Average business two days." "Patrons did not like it. I thought it a very poor Vivian Martin picture. It's human, but very mild entertainment." "Poorest Martin picture we have played. Poor business."
Consensus—"Fair picture, average business."

HOME WANTED (WORLD) MADGE EVANS (JUNE 30).....JULY 5
"Madge Evans appears in familiar child recipe."—M. P. News.

HOUSE DIVIDED, A (BLACKTON-IND. SALES) SYLVIA BREAMER (APR. 27).....(Six Parts).....MAY 3
"Entertaining with pronounced love interest capitally played."—M. P. News.

I'LL GET HIM YET (PARAMOUNT) DOROTHY GISH (MAY 25).....MAY 31
"A splendid farce comedy from every angle."—M. P. News.
Exhibitor Comment—"Dorothy Gish very unpopular here; didn't draw; poor business." "Good picture. Gish is a favorite here, all her stuff is original. Rather slow in getting started. Average business."
Consensus—"Fair picture, average business."

INTRUSION OF ISABEL (AMERICAN-PATHE) MARY MILES MINTER (APR. 13).....APR. 12
"Should satisfy all; clean romance well produced."—M. P. News.
Exhibitor Comment—"Very good picture to big business." "Miss Minter creates a good impression here. Average business."
Consensus—"Good picture, good puller."

ISLAND OF INTRIGUE, THE (METRO) MAY ALLISON (APR. 7).....APR. 19
"May Allison's latest is a good mystery picture."—M. P. News.
Exhibitor Comment—"Not as good as other Allison Pictures. Didn't draw."

JOSSELYN'S WIFE (ROBERTSON-COLE) BESSIE BARRISCALE (MAY 5).....MAY 17
"Drama of love quadrangle made effective through surprise finish."—M. P. News.
Exhibitor Comment—"A fine picture, big to extra big first three days, average business following three and poor business last day. Hot weather and strong competition hurt business."

PICTURE BRAND STAR RELEASED PLAN BOOK

JUNGLE TRAIL, THE (FOX) WILLIAM FARNUM (APR. 20).....APR. 26
"William Farnum traverses the jungle wilds."—M. P. News.
Exhibitor Comment—"Big business two days." "A very good picture, but didn't draw. Those that did see it liked it."
Consensus—"Good picture, good puller."

JUST SQUAW (ROBERTSON-COLE) BEATRIZ MICHELENA (MAY 11)...MAY 10
"Star returns to the screen in Western melodrama."—M. P. News.
Exhibitor Comment—"A fair picture but got no business."

KHAVAH (ZION FILMS) ALICE HASTINGS (MAY 26).....MAY 24
(Seven Parts.)
"Too long and poorly titled but may find appeal before Jews."—M. P. News.

KNICKERBOCKER BUCKAROO, THE (ARTCRAFT) DOUGLAS FAIRBANKS (MAY 18).....JUNE 7
"Pleasant but somewhat disappointing for Fairbanks."—M. P. News.
Exhibitor Comment—"While this is not the worst one he has made, he had better get some real live stories. Opened to extra big and big business first two days, last four poor business." "Good picture, big business all week." "Splendid feature. Much effort and energy expended in making it. Extra big business all week."
Consensus—"Good picture, good puller."

LADY OF RED BUTTE, THE (PARAMOUNT) DOROTHY DALTON (MAY 11).....JUNE 7
"Western melodrama gets tangled up in a tissue of absurdities."—M. P. News.
Exhibitor Comment—"Heaven help us if we get any more like this. Average business. Ran a borrowed picture second day." "Worst Dalton yet. Poor business." "Poorest Dalton to date. Uninteresting subject. Average business."
Consensus—"Ordinary picture, ordinary puller."

LAW OF MEN, THE (PARAMOUNT) ENID BENNETT (APR. 27).....MAY 24
"Star in ordinary melodrama of love and law."—M. P. News.
Exhibitor Comment—"Title killed it. Poor business." "Very good, but did not pull. Poor business."
Consensus—"Good picture, ordinary puller."

LEAVE IT TO SUSAN (GOLDWYN) M. KENNEDY (MAY 11).....JUNE 7
"Star's indomitable and undeniable humor scores again."—M. P. News.
Exhibitor Comment—"Very good. Poor business three days. Very warm weather caused a slump." "One of Kennedy's best. Fine picture. Big business."
Concensus—"Good picture, good puller."

LION'S DEN, THE (METRO) BERT LYTELL (MAY 19).....MAY 31
"Star is in a faithful picture of small town life."—M. P. News.
Exhibitor Comment—"Bert Lytell is splendid. Picture to fair business." "Improves with each picture. Big business." "Bert Lytell's popularity still increasing. Big to extra business two days."
Consensus—"Good picture, good puller."

LITTLE BROTHER OF RICH, A (UNIVERSAL) SPECIAL CAST (JULY 7).....JULY 5
"Adaptation of Patterson story is mild."—M. P. News.

LITTLE DIPLOMAT, THE (PATHE) BABY MARIE OSBORNE (JUNE 15).....MAY 31
"Little star's pranks are subordinated for Crook melodrama."—M. P. News.

LITTLE INTRUDER, THE (WORLD) LOUISE HUFF (APR. 7).....APR. 5
"A most satisfactory comedy drama."—M. P. News.

LONE STAR RANGER, THE (FOX) WILLIAM FARNUM (JUNE 29)....JULY 5
"Zane Grey's story looks good with Farnum."—M. P. News.

LOVE AND THE WOMAN (WORLD) JUNE ELVIDGE (JUNE 23).....JUNE 28
"Working girl from poverty to riches."—M. P. News.

LOVE CALL, THE (ROBERTSON-COLE) BILLIE RHODES (APR. 20)....MAY 1
"Simple Western story colored with star's personality."—M. P. News.
Exhibitor Comment—"Rhodes pictures getting poorer. What a great 'bet' they have spoiled. Average business four days. Hot weather." "Picture not quite up to her first and second, but good entertainment. Average business."
Consensus—"Fair picture, average puller."

LOVE'S PRISONER (TRIANGLE) OLIVE THOMAS (JUNE 8).....JUNE 7
"Star appears in a society-crook picture."—M. P. News.

LOVE THAT DARES, THE (FOX) MADLAINE TRAVERSE (APR. 20)....MAY 3
"Star in new version of eternal triangle, effectively produced."—M. P. News.
Exhibitor Comment—"Well liked. Extra big business on double bill." "Good program picture to big business." "A good picture well received. Star like. Average business." "Better than the average. Good picture. Average business."
Consensus—"Good picture, good puller."

MAN BENEATH, THE (ROBERTSON-COLE EXHIBITORS MUTUAL) SESSUE HAYAKAWA (JULY 6).....JULY 5
"Dramatic photoplay that may generally satisfy."—M. P. News.

MAN OF HONOR, A (SCREEN CLASSICS) HAROLD LOCKWOOD (MAY 3).....APR. 26
"Star in characteristic role; a colorful picture."—M. P. News.

MAN WHO STAYED AT HOME (METRO) BAGGOT-WHITNEY (JULY 6).....JUNE 28
"Adaption of spy play makes belated appearance."—M. P. News.

MAN WHO TURNED WHITE, THE (ROBERTSON-COLE) H. B. WARNER (MAY 4).....MAY 24
"Star returns to screen in a colorful melodrama."—M. P. News.

MAN WHO WON, THE (VITAGRAPH) HARRY MOREY.....JULY 5
"Harry Morey is conspicuous in mystery story."—M. P. News.

MARRIED IN HASTE (FOX) ALBERT RAY-ELINOR FAIR (APR. 6).....APR. 19
"Subtitles boost entertaining qualities; easy to see."—M. P. News.
Exhibitor Comment—"New stars, fair picture, just fair business." "Picture made in the same way—Haste! Poor business two days." "Good average picture to average business." "Stars unknown and failed to make our representations good. Poor business." "Just fair. Average business."
Consensus—Ordinary picture, ordinary puller.

MARY REGAN (FIRST NATIONAL) ANITA STEWART (MAY 18).....MAY 17
"Third Anita Stewart picture should prove another success."—M. P. News.
Exhibitor Comment—"Average business at advanced prices. These Anita Stewart productions are not making any money for me, but must say they are first class pictures." Good picture, but not as well liked as 'Virtuous Wives' or 'Midnight Romance.' Big to average business two days."
Concensus—"Good picture, average puller."

MASTER MAN, THE (PATHE) FRANK KEENAN (MAY 25).....MAY 17
"Star in a forceful play of love and politics."—M. P. News.

MAYOR OF FILBERT, THE (TRIANGLE) JACK RICHARDSON (MAY 25) (Seven Parts).....MAY 24
"Play for prohibition offered in fast and furious melodrama."—M. P. News.

MEN, WOMEN AND MONEY (PARAMOUNT) ETHEL CLAYTON (JUNE 8).....JULY 5
"Ethel Clayton shines in Cosmo Hamilton story."—M. P. News.

MINTS OF HELL, THE (HAMPTON-ROBERTSON-COLE) WILLIAM DESMOND (MAY 5).....MAY 31
"Star is splendid in vivid picture of the Yukon."—M. P. News.
Exhibitor Comment—"Fine show picture. Extra big business two days, big business third. Hot weather." "Fair picture to average business two days." Picture liked pretty well. Average business one day. Poor business three days on double bill."
Consensus—Good picture, good puller."

MISS ADVENTURE (FOX) PEGGY HYLAND (MAY 4).....MAY 10
"Highly adventurous tale of the sea and fisher folk."—M. P. News.
Exhibitor Comment—"Big business on double bill." "Average business." "Average program picture. Average business."
Consensus—"Good picture, good puller."

Box Office Reports continued on page 596

"YVONNE FROM PARIS"
(AMERICAN-PATHE)

Stage Story is Mild and Marshmallowy

QUITE a number of the producers are moving in the cycle of stage stories of late with the American people leading their rivals. The other day they presented Margarita Fisher as "Trixie from Broadway," and now they have followed with Mary Miles Minter as "Yvonne from Paris." This piece is a much milder offering than its forerunner, there being hardly any semblance of plot and characterization.

Yvonne runs away from a tyrannical aunt in Paris and comes to New York where she meets the greatest theatrical producer. But before she finds success she must needs be introduced as the most naive, innocent girl who ever trod the Paris boulevards. American lounge lizards and French Apache dancers shadow her for three reels before the most celebrated playwright saves her and the happy ending.

A few discrepancies creep in which are not in harmony with the characterization. Since when have Broadway managers become gullible? One has billed the blonde Yvonne all over town and on the eve of her premier he dares to risk his show by dismissing her for a brunette Apache. Fortunately for him aunty turns up with the proper credentials. Miss Minter adorns her role with plenty of grace and charm.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Yvonne Halbert.....Mary Miles Minter
Lawrence Bartlett.....Alan Forrest
Aunt Marie Provost.....Vera Lewis
David Marston.....J. Barney Sherry
Harley Pembroke.....Bertram Grassby
Cecile .....Rosemary Theby
Luigi.....E. Alyn Warren
Henri Franey.....Jack Farrell
By Joseph Franklin Poland.
Scenario by Frank Howard Clark.
Directed by Emmett J. Flynn.

PRESS NOTICE—STORY

Mary Miles Minter, the piquant American star, will be seen at the ——— theatre on ——— of ——— week in her latest comedy-drama entitled "Yvonne from Paris." This is said to be one of the best pictures in which she has appeared, as its central figure is ideally suited to her personality. It presents a delicious story of the stage and its complications are warranted to please the most exacting spectator. "Yvonne from Paris" was written specially for Miss Minter by Joseph Franklin Poland, one of the leading scenarists, and Emmett J. Flynn, the star's director these days, has succeeded in giving it a worthy presentation.

Miss Minter carries the role of Yvonne Halbert who runs away from her tyrannical aunt in Paris and makes her way to America via the steerage. David Marston has a contract for her appearance in New York, and Yvonne thinks it is delightful to impersonate herself. Naturally she doesn't tell him that she is the real Yvonne through fear of her aunt. So rehearsals start but the little dancer is not acquainted with the sordidness of the world and she is saved in the nick of time by the author, Lawrence Bartlett, who has fallen in love with her. Yvonne nearly loses her position when a Parisian Apache dancer, Cecile, emphatically states that she is the real Yvonne. Fortunately the aunt arrives and presents the proper credentials, and the Apache is exposed as a fraud. And so Yvonne consents to be the wife of an author. And her star in America shines brilliantly.

The highlights can well be imagined, or better yet, seen at the ——— theatre. Miss Minter is surrounded by a competent supporting cast including Alan Forrest, J. Barney Sherry, Bertram Grassby and Rosemary Theby.

SUGGESTIONS

If the previous Mary Miles Minter pictures were popular at your house advertise "Yvonne from Paris" as the latest delectable hit in which the captivating star appears. Advertisements written in the form of an invitation to meet Miss Minter again at your theatre would be attractive and if you have a mailing list of regular patrons play up her return. She has a decided following.

As regards the story you can go the limit on boosting its theme. It is a tale of the footlights—of a young Parisian dancer who comes to America to create the same sensation as in the French capital. You should arouse a lot of interest in her exploits in New York. She came unaccompanied and dangers lurked on every side. Feature this angle and bring out how she avoided them.

Mary Miles Minter in "Yvonne from Paris," her latest American picture distributed by Pathe

Play up that it offers the star an attractive role—the sort of role that sets off her colorful personality to splendid advantage. If you cater to a regular fan patronage you might mention the author's name. He is well known in the screen world and has turned out a number of offerings including several for Miss Minter in the past. Bring out the members of the cast. Rosemary Theby, J. Barney Sherry, Alan Forrest and Bertram Grassby are familiar to every steady picturegoer.

PROGRAM READER

Yvonne might have been a happy girl if her life wasn't presided over by a tyrannical aunt. Though she was the pet of Paris she was wholly miserable because Aunt Marie deprived her of every pleasure. The spirited girl resolved to run away and come to America and see what life had to offer her there. She was booked anyway to appear in New York so when she arrived in the metropolis her managers signed her for an American debut. But Yvonne didn't want to appear as herself through fear of her aunt. It was a great frolic she thought, to impersonate her own self.

Rehearsals started and things were getting on handsomely until Yvonne, unwise to New York's sordid life, very nearly stepped into the danger path.

CATCH LINES

Her aunt was a mean, horrid, old thing. The young dancer ached for pleasures when the theatre was over. But aunty packed her off to bed. One day she made up her mind to run away to America. She had a contract to appear there, anyway. How did she fare? Did she find life a bed of roses? See Yvonne from Paris."

"THE UPLIFTERS"
(METRO)

Will Entertain in High Class Neighborhoods

A SATIRE on the so-called parlor Bolshevists in New York City that paints the moneyed men with generous hearts and immaculate in body while the propagandists are pictured as selfish in heart and filthy in body. The picture will amuse some persons, entertain others, and appear very nonsensical to many. But it is well directed with a perfect balanced cast in support of dainty May Allison. Most of the scenes were taken in the studio with but few exteriors.

The story is a sort of travesty and the picture tends towards comedy-drama. There is a slight love element and the happy ending. The young heroine is in a tremendous predicament. She is forced to decide whether she will accept as husband a clean young man of wealth or a filthy older man of poverty.

This picture will draw above the average in an elite neighborhood and will be a sure-fire bet to amuse and please a high brow audience. It should draw average and get by generally in the first run houses. It will not pull so heavily in theatres catering to a family or popular audience nor will it please the majority of these people as a picture. And in a strictly working class neighborhood they are quick to resent ridicule and it would possibly irritate instead of entertain the majority in these labor audiences, although the picture is not really directed against them or their class.—*Tom Hamlin.*

THE CAST

Hortense Troutt .....May Allison
Saul Shilpick, Jr.....Pell Trenton
Saul Shilpick, Sr.....Alfred Hollingsworth
Harriet Peebles Cull.....Kathleen Kerrigan
Elsa .....Caroline Rankin
Larry Hoden.....Howard Gaye
Larry's wife.....Lois Wood
Story by Wallace Irwin.
Scenario by George D. Baker.
Directed by Herbert Blache.
Photographed by Eugene Gaudio.

PRESS NOTICE—STORY

Wallace Irwin's Saturday Evening Post story, "The Uplifters," has been screened by Metro with dainty May Allison appearing in the star role as Hortense Troutt. This photoplay will be shown at the ——— theatre on ——— of ———week.

A pretty stenographer is Hortense Troutt, hitting the keys in a high-class office, with the son of her employer madly in love with her.

While attending an "uplift" lecture in lower New York she absorbs much of what commonly passes for the so-named "Bull-Sheviki" doctrine. And when chided for arriving late at the office the next morning she roasts the capitalists and quits.

The woman lecturer prevails upon the new convert to do housework in her home and convinces the now enthusiastic Hortense Troutt that she would thus be helping the great cause of the suffering slaves of industry. She calls her "Comrade," but no wage is provided, only a bare living for the girl. The kitchen work grows more heavy as the long-haired ones are entertained, and the little stenographer and maid of all work is compelled to typewrite many speeches in her "spare" time. And she gives $49 to a male comrade so that he can buy a suit of clothes before he weds her.

But when another new "convert" appears and proves to be the live, alert and wealthy son of her former employer, and when she finds that her Bull-Shevist suitor was already married, she quits the toil, the cause, and all the comrades, and elopes with this young man whom she really loved.

This picture is a satire on the parlor propagandists and is said to present in an entertaining and amusing style the actual selfishness of many of the complainers and the eal generosity of some of the successful men.

SUGGESTIONS

If you have this picture booked you can depend upon it that many of your people have read the story by Wallace Irwin in the Saturday Evening Post. Therefore you should capitalize that. And also use the name of the star (May Allison) as she has a following also. Don't let your people think that this is a heavy anti-Bolshevist dramatic offering but feature the fact that it is a satirical travesty on economic propagandists and an entertaining comedy built around the so-called parlor "Bull-Shevists."

An advertisement addressed to "Bolsheviki—I. W. W.'s—Radical Socialists" inviting them to a gabfest anent the rights of Hortense Troutt to leave the kitchen of the parlor propagandists and fly on Cupid's arrow to the realms of the hated capitalists, should attract attention.

May Allison in her latest Metro Picture entitled "The Uplifters"

PROGRAM READER

But he loved her and even became a Bolshevist convert to be near her. She was an enthusiastic parlor propagandist, but was soon relegated to the kitchen. It was there that this wealthy youth found her and persuaded her to elope with him.

This was against all the doctrines of the Bolshevists and the combination of capital and labor united by ties of love did not appeal to the propagandists.

May Allison, the pretty stenographer in "The Uplifhters," certainly had a lot of work cut out for her dainty hands when she quit her job and joined the care-free crew. This is the story by Wallace Irwin that appeared in the Saturday Evening Post. It has been screened by Metro and will appear at this theatre next week.

The appeal of the propagandists won her over, but only temporarily. She became a drudge without even earning the right to be called a wage slave. For the propagandists paid her no wage at all. But they called her "comrade." And she was satisfied to do her bit for the down-trodden until the clean young man representing "capital" came down among the propagandists and rescued her from her own folly. And Cupid did the trick.

CATCH LINES

The parlor propagandists won her in the parlor and propagated her into the kitchen where she became a wage slave without the wage. See May Allison in "The Uplifters" at the ——— theatre.

She liked to be called "Comrade" but brilliant conversation did not repay her for the kitchen drudgery. Cupid won her to the capitalistic side. See "The Uplifters" at the ——— theatre.

The Index to The Complete Plan Book

(Continued from page 594)

PICTURE BRAND STAR RELEASED PLAN BOOK

MODERN HUSBANDS (ROBERTSON-COLE) HENRY B. WALTHALL (APRIL 28) ..... JUNE 7
"Star in plausible story of busy husband and neglected wife."—M. P. News.

MONEY CORRAL, THE (ARTCRAFT) WM. S. HART (APR. 20)..... MAY 3
"Wm. S. Hart in moving story with Eastern setting."—M. P. News.
Exhibitor Comment—"A good Hart picture. They are waiting for a real whole-length Western picture. Photography and acting good. Hart surely does play up the hero stuff in this one. Big and average business." "This is a pretty good picture but did no extra business." "Good Hart subject, drew big in the rain and they liked it. Big business." "Average business all week."
Consensus—"Good picture, good puller."

MY LITTLE SISTER (FOX) EVELYN NESBIT (JUNE 15)..... JUNE 28
"Picture of missing girl decidedly worth while."—M. P. News.

NEW MOON, THE (SELECT) NORMA TALMADGE (MAY 11)..... MAY 24
"Russian Soviet meet a courageous enemy in star."—M. P. News.
Exhibitor Comment—"Good Russian story, but star's popularity put it over. Poor picture for her in straight American drama. Average business three days."

OH BOY (CAPELLANI-PATHE) JUNE CAPRICE-CREIGHTON HALE (JUNE 22) ..... JUNE 21
"Missing plot looks rather heavy as a picture."—M. P. News.

OH YOU WOMEN (PARAMOUNT) EMERSON-LOOS (MAY 4)..... MAY 24
An artistic production as well as entertainment."—M. P. News.
Exhibitor Comment—"Took off. Had booked for four days but too many kicks. Poor business." "Women didn't like it; went big. Big business."
Consensus—"Good picture, good puller."

ONE OF THE FINEST (GOLDWYN) TOM MOORE (JUNE 9)..... JUNE 14
"Tom Moore pleases in a romance that is quite obvious."—M. P. News.
Exhibitor Comment—"Well named one of the finest. Pleased all. Big business for summer." "One of the best and cleanest pictures I have ever run. Tom Moore was good. Big business three days."
Consensus—"Excellent picture, big puller."

ONE-THING-AT-A-TIME-O'DAY (METRO) BERT LYTELL (JUNE 23)....JULY 5
"Clever comedy story well produced."—M. P. News.

ONE WEEK OF LIFE (GOLDWYN) PAULINE FREDERICK (APR. 13)....MAY 31
"Star in a typical Cosmo Hamilton story."—M. P. News.
Exhibitor Comment—"Big business for two days. Gave excellent satisfaction." "Fans do not like dual roles. Poor business." "Did not draw here. Average picture. Pleased her fans. Good average business." "They liked and came to see it." "Good entertainment, mostly intended for adults but things children shouldn't see, goes over their heads. Big business."
Consensus—"Good picture, good puller."

OTHER MAN'S WIFE, THE (FRANK HALL) STUART HOLMES-ELLEN CASSIDY (JUNE 29)..... JUNE 21
"Looks like a winner of unusual interest."—M. P. News.

OTHER MEN'S WIVES (INCE-PARAMOUNT) DOROTHY DALTON (JUNE 15) ..... JULY 5
"Should satisfy an elite audience."—M. P. News.

OUTCASTS OF POKER FLAT, THE (UNIVERSAL) HARRY CAREY (JULY 6) ..... JUNE 28
"Harry Carey stars in Bret Harte's story."—M. P. News.

PEST, THE (GOLDWYN) MABEL NORMAND (APR. 20)..... MAY 3
"The eccentric Mabel of olden days in a good comedy."—M. P. News.
Exhibitor Comment—"Typical Mabel Normand type of picture. Not overstrong as to plot. Pleased. Good story would help a lot. Average business." "One of Normand's best. Pleased. Good business for hot weather." "Poor star, poor business." "A very good Normand picture. Big business." "Mabel not there any more, needs good stories. Average business two days."
Consensus—"Pleasing picture, average puller."

PHIL FOR SHORT (WORLD) EVELYN GREELEY (JUNE 2)..... JUNE 7
"Star in her first starring vehicle."—M. P. News.

PITFALLS OF A BIG CITY (FOX) GLADYS BROCKWELL (APR. 13)....APR. 19
"If you're looking for big melodrama, here it is."—M. P. News.
Exhibitor Comment—"Extra big business with this and other feature. People like William Scott, the leading man for Brockwell." "Some 'meller.' First day poor business, second day average and third day big business." "Splendid picture that holds all through. Well received and spoken of for days after. Big and average business." "Good ordinary crook picture, no more pitfalls than in dozens of others. Average business." "Fine interesting picture, one Brockwell's best. Big business."
Consensus—"Splendid picture, big puller."

PLACE IN THE SUN, A (TRIANGLE) MARGARET BLANCHE (MAY 4)..MAY 10
"Cyril Harcourt's comedy drama screened as a melodrama."—M. P. News.

PLAYTHINGS OF PASSION (UNITED) GORDON (JUNE 8)..... JUNE 7
"Star is in a rather artificial society picture."—M. P. News.

PRETTY SMOOTH (UNIV.) PRISCILLA DEAN (JUNE 2)..... JUNE 7
"Bayard Veiller writes another crook story for Miss Dean."—M. P. News.

PRICE OF INNOCENCE, THE (BUFFALO M. P. CORP.) STELLA K. TALBOT (MAY 11)..... MAY 3
"Story of a woman's supreme sacrifice. Artificial but picturesque."—M. P. News.

PROFITEERS, THE (PATHE) FANNIE WARD (JUNE 29)..... JUNE 28
"Fannie Ward's looks like old time thriller."—M. P. News.
Exhibitor Comment—"Poor picture, poor business."

QUICKENING FLAME, THE (WORLD) MONTAGU LOVE (APR. 21)..... APR. 26
"Vivid story of marital unhappiness in melodrama."—M. P. News.

REDHEAD (SELECT) ALICE BRADY (APR. 27)..... MAY 31
"Star appears in a thoroughly human picture."—M. P. News.

RED LANTERN, THE (METRO) (SEVEN PARTS) NAZIMOVA (MAY 4) (Seven Parts) ..... MAY 10
"Star superb in impressive and spectacular play of the far east."—M. P. News.
Exhibitor Comment—"Broke record at advanced prices all week. Opposition was Norma Talmadge, Constance Talmadge, Marguerite Clark, at all first-run down-town houses. Crowds waiting at 9:15 a. m. to get in show starting at 9:30. Rain several times during week but crowds held up. All attendance records broken for seven straight days. Regular stampede. "A wonderful picture but means nothing to the box office. Poor business." "Four days. Wonderfully beautiful but no business to mention after first day." "A bad story but the star pulled big business." "Played it four days and lost considerable money, no one liked the picture and business fell off daily. Poor business four days." "Broke all records and hot weather too. Entire big business all week."
Consensus—"Excellent picture, big puller."

REGULAR FELLOW, A (TRIANGLE) TAYLOR HOLMES (APR. 13)..... APR. 19
"Clean and delightful comedy; thrills toward the end."—M. P. News.

RESCUING ANGEL, THE (PARAMOUNT) SHIRLEY MASON (APR. 6)....MAY 6
"Legal and airy; should capture any audience."—M. P. News.
Exhibitor Comment—"Average business." "Fair only to average business."
Consensus—"Fair picture, average puller."

RIDERS OF VENGEANCE (UNIVERSAL) HARRY CAREY (JUNE 9)..... MAY 31
"Star in a fine 'Good-Bad' man Western."—M. P. News.

ROAD CALLED STRAIGHT, THE (BETZWOOD-GOLDWYN) LOUIS BENNISON (APR. 20)..... MAY 10
"Bennison's tricks and personality show to good advantage."—M. P. News.
Exhibitor Comment—"Good picture and good star. Coming fine here. Average business." "Good picture, drew good first day, fair second." "A clean up, get it. Big business."
Consensus—"Good picture, good puller."

ROARING ROAD, THE (PARAMOUNT) WALLACE REID (APR. 27)..... APR. 26
"Fast and exciting picture with hair-raising climax."—M. P. News.
Exhibitor Comment—"Had special page in newspaper paid for by Hudson Auto concern. Extra big and bigger than average business." "Very good product, but Wallace doesn't draw for me like he used to." "Went big and they liked it. Big business."
Consensus—"Good picture, good puller."

ROGUE'S ROMANCE, A (VITAGRAPH) EARLE WILLIAMS..... MAY 31
"This Earle Williams picture is below regular average."—M. P. News.
Exhibitor Comment—"Star not popular here. Picture only fair. Poor business."

RUSTLING A BRIDE (PARAMOUNT) LILA LEE (APR. 27)..... MAY 24
"Star has a suitable subject in Western photoplay."—M. P. News.
Exhibitor Comment—"Star not popular here, picture only fair. Poor business."

SAWDUST DOLL, THE (PATHE) BABY MARIE OSBORNE (APR. 20)....APR. 5
"One of best Marie Osborne pictures; heart appeal."—M. P. News.

SECRET SERVICE (PARAMOUNT-ARTCRAFT SPECIAL) ROBERT WARWICK (JUNE 22)..... JULY 5
"One of the really big pictures."—M. P. News.

SHE WOLF, THE (FROHMAN AMUSEMENT) TEXAS GUINAN (JUNE 22) ..... JUNE 21
"Texas Guinan contributes a unique characterization in Western melodrama."—M. P. News.

SILVER GIRL, THE (PATHE) FRANK KEENAN (APR. 6)..... MAR. 22
"Frank Keenan in a dominating characterization."—M. P. News.
Exhibitor Comment—"Average business." "Keenan too old to make love to young girl, but feature as a whole is very good. Patrons liked it. Big business two days."
Consensus—"Good picture, good puller."

SIREN'S SONG, THE (FOX) THEDA BARA (MAY 4)..... MAY 17
"Star in story of love and intolerance; fairly convincing."—M. P. News.
Exhibitor Comment—"Average business."

SLEEPING LION, THE (UNIVERSAL) MONROE SALISBURY (JUNE 23) ..... JUNE 14
"Monroe Salisbury contributes Italian Characterization."—M. P. News.

SNEAK, THE (FOX) GLADYS BROCKWELL (JULY 20)..... JUNE 21
"Gladys Brockwell's latest is an average program offering."—M. P. News.

SOME BRIDE (METRO) VIOLA DANA (JUNE 9)..... JUNE 21
"Viola Dana scores a knockout in lively farce-comedy."—M. P. News.

SOME LIAR (AMERICAN) WILLIAM RUSSELL (MAY 19)..... MAY 17
"Star breezes through in extravagant farce comedy."—M. P. News.
Exhibitor Comment—"The best yet. Big business." "Average business."
Consensus—"Good picture, good puller."

SOMETHING TO DO (PARAMOUNT) BRYANT WASHBURN (APR. 13)...MAY 10
"Entertaining comedy drama starring Bryant Washburn."—M. P. News.
Exhibitor Comment—"Dandy picture to extra big business." "Not up to Washburn standard. Average business." "A fair program product. Not much to it. Average business."
Consensus—"Good picture, average puller."

SPARK DIVINE, THE (VITAGRAPH) ALICE JOYCE..... JUNE 21
"Alice Joyce's character study supports a frail picture."—M. P. News.

SPORTING CHANCE, A (AMERICAN-PATHE) WILLIAM RUSSELL (JULY 6) ..... JUNE 28
"Novel comedy-drama breezes home a winner."—M. P. News.

SPOTLIGHT SADIE (GOLDWYN) MAE MARSH (APR. 6)..... MAY 3
"Star shines in role of a pious chorus girl."—M. P. News.
Exhibitor Comment—"Average business two days." "As good as the usual Mae Marsh picture. Average business." "Just fair only. Poor business." "Big business two days."
Consensus—"Pleasing picture, average puller."

SQUARE DEAL SANDERSON (ARTCRAFT) WM. S. HART (JUNE 15)....JUNE 28
"William S. Hart has a lively one here."—M. P. News.

STITCH IN TIME, A (VITAGRAPH) GLADYS LESLIE (MAY 5)..... MAY 3
"Star simulates gladness in an appealing story."—M. P. News
Exhibitor Comment—"A very nice little story to average business."

STRONGER VOW, THE (GOLDWYN) GERALDINE FARRAR (APR. 27)...MAY 10
"Star in picture with Spanish background."—M. P. News.
Exhibitor Comment—"Big business on double bill." "Good picture. Big business." "Personally don't think there is any excuse for Farrar being in pictures. Believe she has made more exhibitors lose money than any other five stars. Poor business." "Well produced picture but not did not go over as well as other Goldwyn pictures. Average business." "Holds up with Farrar other Goldwyn pictures. Big business." "Farrar has lost out here. Poor picture, poor business." "A very good picture, but Geraldine does not pull for us. All her pictures are very good."
Consensus—"Good picture, average puller."

TANGLED THREADS (ROBERTSON-COLE) BESSIE BARRISCALE (JUNE 21) ..... JUNE 14
"Bessie Barriscale appears again in domestic triangle play."—M. P. News.

TAXI (TRIANGLE) TAYLOR HOLMES (MAY 11)..... MAY 17
"Starts slowly but gathers speed towards the middle."—M. P. News.

TEST OF HONOR, THE (PARAMOUNT) JOHN BARRYMORE (APR. 6)...APR. 19
"John Barrymore—enough said, even in dramatic role."—M. P. News.
Exhibitor Comment—"Fine picture to poor business." "Good picture, good business." "Very good, average business."
Consensus—"Good picture, average puller."

THIN ICE (VITAGRAPH) CORINNE GRIFFITH (MAY 26)..... MAY 24
"Star in splendid sustaining melodramas."—M. P. News.
Exhibitor Comment—"Little draggy, lacks pep. Star puts it over only fair. Average business two days."

THIRD DEGREE, THE (VITAGRAPH) ALICE JOYCE (MAY 19) (Seven Parts) ..... MAY 17
"Star in a fine screen version of stage success."—M. P. News.
Exhibitor Comment—"Very good. Big business two days, extra big third day."

THREE GREEN EYES (WORLD) CARLYLE BLACKWELL (APR. 28)....APR. 26
"All-star cast in best World release in six months."—M. P. News.
Exhibitor Comment—"All star. Blackwell, Eldridge and Greeley, a very pleasing picture. Excellent. The best the World has done for many months. Extra big to big and average business third day.

THUNDERBOLTS OF FATE (EDWARD WARREN-HODKINSON) HOUSE PETERS (APR. 6)..... APR. 19
"Strong melodrama with political setting."—M. P. News.

TOO MANY CROOKS (VITAGRAPH) GLADYS LESLIE..... JUNE 14
"Comedy and mystery unite to make enjoyable picture."—M. P. News.

TRIXIE FROM BROADWAY (AMERICAN) MARGARITA FISHER (JUNE 15) ..... JUNE 14
"Margarita Fisher stars in fairly interesting picture of a chorus girl."—M. P. News.

TRUE HEART SUSIE (GRIFFITH-ARTCRAFT) SPECIAL CAST (MAY 25) ..... JUNE 14
"Griffith's latest is real but suffers from padding."—M. P. News.
Exhibitor Comment—"Very poor, extremely weak. Average business all week."

UNKNOWN LOVE, THE (PATHE) DOLORES CASSINELLI (APR. 27) (Six Parts) ..... APR. 19
"War and Love twined in Perret's production."—M. P. News.

UNKNOWN QUANTITY, THE (VITAGRAPH) CORINNE GRIFFITH..... APR. 12
"Exceedingly pleasant O. Henry story with Corinne Griffith."—M. P. News.

UNPAINTED WOMAN, THE (UNIVERSAL) MARY MACLAREN (MAY 11) (Six Parts) ..... MAY 17
"Faithful study of rural life that is rich in characterization."—M. P. News.

"Flashbacks" on Earlier Releases on page 598

"YANKEE DOODLE IN BERLIN"

(LESSER-SENNETT SPECIAL)

Mack Sennett Branches Out with Success

AND so it came to pass that Mack Sennett stopped his two-reel designs long enough to become the architect of a feature length comedy, "A Yankee Doodle in Berlin." The spectator, if he watches the canvas closely, will notice that the bathing girls are decidedly de trop and in their places are found that little group of wilful rulers, namely, Kaiser Bill, Hindy, Ludy, Tirpy, Willie and their goose-steppers.

The Americans are wise to the fact that Bill likes the ladies so they dispatch their leading Ace who is disguished as a vampire. The high jinks of the piece are humorously brought out when the hero shimmies Bill out of victory. In fact Bill and his boy and Hindy too, forget all about the war in their mad race for the vampire's favor. Laughable incidents are created in the Kaiser's game of croquet and his jealous fights with his wife and Hindy.

All the Sennett funmakers are there. Ben Turpin inspires a gale of laughter as a German private, and Ford Sterling makes a comical Kaiser. Bert Roach presents the best likeness of Hindy we've ever seen. Except for a brief repetition of scenes the picture is a genuinely funny adventure. It is broad slapstick without pie and pudding.—Length, 5 reels.—*Laurence Reid.*

THE CAST

The Kaiser.....Ford Sterling
The Crown Prince.....Hal St. Clair
Hindenburg.....Bert Roach
Officer of Death's Head Hussars.....
Chester Conklin
Private (Prussian Guard).....Ben Turpin
Private (U. S. Army).....Charles Murray
Captain Bob (U. S. Army).....
Bothwell Browne
Belgian Refugee.....Marie Prevost
Directed by Richard Jones.
Supervised by Mack Sennett.

PRESS NOTICE—STORY

On ——— of ——— week Mack Sennett's feature comedy, "A Yankee Doodle in Berlin," will appear at the ——— theatre. It is a burlesque of how the Yankees beat Germany, and its wealth of comical high lights is sufficient cause to send the spectator away in a humorous frame of mind. Mr. Sennett has heretofore identified himself with two-reel comedies, and picture-goers have found his name synonymous with fun as it is generated by his group of comedians and bathing girls. In this picture ——— patrons will be treated to something new and interesting from the Sennett studios.

The American forces, knowing the Kaiser's weakness for a pretty woman, dispatch Captain Bob disguised as a dashing girl into the German lines. He is commissioned to get the enemy's plans for an expected drive. His big opportunity comes when he meets Hindenburg, the Kaiser and the Crown Prince. Each one of these discredited men is jealous of the other, and it is a pretty race between them to see who is the favored in Bob's estimation. The Kaiser has plain sailing until his wife learns of his cute capers. But he steals away and gains admittance to Bob's chambers, where the latter lures him to his downfall through an Oriental dance. Hindenburg finds it out and tells the Kaiserin, who comes again on the scene and gives him a sample of his own Prussianism. He makes a rapid exit.. So does Willie and Hindenburg. Bob has gained the precious information and the enemy is beaten in no time.

It is a fast and highly amusing comedy and unfolds a variety of rich and excruciatingly funny situations. A sight for sore eyes is Ford Sterling as the Kaiser. And there is Ben Turpin in the uniform of a German private, who will bring more than one chuckle of satisfaction. Bothwell Browne makes a captivating siren who takes the refugee, Marie Prevost, as a bride when his military duty is over.

SUGGESTIONS

Every exhibitor knows what Mack Sennett's name stands for in the comedy field, and his two-reel comedies have found a place on the screen of nearly every picture house in America. The patrons are as familiar with his comedians and bathing girls as they are with Fairbanks and all the big names. But they have never seen one of Sennett's five-reel comedies before. So exploit the picture as something extraordinary from the Sennett camp. Tell them in the biggest kind of advertising that his super-comedy, "A Yankee Doodle in Berlin," will appear at your theatre in conjunction with a one-reel picture of his bathing girls entitled, "Why Beaches Are Popular." Catch the spirit of burlesque of the feature in all your word arguments. Catch lines would be a good angle. Our

A trio of bathing girls in the Mack Sennett production, "Yankee Doodle in Berlin," distributed by Lesser

suggestions along this line have been written with this plan in mind. Advertise the picture as a rich burlesque of how the Germans lost the war. You might state that the Kaiser was vamped by an American aviator in woman's clothes. Stir up interest in the impersonator, Bothwell Browne. He is a big figure in the vaudeville field. You can play the picture as a special. Advertised for all it is worth and it will bring the money home to you.

PROGRAM READER

Manager ——— announces that the Mack Sennett comedy feature, "A Yankee Doodle in Berlin," will appear at the ——— theatre in the near future. Our patrons should by no means miss their opportunity of seeing this picture, as it marks Mr. Sennett's first venture in comedies of five reels. Furthermore they will get acquainted with his version of how the Germans lost the war. Everyone knows that the Kaiser had a weakness for a pretty face. So the Americans hatched the scheme of sending over a spy disguised as a woman, and what he didn't do in showing up the Kaiser and his crew isn't worth mentioning.

The Imperial potentate simply lost his head and forgot all about that dinner in Paris. And that speaks for Hindenburg, the Crown Prince, and all the rest of them. You will laugh until your sides ache over the Kaiser and his troubles. Remember Ford Sterling? Well, he plays the Kaiser. And there is funny Ben Turpin as a ferocious Prussian, to say nothing of the other Sennett favorites in comical roles. You will forget your troubles with "A Yankee Doodle in Berlin." A great burlesque of Germany's war madness.. Don't by any means miss it.

CATCH LINES

You'll be disappointed if you don't see "A Yankee Doodle in Berlin," Mack Sennett's feature comedy. Do you know how the Kaiser lost the war? Well, he was "vamped" by an American aviator.

"BE A LITTLE SPORT"

(FOX)

Time-Honored Story Appears Fresh and Up-to-Date

IT is a bigger feat in picturedom to refurbish an ancient and accepted pattern and make it seem like something up-to-date than it is to grope for something original and have it fail to hit the mark through technical difficulties. Here is "Be a Little Sport," for example. The time honored theme of a young man who is forced to marry within a stipulated period or forfeit a large sum of money has been used on the stage and screen until it is almost threadbare.

Yet it looks like a new pattern so finely detailed are its plot and characterization, so elaborate is its development. The idea is embroidered with richly humorous by-play which springs to the surface with remarkable spontaneity. No laborious attitudes have been struck off by those in charge. In fact it is finely spun with appropriate detail—detail that engenders a happy response in the spectator.

Author, scenarist, and director having done their work well, allow us to state a big share of the credit belongs to the co-stars, Albert Ray and Elinor Fair, not forgetting George Hernandez and Lulu Warrenton. Intelligence and appreciation by every one concerned makes this picture hit the bull's eye.—Length, 5 reels.—Released June 29.—*Laurence Reid.*

THE CAST

Gerald Faulkner.....Albert Ray
Norma Martin.....Elinor Fair
Matilda Faulkner.....Lule Warrenton
Dunley Faulkner.....George Hernandez
Carlotta LaMere.....Leota Lorraine
Dick Nevins.....Eugene Pallette
By Hale Merriman.
Scenario by Joseph A. Roach.
Directed by Scott Dunlap.
Photographed by Roy Klaffki.

PRESS NOTICE—STORY

William Fox's co-stars, Albert Ray and Elinor Fair, will appear in their newest attraction, "Be a Little Sport," at the ——— theatre on ——— of ——— week. The story by Hale Merriman, scenarioized by Joseph A. Roach, treats of a young man who is promised $100,000 by his uncle if he marries within 48 hours. He is engaged to a sportively inclined chorus girl and when he broaches the subject to her she puts him in the "seventh heaven" through her consent. The wedding hour is almost at hand and uncle and aunt have arrived in town to witness the ceremony. But the girl asks to have the marriage postponed because she is one of uncle's favorites and she prefers his company and his money to her fiancee and his expected fortune. "Pooh! a mere $100,000," says she.

So Gerry Faulkner is up against it until he notices a flirtatious stenographer in the opposite office. Gladly does Norma Martin consent to go through a fake ceremony to help him out of his dilemma. But the bride and groom are really married because the minister turns up—the minister who was engaged for the real marriage. And so they are made man and wife. Carlotta LaMere is sent about her business by aunty, and uncle gives up his fortune. The happy couple realize that love is a glorious thing.

"Be a Little Sport" is a bubbling comedy which unfolds a rich assortment of amusing complications. It breezes through with plenty of spirit and tells its story in a straightforward way. The picture was produced under the direction of Scott Dunlap. He has kept alive its expression and has given it an appropriate background. The stars give a good account of themselves and receive excellent support from George Hernandez, Lulu Warrenton, Leota Lorraine, and Eugene Pallette.

SUGGESTIONS

It is a little too early to pass on the merits of the Albert Ray-Elinor Fair pictures whether the stars have established a following. But it can assuredly be put down that they are making a strong bid for popularity. You can use data published about the stars in the News when they made their debut a few weeks ago. Play them up as exceedingly clever comedians. In exploiting the story mention should be made of the underlying idea which is that the hero is promised $100,000 if he marries within 48 hours. Emphasize that the marriage turns out to be a mistake, that the wrong girl finds herself a wife.

In all your copy play it up lightly, for it is a spirited comedy. You might use a catch line that "the girl on the spot is the girl who gets the husband." The title is a teaser and can be used in a teaser campaign. You can print small cards titled with the name of the picture and distribute them about. The expense is small. Your word arguments should be based principally upon

Albert Ray and Elinor Fair in "Be a Little Sport," a Fox Picture

the catch line angle. Bring out the humorous complications. You might offer a small prize for the patron who gives the best answer to "Would you marry a strange man to make him rich?"

PROGRAM READER

Fellows, how would you like to be situat as Gerald Faulkner was when he receive wire from his uncle that if he married wit 48 hours he would be given a fortune $100,000? You see Gerry took the old n seriously when in reality he was a genu sport. And so he hustled and made his promise that she would be there to through the ceremony. He didn't know t she was one of uncle's favorites and that cared more for his good times than to come a dutiful bride. Girls, how would you like to be situated as Norma Martin was when she consented to go through a fake marriage with Gerry so he wouldn't lose his fortune? How would you like it if the marriage turned out to be the genuine thing and you had only known your husband a few hours? Well, these are the situations that confront Albert Ray and Elinor Fair, the Fox entertainers, who will appear at this theatre very shortly. The picture is "Be a Little Sport" and from all accounts it is one of the brightest, breeziest, and most bracing comedies that has been shown in many a day.

CATCH LINES

Uncle was some sport and he thought a great deal of the girl who was to marry his nephew. She didn't let him on her secret because she wanted the gifts the naughty old man promised to give her. What happened? See "Be a Little Sport."

Uncle was a cut-up, but little did he know that the girl he loved was the betrothed of his nephew. The young man was promised a cool $100,000 if he married within 48 hours. When the girl threw him down the agitated nephew had to find a substitute.

Index Reports and "Flashbacks"

(Continued from page 596)

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

UNPARDONABLE SIN, THE (GARSON-NEILAN) BLANCHE SWEET
(APR. 6).....(Eight Parts).....MAY 17
"Particularly fine combination of talent produces wonderful results."—M. P. News.
Exhibitor Comment—"A splendid picture. Miss Sweet at her best. Perfectly directed, good photography, action intense, and a picture that every 'Honest to God' American should see. Extra big business seven days." "Good story, excellent acting by entire cast, perfect direction. Some were disapopointed on account of advance admission. S. R. O. first day, fair second."
Consensus—"Excellent picture, big puller."

UNWRITTEN CODE, THE (WORLD) SHIRLEY MASON (MAY 19).....MAY 17
"In which Kidu-San and Dick Tower meet, marry and part."—M. P. News.

UPSIDE DOWN (TRIANGLE) TAYLOR HOLMES (JUNE 22).....JUNE 28
"Best Taylor Holmes comedy to date."—M. P. News.

UPSTAIRS AND DOWN (SELZNICK) OLIVE THOMAS (JUNE 8).....JUNE 21
"Sweet and very comedy with the happy ending."—M. P. News.

USURPER, THE (VITAGRAPH) EARLE WILLIAMS.....APR. 26
"Earle Williams in adaptation of Nat Goodwin's play."—M. P. News.
Exhibitor Comment—"Good program picture. Average business three days."
"Good program picture. Average business three days."
Consensus—"Good picture, average puller."

VIRTUOUS SINNERS (PIONEER) NORMAN KERRY-WANDA HAWLEY
(MAY 25).....MAY 24
"Story of the slums marred by poor photography."—M. P. News.

VEILED ADVENTURE, THE (SELECT) CONSTANCE TALMADGE
(MAY 11).....MAY 24
"A reasonably good comedy with Constance Talmadge."—M. P. News.
Exhibitor Comment—"Excellent picture. Big business."

WHAT AM I BID? (UNIVERSAL) MAE MURRAY (APR. 14) (Six Parts)...APR. 5
"Holds interest all the way; discriminating fans may find fault."—M. P. News.
Exhibitor Comment—"Murray well liked. Picture plot impossible. Settings excellent. Average business." "Pleased all. Big business."
Consensus—"Good picture, good puller."

WHEN A GIRL LOVES (JEWEL) MILDRED HARRIS (APR. 7)
(Six Parts).....MAR. 29
"Immense both from the box-office and the screen."—M. P. News.
Exhibitor Comment—"A Western play with Wm. Stowell taking a more leading part than the star. Well received and showed good direction." "Does not draw any more. Picture not liked. No story." "A very ordinary picture. Opened extra big and dropped to poor business."
Consensus—"Fair picture, average puller."

WHEN FATE DECIDES (FOX) M. TRAVERSE (JUNE 1).....JUNE 7
"Butterfly husband has innings again in domestic melodrama."—M. P. News.
Exhibitor Comment—"Much killing. Star coming right along. Average business two days."

WHEN MY SHIP COMES IN (INDEPENDENT SALES) JANE GREY
(APR. 7).....APR. 5
"A melodrama of the stage with Jane Grey featured."—M. P. News.

WHITE HEATHER, THE (MAURICE TOURNEUR) SPECIAL CAST
(MAY 18).....MAY 17
"Another artistic and unusual melodrama from Tourneur."—M. P. News.

WHITEWASHED WALLS (ROBERTSON-COLE) WILLIAM DESMOND
(APR. 14).....APR. 12
"Of the light, pleasant variety; should please all."—M. P. News.
Exhibitor Comment—Desmond deserves better than this slow moving picture. Lacks interest, routine. A weak serio-comic thing."

WOMAN NEXT DOOR, THE (PARAMOUNT) ETHEL CLAYTON
(MAY 4).....MAY 31
"Star has an excellent number in this picture."—M. P. News.

WOMAN THOU GAVEST ME (PARAMOUNT-ARTCRAFT) SPECIAL CAST
(JUNE 15).....JUNE 21
"An absorbing picture with perfect cast and direction."—M. P. News.
Exhibitor Comment—"Excellent feature, 100 per cent. Katherine MacDonald charming and excellently cast. Supporting cast superb. Direction excellent. Every exhibitor playing the feature bound to cash in. Extra big business all week."

WOMAN UNDER OATH, THE (UNITED) FLORENCE REED (JULY 6)..JUNE 28
"High calibre drama of great merit."—M. P. News.

WORDS AND MUSIC BY (FOX) ALBERT RAY (MAY 18).....MAY 31
"Good representation of small town ambition and talent."—M. P. News.
Exhibitor Comment—"Picture pleased, but that is all I can say. Average business." "Fair program picture but stars do not draw. Average business."
Consensus—"Pleasing picture, average business."

YANKEE PRINCESS, A (VITAGRAPH) BESSIE LOVE (APR. 21).....APR. 19
"Bessie Love in Irish play of simple charm."—M. P. News.

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

YOU'RE FIRED (PARAMOUNT) WALLACE REID (JUNE 8).....JUNE 28
"A breezy comedy bound to entertain."—M. P. News.

"Flashbacks" on Films

"Virtuous Men" (S-L Feature)—"Extremely hot weather. Good melodrama, plenty of action and fairly well acted. Title aroused a good deal of discussion. Fair business, one week."
"Shifting Sands" (Triangle)—"Very good. Average business."
"Almost Married" (Metro)—"Fair picture."
"It's a Bear" (Triangle)—"Taylor Holmes should have a better subject. Average business."
"Her Great Chance" (Select)—"Pleased, repeat. Poor business."
"Common Clay" (Pathe)—"A cracker-jack picture. Average to poor business, two days."
"A Woman There Was" (Fox)—"Theda Bara is slipping. Poor business three days, average one day on double bill."
"When Doctor's Disagree" (Goldwyn)—"A good picture. Big to extra big business three days on double bill."
"Sold" (Paramount)—"Good for a re-issue. Average business."
"The Girl Dodger" (Paramount)—"Best picture he has ever made. Good picture to build up trade with."
"Silent Man" (Artcraft)—"Hart is good in all of his Artcraft pictures."
"Wanted for Murder" (Harry Rapf)—"A good picture with wonderful advertising possibilities. Extra big to average business, two days."
"The Dictator" (Famous Players)—"This is a re-issue that pleased. Average business."
"Selfish Yates" (Artcraft)—"Bill Hart is good in this and always gets the money."
"Man and His Money" (Goldwyn)—"A good clean picture and Tom Moore deserves a lot of credit. Big business, two days."
"Paid in Full" (Paramount)—"Story too old, worn out on stage. Didn't draw as everyone was tired of it. Poor business."
"Puppy Love" (Paramount)—"Good, clean picture."
"Rose of the Rancho" (Paramount)—"Didn't go much on account of the Mexican situations."
"His Parisian Wife" (Artcraft)—"A very good picture and Miss Ferguson at her best. Extra big business, two days."
"Hulda from Holland" (Paramount)—"Good and still draws. Average business."
"The Eleventh Commandment" (Mutual)—"A very clever story and good picture. Average business two days."
"Riddle Gawne" (Artcraft)—"Same as all Hart pictures."
"Love" (Paramount)—"Not up to Arbuckle's best. Miss his co-star who has appeared with him to such good advantage."
"Rebellious Bride" (Fox)—"Very clean, entertaining picture. Average business."
"Turn in the Road" (Exhibitors Mutual)—"We repeated on this after our two opposition houses. The patrons raved about it. Big business."
"The She Devil" (Fox)—"Good, lots of pep. Big business two days."
"Heart of Humanity" (Universal)—"Wonderful production but people don't want war productions. Average business, two days."
"Never Say Quit" (Fox)—"A fair program picture. Average business, two days."
"God's Law" (Universal)—"An old Lois Weber. Good picture, but not the kind our patrons like. Poor business, three days."
"Man Hunter" (Fox)—"Good, pleased. Hot weather and change of time have sure hurt business. Big business, two days."
"Cheating Cheaters" (Select)—"Excellent, interesting feature. Should go big in any house. Extra big business."
"Let's Elope" (Paramount)—"A very ordinary Clark picture. Average business."
"Lady Bell Hop's Secret" (Fox)—"Not up to Fox standard of comedies. Average business."
"No Mother to Guide Her" (Sennett)—"Not up to the usual standard of Sennett comedies."
"A Woman There Was" (Fox)—"Can see no reason for Fox putting this out. Bad entertainment. Poor business."
"Carmen of the Klondike" (State rights)—"Average business."
"Infatuation" (Pathe)—"Average business, two days."
"Girl With no Regrets" (Fox)—"Fine, poor business, heat."
"Blind Man's Eyes" (Metro)—"Fair picture, murder story. Poor business two days."
"For Freedom" (Fox)—"A good picture to only average business."
"The Cabaret" (World)—"A fair picture of its kind, but not much action. Average business."
"A Lady's Name" (Select)—"Surely a good one. Average business, two days."
"Better 'Ole" (World)—"Average business, one week."

New Theatres Building

CALIFORNIA

Calexico—According to reports, Francisco P. Mendoza will erect a new picture theatre on the lot directly north of the city jail.

Monrovia—Mrs. Ruth Cassil and Fred E. Noyes are to build a new 600-seat picture theatre which will cost about $30,000.

Seeley—A new airdrome is to be erected by A. T. Ezell, S. T. Robinson and W. A. Magruder.

Long Beach—Robert H. Poole is to become manager of the new picture and vaudeville theatre now being completed.

CONNECTICUT

Torrington—A new moving picture theatre to cost $75,000 will be erected on the site of the old Strand theatre. Contract for the erection was awarded to Louis Longhi & Bros.

ILLINOIS

Raymond—Articles of incorporation have been filed for the building of a community show house.

Hillsboro—Jack Williams is to build a new theatre with a seating capacity of 600.

Rockford—Messrs. Smith Breinig and Grampp are to build a new theatre on the Felch property in the first block on North Main street. It will have a seating capacity of 2,500, it is said.

Bloomington—Plans are being formed for the erection of a new theatre building.

Williamsfield—G. F. Wright opened his new picture house recently.

INDIANAPOLIS

Delphos—Plans are being formed for the erection of a new picture theatre. F. H. Staup, owner of the Grand, is backing the movement.

Hammond—Two new theatres are to be built, one by Gumbiner Bros., which is to cost about $500,000 and seat 2,500, and the other by the Sarros Kontos Gregory syndicate for a 3,200 capacity theatre.

Muncie—The incorporation of the Andrews Theatre company is said to forecast the building of a new theatre.

Ft. Wayne—W. S. Butterfield is to have the Certia building on Washington boulevard west remodeled and made into a new picture house.

Charlestown—The concrete building next the interurban station is to be remodeled and made into a new picture house by Col. C. R. Hay. It will seat about 1,000.

KENTUCKY

Burgen—Elmore Mills of Harrodsburg, is said to be looking for a location to build a new picture theatre.

Danville—Pushin Brothers are planning to erect a picture house on the site of the old livery stable on Main street, now occupied by the Taylor-Auto Livery Company.

MICHIGAN

Detroit—Architects are preparing plans for a new theatre to be erected on the south side of Michigan avenue, directly opposite Chopin street, for Anthony G. Grzezinski, of 1558 Michigan avenue. It will seat about 600.

Allegan—A new theatre to cost $20,000, with a seating capacity of 900 will shortly be erected.

MONTANA

Helena—P. H. Campbell has applied to the city council for a permit to erect a theatre to be located on Helena avenue, between Roberts and Saunders streets. It will seat about 1,200.

NEW JERSEY

Sayreville—Ground has been broken for the erection of a new theatre on Main street, opposite the Central Pool Parlor. It will seat 1,200.

Bridgeport—A new theatre has been erected on the site of the Methodist Episcopal Church.

NEW YORK

Waterloo—A theatre aid memorial building will be erected shortly.

"PRUDENCE ON BROADWAY"
(TRIANGLE)

A Charming Story with Broad Appeal

A CLASSY comedy-drama with a charming story possessing a broad human appeal and entertainingly presented. The continuity is remarkably easy to follow and the sets are perfectly suited to the action. Well directed, with the cast fitted to each respective part. And the star has a role that she was born to and admirably suited to her style, carriage, beauty and talent.

She is a demure little Quaker girl, met first in the strictly religious home surroundings, then in a girls' seminary, and later in New York City among the elite. But she was mischievously wiser than her little grey-dove garments and demure mannerisms heralded. And her angle on what is good and bad morals brings her into predicaments that are highly amusing, but she always turns up right-side-up-with-care. It is a clean, whole-souled story with a happy ending.

This picture will undoubtedly pull strongly in the elite and first run theatres and thoroughly entertain. The family and popular houses should certainly draw heavily with this picture and it should highly amuse their audiences. The labor class will also patronize this picture in great numbers and they will admire its refreshing entertainment qualities.—Length, 5 reels.—Released July 6.—*Tom Hamlin.*

THE CAST

Prudence.....Olive Thomas
Brayson Mills.....Francis McDonald
John Melbourne.....Harvey Clark
John Ogilvie.....John P. Wild
Mrs. Ogilvie.....Alberta Lee
Mrs. Allen Wentworth.....Lillian West
Mr. Wentworth.....Edward Pell
Kitty.....Mary Warren
Mrs. Melbourne.....Lillian Lamgdon
Miss Grayson.....Claire McDonald
Story by Catherine Carr.
Directed by Frank Borzage.
Photographed by Pliny Horn.

PRESS NOTICE—STORY

Olive Thomas comes to the ——— theatre on ——— of ——— week in her latest Triangle Special, "Prudence on Broadway." In this story a demure little Quaker girl visits New York City and certainly creates havoc. It was at a young ladies' seminary that our little Prudence learned to play bridge and other games fiercely frowned upon by her sect. She was a little grey dove but very mischievous. The best society of New York welcomed her as a refreshing novelty when she visited her distant relation in the Metropolis. The young men gathered around her in great numbers. And Grayson Mills, the greatest catch of the season, met her, and it was love at first sight. When John Melbourne, a parasitical husband living on his wife's wealth, loaned Prudence $200 which she had lost at poker, he forced her to meet him at a roadhouse by threatening to show the cancelled check to her stern old Quaker father in Pennsylvania. But Prudence had armed herself with one of the twenty love letters that Melbourne had sent to a discarded mistress and when the supper was ready at the roadhouse she showed him the letter and said that the other nineteen letters were with the hotel clerk under instructions to deliver them to Melbourne's wife unless Prudence was back by twelve o'clock. And Melbourne made such quick time back to the hotel with Prudence that she was able to see Grayson Mills and then all was well for the little grey dove. Olive Thomas is said to be perfectly fitted in the role owing to her demure prettiness.

CATCH LINES

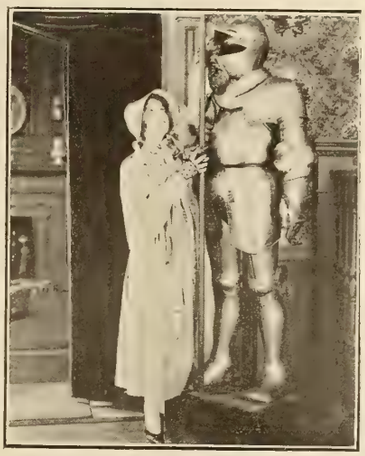
Prudence says: "It is folly to attach thy name to a paper when it may returneth some day and confront thee."

Prudence says: "Applejack is indeed a sin to drinketh at home with thy strict Quaker parents but it tasteth delicious in a big city."

Prudence says: "If little girls dance they must payeth the piper but I have never seen a devil yet among these musicians."

Prudence says: "It is wicked to winneth at bridge but leaveth a more agreeable sensation than losing at draw poker."

Prudence says: "I liketh not the present brazen styles of dress. My grandmother's is best, although shorter at both ends."



Olive Thomas in "Prudence on Broadway," her latest Triangle Special.

PROGRAM READER

"And dost thy wife not understand thee?" This theme sounds familiar.

But when a libertine is demurely asked this question by an unsophisticated little Quaker maid he is astounded.

She had anticipated his line of endeavor although she is only apparently a little grey dove among a lot of chattering magpies in the big metropolis.

And Prudence was her name. And she lives up to it. The cute little Puritan was as pure as the driven snow, but—oh how mischievous.

Can you picture a little ewe lamb cast among the elite in New York City and holding her own among the dashing debutantes and hungry wolves?

Olive Thomas is the little beauty portraying the star part in Triangle's great special photoplay, "Prudence on Broadway," to be seen at this theatre next week.

And she is perfectly fitted for this delicious role; the little Quaker girl who has left her strict religious environments at home in a small Pennsylvania village and succeeds in straightening the kinks on Broadway.

SUGGESTIONS

If you have this picture coming to your theatre you can plan a most effective campaign with the "mottoes" idea and display same through circulars, cards, and newspaper advertising. Such as "Prudence says:," etc., using catch lines, even referring to many local happenings. Olive Thomas, the little beauty of the Follies is now well exploited as a screen star and her name should be emphasized. You should taboo any circus or lobby "stunts" on this picture. Use clever catch lines wherever possible and the final tie-in comes when you announce that "Prudence on Broadway" will appear at your theatre.

"SAHARA"
(HODKINSON)

A Title Should Draw; a Heavy Dramatic Story

A HEAVY dramatic production, with the action in Paris and Egypt and a story that is quite tragic. The settings are unusually artistic and the exterior scenes are worthy of the best comment. Photography and laboratory work on this picture shows a great advancement in the art. Continuity is easily followed and the direction is masterly. The cast of five principals is perfectly fitted, and the little boy, Master Pat Moore, scores heavily. The star, Louise Glaum, has an emotional role that calls for no sympathetic appeal, even in the end.

The slight inconsistency in the story is where the runaway wife is still a "friend only" and not a mistress to the Russian baron, who keeps her in splendor for five years. Yes, it must be five years, according to the growth of the little boy.

This should be a strong drawing card everywhere, particularly because of the topical title, and should please generally those audiences who have had a big run of the lighter pictures. It offers the variety of being a "heavy" picture. A good two-reel comedy should go with this to balance your show, but as the feature is seven reels in length, it must run alone and stand on its own merits. The long run on this would not hold up in the reviewer's estimation, but it should be a sure fire draw for any class audience for the shorter run.—Length, 7 reels.—Released June 29.—*Tom Hamlin.*

THE CAST

Mignon.....Louise Glaum
John Stanley.....Matt Moore
Baron Alexis.....Edwin Stevens
The Boy.....Master Pat Moore
Mustapha.....Nigel de Brullier
Story by C. Gardner Sullivan.
Directed by Allan Dwan.
Photographed by Charles Stumar.

PRESS NOTICE—STORY

"Sahara" is not here yet. It is coming at the ——— theatre on ——— of ——— week. And it is a massive screen production in seven reels with Louise Glaum, the emotional actress as its star.

C. Gardner Sullivan wrote the intensely dramatic story and Allen Dwan supervised the production personally. It pictures an American civil engineer in Paris who went broke on entertaining after marrying a Parisian stage favorite. A reclamation project is opened for him on the great Egyptian desert and he finally induces his frivolous and amusement-loving wife to accompany himself and the baby to the lonely desert camp.

A passing caravan headed by a Russian Baron stops at the camp after the loneliness has become almost unbearable to her and the wealthy Russian persuades her to leave her husband and child and go with him to Cairo where he surrounds her with riches and splendor, although she treats him as a friend only. Several years have passed and she is neither content or happy.

In a visit through beggars' row she recognizes in a filthy drug-driven wretch, her husband. And the little boy, now grown into quite a lad, is sharing his poverty. The work of redemption shows many emotional scenes and a tragedy. Back to the desert for the little re-united family after a series of intensely thrilling moments. And a great moral is shown in the new found happiness of John Stanley and his wife Mignon.

Matt Moore portrays the role of John Stanley and Edwin Stevens has the role of the Russian Baron. The little boy, Master Pat Moore, most realistically portrays the appealing and sympathetic role of the little boy.

"Sahara" comes heralded as one of the truly big photoplays of the year.

SUGGESTIONS

If you have this picture booked, your title is the one big thing to play up everywhere. "Sahara" is a topical title for the next twelve months. Snipe-strips with many of the catch lines provided should be displayed in every spot possible. For your lobby any good sign painter can paint you a huge banner portraying the desert with the pyramids and the Sphinx. The descriptive matter can read: "Louise Glaum is bringing this great dry place home to you in the great photoplay, 'Sahara.'"

Send a receipt around to the leading soda fountains, of lemon phosphate with a cherry in it to be advertised under the brand name, "Sahara Cocktails." They will be glad to get the tie-in with you if you send them printed strips to be pasted on their windows containing the words, "Sahara Cocktails" were invented by Louise Glaum the star in "Sahara."

Louise Glaum in her latest film production, "Sahara," distributed by Hodkinson through Pathe exchanges

PROGRAM READER

A vast wilderness of sand surrounded this woman. She was accustomed to the bright lights of Paris and the everlasting jollity. It almost broke her nerves. She had her husband and baby with her but the loneliness was almost unbearable. Her reason was tottering.

And along came the tempter. They can be found ever present at the critical time and even in such out-of-the-way places as the great Sahara desert. And he won her easily. She made the choice easily and without any apparent pangs. She accompanied the tempter to Cairo where he surrounded her with all the splendors that her heart craved.

Was she happy? No, this woman was neither happy nor contented. She was not satisfied. Her spare time one day several years later was passed in distributing alms in Beggars' row. And there she saw a poor drug fiend in the last stage of wretchedness. And the poor beggar had as a companion a bright little boy. And her work of redemption then started. She found something for her idle hands to do. For her discarded husband and child must be saved. It is intensely dramatic and is all told in the great photoplay, "Sahara," to be shown at this theatre next week.

Louise Glaum is the woman and Matt Moore is the man.

CATCH LINES

She craved the bright lights and they gave her the vast desert. See "Sahara" at the ——— theatre.

"Sahara" frightened her by its vast silence. And she fled. See Louise Glaum in the great photoplay at the ——— theatre.

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM COMPANY, INC.

(See Pathe Exchanges)

BEAR STATE FILM COMPANY

(At State Right Exchanges)

The Vagabonds

CHRISTIE FILM COMEDIES

(At State Right Exchanges)

CHRISTIE TWO REELERS

May 12—Rowdy Ann 2
April 28—Sally's Blighted Career 2

SINGLE REEL COMEDIES

[illegible] 1
Love—In a Hurry 1
Lobster Dressing 1
Cupid's Hold-Up 1
A Cheerful Liar 1
There Goes the Groom 1
A Flirt There Was 1
He Who Hesitates 1
June 30—Anybody's Widow 1
June 23—Oh! My Dear 1
June 16—A Full House 1
June 9—Can Wives Be Trusted 1
June 2—Tell Your Wife Everything 1
May 26—Kiss the Bride 1
May 19—Oh Susie, Be Careful 1
May 12—A Rustic Romeo 1
May 5—Too Many Wives 1
Apr. 28—Sea Sirens 1
Apr. 21—Stop-Look-Listen 1
Apr. 14—Lost—A Bridegroom 1
Apr. 7—Apartment 23 1
Mar. 31—Marrying Molly 1
Mar. 24—Brides for Two 1

EDUCATIONAL FILM CORP.

(Through State Right and Educational Exch.)

Photoplay Magazine Screen Supplement Released Once Every Month Showing Leading Stars at Work and Play 1
Mar 24—The Passing of the Crow 1
Mar. 17—The Eagle and the Fawn 1
Mar. 3—The Washington Air Patrol 1
Feb. 24—What Is a Mexican? 1
Feb. 17—A Day with Carranza 1

BLACK AND WHITE COMEDIES (International)

May 5—Rubbing It In 1
Apr. 28—Knocking the H— Out of Heinie 1
Apr. 21—A Sweet Pickle 1
Apr. 14—Twinkle, Twinkle 1
Apr. 7—It Beats the Dutch 1
Mar. 31—Where Are the Papers? 1
Mar. 24—Snappy Cheese 1

BRUCE SCENICS

18—Scenic Succotash 1
17—The Lonesome Pup 1
16—Frozen Thrills 1
15—Men Met in the Mountains 1
14—Nature—Hot and Cold 1
13—Horizon Hunters 1
12—Sundown 1
11—The Pale Pack Train 1
10—The Tides of Yesterday 1

EXHIBITORS MUTUAL EXCH.

ROBERTSON-COLE PRODUCTIONS

Aug. —The Gray Horizon (Sessue Hayakawa) 5
Aug. —The Dead Line (Beatriz Michelena) 5
Aug. —A Sage Brush Hamlet (Wm. Desmond) 5
July —The Woman Michael Married (Bessie Barriscale) 5
July —The Pagan God (H. B. Warner) 5
July —A Man's Country (Alma Rubens) 5
July —The Man Beneath (Sesue Hayakawa) 5
June —Better Times (Brentwood Special) 5
June —Bare Fisted Gallagher (William Desmond) 5
June —Broken Threads (Bessie Barriscale) 5
June —The Man Who Turned White (Warner) 5
June —In Search of Arcady (Billie Rhodes) 5
May —His Debt (Sessue Hayakawa) 5
May —Just Squaw (Beatriz Michelena) 5
May —The Mint of Hell (William Desmond) 5
May —Josselyn's Wife (Bessie Barriscale) 5
Apr. —Modern Husbands (Henry B. Walthall) 5
Apr. —The Love Call (Billie Rhodes) 5
Apr. —The Courageous Coward (Hayakawa) 5
Apr. —Diana of the Green Van (Alma Rubens) 5
Mar. —Hearts Asleep (Bessie Barriscale) 5
Mar. —The Turn in the Road (Special Cast) 5
Mar. —A Heart in Pawn (Sessue Hayakawa) 5
Mar. —The Lamb and the Lion (Billie Rhodes) 5

STRAND COMEDIES

July 27—Winning Him Back 1
[illegible] 1
July 13—Fancy Fooling Father 1
July 6—Oh, What a Jam! 1
June 29—Little Miss Pinkerton 1
June 22—'Twas Henry's Fault 1
June 15—Little Lucey's Lion 1
June 8—Betty's Bolsheviki 1
June 1—Hearts and Hats (Elinor Field) 1
May 25—For Love of Betty (Elinor Field) 1
May 18—Three in a Row (Elinor Field) 1
May 11—Nobody's Baby (Elinor Field 1
May 4—His Scarlet Past (Elinor Field) 1
Mar. 23—The Way of a Maid 1
Mar. 16—His Wife's Birthday 1
Mar. 9—The Door Between 1
Mar. 2—The Wig-Wag System (Elinor Field) 1

ROTHACKER OUTDOORS

Apr. 6—A Palestine Pilgrimage 1
Mar. 30—Glimpsing the Gondolas 1
Mar. 23—'Mid Sahara's Sands 1
Mar. 16—In Pyramid Land 1
Mar. 9—An Eyeful of Egypt 1
Mar. 2—Columbia Highway 1
Feb. 23—A Peek at Paradise 1
Feb. 16—Out Wyoming Way 1
Feb. 9—A Bit of God's Country 1
Feb. 2—Doing the Dells 1

FAMOUS PLAYERS-LASKY EXCH.

ARTCRAFT

July 20—Wagon Tracks (Wm. S. Hart) 5
June 22—The Avalanche (Elsie Ferguson) 5
June 15—Square Deal Sanderson (Wm. S. Hart) 5
June 1—The Splendid Romance (Enrico Caruso) 5
June 1—True Heart Susie (D. W. Griffith's) 5

PARAMOUNT

July 27—A Sporting Chance (Ethel Clayton) 5
July 20—Rose of the River (Lila Lee) 5
July 20—Louisiana (Vivian Martin) 5
July 13—The Love Burglar (Wallace Reid) 5
July 13—Nugget Nell (Dorothy Gish) 5
July 6—A Very Good Young Man (Bryant Washburn) 5
June 29—The Rose of Granada (Lina Cavalieri) 5
June 29—Girls (Marguerite Clark) 5
June 22—A Daughter of the Wolf (Lila Lee) 5
June 22—Hay Foot, Straw Foot (Charles Ray) 5
June 15—Other Men's Wives (Dorothy Dalton) 5
June 8—An Innocent Adventuress (Vivian Martin) 5
June 8—Men, Women and Money (Ethel Clayton) 5
June 8—You're Fired (Wallace Reid) 5
June 1—Putting It Over (Bryant Washburn) 5

PARAMOUNT-ARTCRAFT SPECIALS

July 27—The Dark Star (Special Cast) 5
July 13—The Career of Katherine Bush (Catherine Calvert) 5
July 6—The Firing Line (Irene Castle) 5
June 29—The White Heather (Maurice Tourneur's) 5
June 15—Secret Service (Robert Warwick) 5

SUCCESS SERIES (Re-Issues)

July 27—Esmeralda (Mary Pickford) 5
July 20—The Clown (Victor Moore) 5
July 13—Maria Rosa (Geraldine Farrar) 5
July 6—Sapho (Pauline Frederick) 5
June 29—Warrens of Virginia (Special Cast) 5
June 22—Redemption of David Carson (Farnum) 5
June 15—Behind the Scenes (Mary Pickford) 5
June 8—Still Waters (Marguerite Clark) 5
June 1—Great Expectations (Huff-Pickford) 5

TWO REEL COMEDIES

July 27—The Immovable Guest (Flagg) 2
July 20—Among Those Present (Sennett) 2
July 13—Bunkered (Drew) 2
July 6—Trying to Get Along (Sennett) 2
June 29—"Con" in Economy (J. Mont. Flagg) 2
June 22—Hearts and Flowers (Mack Sennett's) 2
June 15—A Desert Hero ("Fatty" Arbuckle) 2
June 8—No Mother To Guide Him (Sennett's) 2
June 1—Squared (Mr. and Mrs. Sidney Drew) 2

SINGLE REELS

July 27—The Miracle of Montior (Holmes) 1
July 27—Little Known New York (Bray Pictographs) 1
July 20—American Women in France (Holmes) 1
July 20—Science and Your Camera (Bray Pictographs) 1
July 13—The Cataract of Iguason (Holmes) 1
July 13—Salvaging Torpedoed Millions (Bray Pictographs) 1
July 6—Up the Upper Parana (Holmes) 1
July 6—Charting the Sky (Bray Pictographs) 1
June 29—Plant Growth (Bray Pictograph) 1
June 29—Chateau Thierry and Beyond (Holmes) 1
June 22—Mysteries of Snow (Bray Pictograph) 1
June 22—Frocks and Frills of the Filipinos (Holmes) 1
June 15—Beans (Bray Pictographs) 1
June 15—From the Timber of the Piave (Holmes) 1
June 8—Bird of Commerce (Bray Pictograph) 1
June 8—The Silken Cities of Suwa-ko (Holmes) 1
June 1—American in Making (Bray Pictographs) 1
June 1—Uncle Sam's Submarine Chasers (Holmes) 1

FILM CLEARING HOUSE EXCH.

INDEPENDENT SALES CORPORATION

Mar. —The Littlest Scout (Blackton's) 5
Dec. —Wanted for Murder (Hammerstein) 6
Dec. —Romance in the Air (Hall-Edith Day) 6

TEN-TWENTY-THIRTY SERIES

Apr. —When a Woman Strikes (Ben Wilson) 5
Apr. —When My Ship Comes In (Jane Grey) 5
Mar. —Suspense (Mollie King) 5
Dec. —Her Mistake (Julius Steger Production) 6
Dec. —Life's Greatest Problem (Blackton's) 6
Dec. —A Woman's Experience (Bacon-Backer) 6

SHERRY SERVICE, WILLIAM L.

Mar. 9—Marriage for Convenience (Calvert) 6
Mar. 2—Love and the Law (Edgar Lewis's) 6
Feb. 23—Twilight (Doris Kenyon) 6
Feb. 16—Calibre 38 (Edgar Lewis Production) 6
Feb. 2—The Son of a Gun (G. M. Anderson) 5
Jan. 5—Wild Honey (Doris Kenyon) 6

BURLINGHAM TRAVEL (Sherry Service)

The Gornergrat Railway 1
Lovely Lucerne 1
The Riviera of Lake Leman 1
Scrambles in the High Alps 1
Allied War Heroes Arrive in Switzerland 1
The Pilatus Railway 1
Unknown Switzerland (The Lotschenthal) 1
Facing Death on the Blumlisalp 1

FIRST NATIONAL EXCHANGES

June 22—Bill Apperson's Boy (Jack Pickford) 6
June 21—Sunnyside (Charlie Chaplin) 3
Auction of Souls 8
Daddy Long Legs (Mary Pickford) 7
Mary Regan (Anita Stewart) 6
Whom the Gods Would Destroy 7
Mar. 10—A Midnight Romance (Anita Stewart) 5
Feb. 3—Our Teddy (Roosevelt Pictures) 5
Jan. 5—Virtuous Wives (Anita Stewart) 5
The Romance of Tarzan (Elmo Lincoln) 5
Shoulder Arms (Charlie Chaplin) 3
Italy's Flaming Front (Italian Official War Pictures) ...
Pershing's Crusaders (Official Government Feature) ...
My Four Years in Germany (Ambassador Gerard's) ...

FLORIDA FILM CORPORATION

(At State Right Exchanges)

June —Hot Sands and Cold Feet 2
June —His Muzzled Career 2
May —With the Moonshine on the Wabash 2
May —His Concrete Dome 2
Apr. —Fred's Fictitious Foundling 2
Apr. —Fabulous Fortune Fumblers 2

FOX FILM EXCHANGES

STANDARD PICTURES

June 29—The Lone Star Ranger (William Farnum) 5
June 15—My Little Sister (Evelyn Nesbit) 5
June 1—A Woman There Was (Theda Bara) 5
May 18—A Fallen Idol (Evelyn Nesbit) 5
May 4—The Siren's Song (Theda Bara) 5
Apr. 20—The Jungle Trail (William Farnum) 5
Mar. 23—Thou Shalt Not (Evelyn Nesbit) 5
Mar. 9—When Men Desire (Theda Bara) 5

VICTORY PICTURES

Aug. 3—The Seventh Person (George Walsa) 5
July 20—The Sneak (Gladys Brockwell) 5
July 6—The Wilderness Trail (Tom Mix) 5
June 22—Putting One Over (George Walsh) 5
May 25—The Divorce Trap (Gladys Brockwell) 5
May 11—The Coming of the Law (Tom Mix) 5
Apr. 17—Help! Help! Police! (George Walsh) 5
Apr. 13—Pitfalls of a Big City (Gladys Brockwell) 5
Mar. 30—Fighting for Gold (Tom Mix) 5
Mar. 16—Never Say Quit (George Walsh) 5
Mar. 2—The Forbidden Room (Gladys Brockwell) 5

EXCEL PICTURES

June 29—Be a Little Sport (Albert Ray) 5
June 15—Cowardice Court (Peggy Hyland) 5
June 6—When Fate Decides (Madlaine Traverse) 5
May 18—Words and Music By— (Albert Ray) 5
May 4—Miss Adventure (Peggy Hyland) 5
Apr. 20—The Love that Dares (Madlaine Traverse) 5
Apr. 6—Married in Haste (Albert Ray) 5
Mar. 23—The Rebellious Bride (Peggy Hyland) 5
Mar. 9—Gambling in Souls (Madlaine Traverse) 5

PRODUCTIONS EXTRAORDINARY

Salome (Theda Bara) 8
Cleopatra (Theda Bara) 8
Les Miserables (William Farnum) 8

SUNSHINE AND TOM MIX COMEDIES

July 6—The Merry Jailbirds 2
June 15—Dabbling in Society 2
May 25—Virtuous Husbands 2
May 11—A Soft Tenderfoot (Tom Mix) 2
Apr. 20—The House of Terrible Scandals 2
Apr. 6—Tom and Jerry Mix 2
Mar. 23—Money Talks 2
Mar. 9—Six-Cylinder Love (Tom Mix) 2

MUTT AND JEFF CARTOONS

July 13—Down Stairs and Up ..... ½
July 6—Look Pleasant, Please ..... ½
June 29—A Prize Fight ..... ½
June 22—Pets and Pests ..... ½
June 15—Sweet Papa ..... ½
June 8—Hands Up ..... ½
June 1—Oh Teacher ..... ½
May 25—The Shell Game ..... ½
May 18—Left at the Post ..... ½
May 11—Sir Sidney ..... ½
May 4—The Cave Man's Bride ..... ½
Apr. 27—Seeing Things ..... ½
Apr. 20—Pigtails and Peaches ..... ½

FROHMAN AMUSEMENT CORP.

(At State Right Exchanges)

TEXAS GUINAN SERIES

The Dangerous Little Devil 2
Little Miss Deputy 2
Some Gal 2
South of Santa Fe 2
The Girl of Hell's Agony 2
The She Wolf (Texas Guinan) 5
Once to Every Man (Jack Sherrill) 6

MACK SWAIN SERIES

Ambrose' Predicament .....
Heroic Ambrose .....
Ambrose' Day Off .....
Daddy Ambrose .....

Releases continued on page 602

"CUPID FORECLOSES"
(VITAGRAPH)

Sweet Little Play of Home and Fireside

ONE of those tender little stories of home and fireside is offered in Bessie Love's latest Vitagraph picture, "Cupid Forecloses." It is extremely frail in plot material, its strength depending upon a bit of character drawing plus some remarkably beautiful locations and faithful atmospheric detail.

A broken down aristocratic family is about to be dispossessed for the sake of the mortgage when the daughter of the house finds evidence which frees it from any outside claim. Mistaken identity in the lawyers and the man who claims title to the property provides the backbone of the plot. The execution of it is laboriously worked out, though here and there sentimental interludes are interspersed which give it a certain appeal. Eventually the claimant is introduced as a young man of great love and generosity who never had any desire to evict a family, especially when a winsome girl is a member of the household.

It is quite anaemic, this picture, yet it sends out a fragrant breath through the colorful appeal of the countryside. Truly rural surroundings caught by an artistic cameraman lift the piece not a little. Miss Love arouses sympathy as always through her wistful expression. A good cast supports her.—Five reels.—*Laurence Reid.*

THE CAST

Geraldine Farleigh.....Bessie Love
Mrs. Farleigh.....Dorothea Wolbert
Bruce Cartwright.....Wallace McDonald
Oliver Brown.....Frank Hayes
Jim Connors.....Jim Donnelly
Mrs. Connors.....Aggie Herring
Rufe Tinker.....Jake Abram
Aunt Adelaide.....Anne Schaefer
Nat Farleigh.....Gordon Griffith
The Postmaster.....Otto Lederer

By Florence Morse Kingsley.
Scenario by Stanley Olmsted and Edward J. Montagne.
Directed by David Smith.

Bessie Love, in "Cupid Forecloses," her latest Vitagraph picture

PRESS NOTICE—STORY

Bessie Love, the winsome Vitagraph star, will appear at the ——— theatre on ——— of ——— week in her latest picture entitled "Cupid Forecloses." This is an adaptation of Florence Morse Kingsley's popular novel, "Hurrying Fate and Geraldine." Miss Love is said to have an ideal role for her piquant personality in Geraldine Farleigh who belongs to a broken-down aristocratic family. It seems that the girl's grandfather, before his death, contracted a debt of $3,000 with General Fisk. The latter's heir, Bruce Cartwright, places the account in the hands of lawyers with the result that the mansion must be sold.

Geraldine detests Cartwright for this attitude but she is surprised to find his lawyer, Bullers, so gracious. The latter promises to intercede in her behalf and Geraldine shows her gratitude by falling in love with him. Smith, Bullers' partner, is as unscrupulous as the other is honest, and the old skinflint comes to threaten proceedings when Geraldine discovers a receipt for her grandfather's debt. She is amazed when she is finally introduced to the real Bullers, an elderly man. The impostor is none other than Cartwright. And explanations bring reconciliation and love.

A homely tale of homefolks is "Cupid Forecloses." It generates a fine humanity and is enhanced with remarkably picturesque scenery. Miss Love is thoroughly at her best in the part of Geraldine and she receives capable support from a cast that includes Wallace McDonald, Dorothea Wolbert, and others. David Smith directed from a scenario by Stanley Olmsted and Edward J. Montagne.

PROGRAM READER

Bessie Love, the Vitagraph favorite, will appear at the ——— theatre shortly in what is considered her best photoplay, "Cupid Forecloses." This is an adaptation of Florence Morse Kingsley's popular novel, "Hurrying Fate and Geraldine," which has undoubtedly been read by many of our patrons. It is a pathetic little tale—but the pathos is finely blended with quaint humor. You will see a family who is supposedly land poor, and the charming daughter of the house is deeply concerned over the problem that they are soon to be dispossessed. How she finds a solution for her worries, how she summons the aid of Cupid, how the old mansion is saved, how love comes with all its tugging at the heart are events that are finely brought out in the picture. It carries a vein of suspense and heart appeal. Beautiful scenery enhances the story not a little. Charming country rusticity will catch you with its fragrance. Remember the date ——— the ———.

SUGGESTIONS

In the exploitation of this picture make mention of the fact that it is adapted from Florence Morse Kingsley's popular novel, "Hurrying Fate and Geraldine." Get hold of a copy if you can, photograph the covers and an interesting page and use it for newspaper copy. Then bring out that it is a tale of the countryside, of a broken-down aristocratic family who dread the day that the house is to be sold in a sheriff's sale. Suggest the atmosphere of the story and try to get into your copy the idea that a pretty girl can outwit the most scheming of lawyers.

Play up Bessie Love and the fact that she has an ideal role in the picture. She takes a good photograph. The title. What about that? Surely it suggests advertising possibilities. Cupid Forecloses. Of course he does. He never fails. Your word arguments written in a light manner with catch lines emphasizing the title, there is no reason why you cannot make this picture a winner with your patrons.

CATCH LINES

The old homestead was about to be sold and it brought the biggest sorrow in her life. When things looked their blackets along came—see "Cupid Forecloses."

Remember next ——— Bessie Love will appear at the ——— theatre in "Cupid Forecloses," an adaptation of Florence Morse Kingsley's novel, "Hurrying Fate and Geraldine." It is a picture of homely life and homely people—the sort of picture which is relished like mother's home-made mince pie. Don't miss it.

She hated this man who would dispossess her family. Then his lawyer came and said he would see what he could do in saving her home. But the lawyer proved to be the man she thought she hated and the homestead was saved. And love came and sent her into his arms.

"GIRLS"
(PARAMOUNT)

Clyde Fitch Play Makes Good Picture

A VERY pleasing satire is offered in this screen adaptation of Clyde Fitch's play. The celebrated playwright occasionally wrote with his tongue in his cheek, especially, when dealing in the eternal feminine problem. His "Girls" was a delightful caprice because he seemingly understood the contrariness of the sex and exposed it to the light of mild ridicule.

As a picture its moods are as deftly shaded by appreciative architects and with the exception of the Fitch dialogue, it stands on the same excellent framework as the original. "Girls" is human, too, for everyone recognizes a man-hater as insincere in her scorn for the opposite sex. So when the triumvirate vow eternal hatred of poor little man one knows they will succumb to his blandishments before the words have scarcely left their lips. It may be mild of plot this "Girls," but it keeps one constantly interested through the development of its sparkling situations.

Walter Edwards is no amateur at this type of play and he brings out the tone and quality which the dramatist incorporated. Marguerite Clark is delightful as the leading man-hater. The others are interpreted by Mary Warren and Helene Chadwick. Harrison Ford drives the steam roller which breaks down the song of hate. expression. A good cast supports her.—Five reels.—*Laurence Reid.*

THE CAST

Pamela Gordon.....Marguerite Clark
Violet .....Mary Warren
Kate West.....Helene Chadwick
Edgar Holt.....Harrison Ford
Mr. Loot.....Lee Hill
Sprague.....Thomas D. Persse
Lucille .....Virginia Foltz
Mr. Dennett.....Tom Ricketts
Mrs. Dennett.....Clarisse Selwyn
Searles .....Arthur Carewe

By Clyde Fitch.
Scenario by Clara Beranger and Alice Eyton.
Directed by Walter Edwards.

Marguerite Clark in "Girls," her latest Paramount picture

PRESS NOTICE—STORY

Marguerite Clark, the Paramount star, will appear at the ——— theatre on ——— in a screen adaptation of Clyde Fitch's great play, "Girls." At the time of its stage presentation it placed the late playwright at the pinnacle of popularity, and now that it has been translated into picture language it will carry Miss Clark still further along the high road to success. You cannot afford to miss it if you enjoy the eternal feminine, for it tells about the caprices, the moods of girls who look with scorn upon that creature known as man.

There is always a time in a girl's life when she considers herself a man-hater. It is mostly a huge bluff, for when the right fellow comes along he is simply irresistible. So it is with this triumvirate of girls, Pamela Gordon, Violet and Kate West. They roomed together, these adorable girls, and above their transom was written in bold and unmistakable language—"No man shall cross this threshold." You see they had been disappointed in love and they thought they had learned its lesson. But what do you suppose? Along comes Edgar Holt, a prepossessing young man, and he ridicules Pam's idea and takes her by storm, with the result that she capitulates. The girls have sworn to remain single. Yet when Pam discovers that Kate has been married for some time and that Violet is engaged, why she simply throws up the sponge and accepts Edgar for better for worse.

SUGGESTIONS

In advertising "Girls" make mention that it is an adaptation of Clyde Fitch's play of the same name. This playwright was considered the best contributor to the dramatic stage while he lived and his works are endurable. Play up his name because of the fact that it is well known. His plays are almost countless and he never turned in a poor one. Treat all your copy in a light vein as suggestive of the theme.

You might concentrate upon the idea of three adorable man-haters who resolved to have nothing to do with mere man. And they no sooner made their fine resolution than they succumbed to masculine love and determination. The story offers you a number of opportunities for clever advertising owing to its theme and the way it is worked out. Catch lines would make excellent teasers or throw-aways.

PROGRAM READER

Pamela Gordon, Violet and Kate West are a triumvirate of man-haters. Each had been disappointed in love and had resolved to have nothing further to do with the sterner sex. But girls are girls, y'know, and the adorable things simply cannot make up their minds. Down deep in their hearts they liked to be cuddled by the stupid males. But they wouldn't admit it. Well Pamela, Violet and Kate swore to remain in a single state of bliss. Men are horrid old things, so there.

When a girl declares herself a man-hater she usually succumbs to his blandishments at the first opportunity. So it is with Pam, Violet and Kate. A handsome young fellow by the name of Edgar Holt hopped into their room one night and he made himself so at home that the girls couldn't resist him, especially Pam. And before you know it she is engaged. The other girls break the resolution even earlier.

This is a brief outline of "Girls," the pictorial adaptation of Clyde Fitch's memorable play of that name, which presents Marguerite Clark at the ——— theatre very shortly. It is bright and interesting and should be seen by every picture-goer. The star is captivating and she receives excellent support from a picked company.

CATCH LINES

Clyde Fitch's great stage success, "Girls," will appear at the ——— theatre next ——— with Marguerite Clark as the star. She professes to be a man-hater, but deep down in her heart there is a fondness for the sterner sex. Does she give up her resolution not to marry? See "Girls."

She stamped her pretty foot and declared henceforth that man should be an object of scorn. But one stumbled into her chambers one night and he found such fun in her professed hatred that he simply refused to leave. Did she learn to love him? Did she overcome her hatred for the masculine sex? See "Girls."

Advance Information on All Film Releases

(Continued from page 600)

GARSON-NEILAN PRODUCTIONS

(Producing for Open Market)

The Unpardonable Sin (Blanche Sweet).....9
The Hushed Hour (Blanche Sweet).....

GAUMONT COMPANY

(At State Right Exchanges)

Tuesdays—Gaumont News.....1
Fridays—Gaumont Graphic.....1
The Real Roosevelt.....2
Satan on Earth.....2
The Hand of Vengeance (Serial, ten two-reel episodes).

GOLDWYN EXCHANGES

STAR SERIES

July 6—Through the Wrong Door (Madge Kennedy)..5
June 22—The City of Comrades (Tom Moore).....5
June 8—The Fear Woman (Pauline Frederick).....5
May 25—When Doctors Disagree (Mabel Normand)...5
May 18—The Crimson Gardenia (Rex Beach's).....6
May 11—Leave It to Susan (Madge Kennedy).....5
May 4—One of the Finest (Tom Moore).....5
Apr. 27—The Stronger Vow (Geraldine Farrar).....6
Apr. 20—The Pest (Mabel Normand).....5
Apr. 13—One Week of Life (Pauline Frederick).....5
Apr. 6—Spotlight Sadie (Mae Marsh).....5

BENNISON SERIES

Oct. 1—Lord Jim (Bennison).....5
Aug. 15—High Pockets (Bennison).....5
May 11—The Road Called Straight (Bennison).....5
Mar. 23—Speedy Meade (Louis Bennison).....5
Jan. 5—Oh, Johnny (Louis Bennison).....5

SPECIALS

The Eternal Magdalene.....6
The Border Legion (Blanche Bates-H. Bosworth).....6
For the Freedom of the World.....7
The Manx Man.....7
Social Ambition.....7
Honor's Cross.....7

CAPITOL COMEDIES

Aug. 24—Honeymooning (Carter De Haven).....2
July 27—After the Bawl (Carter De Haven).....2
July 13—Chasing Rainbeaux (Parsons).....2
June 29—Their Day of Rest (Carter De Haven).....2
June 15—A Wonderful Night (" Bill " Parsons).....2
June 1—In a Pinch (Mr. and Mrs. De Haven).....2
May 18—Circumstantial Evidence (" Bill " Parsons)....2
May 4—The Sea Wolf (" Smiling Bill " Parsons).....2
Apr. 20—Wanted—A Baby (" Bill " Parsons).....2

FORD EDUCATIONAL WEEKLY

[illegible] The Other Way.....1
[illegible] Where Black Is Red.....1
June 1—The Land of the Ukulele.....1
May 25—From Mud Dog.....1
May 18—A Wild Goose Chase.....1
May 11—Can the Poor Fish.....1
May 4—Going Up.....1
Apr. 27—A Visit to New Orleans.....1
Apr. 20—Good Roads.....1
Apr. 13—Northern Sports Under Southern Skies.....1

HILLER AND WILK, INC.

(Pictures Handled in the Open Market)

The Silent Mystery (Francis Ford Serial).....
(Twenty-eight Triangle re-issues starring William S. Hart, Norma Talmadge, Douglas Fairbanks and Frank Keenan to state right buyers.)
The Wrath of the Gods.....
The Battle of Gettysburg.....
Raffles, the Amateur Cracksman.....

MAURICE TOURNEUR PRODUCTIONS

Sporting Life (Paramount-Artcraft Special).....
Woman.....
The White Heather.....
My Lady's Garter.....
Broken Butterfly.....
Romany Rye.....

HODKINSON CORP., W. W.

(See Pathe Exchanges)

The Blue Bonnett (Billie Rhodes).....6
You Never Know Your Luck (House Peters).....5
The Volcano (Leah Baird).....6
Desert Gold (Benjamin B. Hampton's-E. K. Lincoln)..7
The Westerners (Benjamin B. Hampton's-Roy Stewart).7
Sahara (Louise Glaum).....7

INDEPENDENT SALES CORP.

(See Film Clearing House Exchanges)

IVAN FEATURE PRODUCTIONS

(At State Right Exchanges)

Life of Honor (Leah Baird-James Morrison).....7
Human Clay (Mollie King).....5

KLEINE SYSTEM, GEORGE

(See World Film Exchanges)

KREMER FILM FEATURES, VICT.

(Released on States Rights Basis)

[illegible] Isn't Ireland (Shorty Hamilton).....5
The Snail (Shorty Hamilton).....5
The Ranger (Shorty Hamilton).....5
The Pen Vultur (Shorty Hamilton).....5

METRO EXCHANGES

Aug. 18—A Favor to a Friend (Emmy Wehlen).....5
Aug. 11—The Four Flusher (Hale Hamilton).....5
Aug. 4—Easy to Make Money (Bert Lytell).....5
July 28—The Belle of the Season (Emmy Wehlen).....5
July 21—The Microbe (Viola Dana).....5
July 14—In His Brother's Place (Hale Hamilton).....5
July 7—God's Outlaw (Bushman-Bayne).....5
June 30—The Uplifters (May Allison).....5
June 23—One Thing at a Time O'Day (Lytell).....5
June 16—Fools and Their Money (Emma Wehlen).....5
June 9—Some Bride (Viola Dana).....5
June 2—Almost Married (May Allison).....5
May 26—Full of Pep (Hale Hamilton).....5
May 19—The Lion's Den (Bert Lytell).....5
May 12—Castles in the Air (May Allison).....5
May 5—The Amateur Adventuress (Wehlen).....5
Apr. 28—After His Own Heart (Hale Hamilton).....5
Apr. 21—False Evidence (Viola Dana).....5
Apr. 14—Blackie's Redemption (Bert Lytell).....5
Apr. 7—The Island of Intrigue (May Allison).....5
Mar. 31—The Parisian Tigress (Viola Dana).....5
Mar. 24—That's Good (Hale Hamilton).....5

NAZIMOVA PRODUCTIONS

The Red Lantern (Nazimova).....7
Out of the Fog (Nazimova).....7
Eye for Eye (Nazimova).....7
Toys of Fate (Nazimova).....7
Revelation (Nazimova).....7

SCREEN CLASSICS, INC., SPECIALS

The Man Who Stayed at Home (Special Cast).....7
A Man of Honor (Harold Lockwood).....5
Shadows of Suspicion (Harold Lockwood).....5
The Great Romance (Harold Lockwood).....6
Why Germany Must Pay (Special Cast).....6
The Great Victory (Special Cast).....6
Pals First (Harold Lockwood).....6

OUTING-CHESTER PICTURES

(At State Right Exchanges)

June 15—Mr. Outing Climbs Aboard.....1
June 8—Picking After Pizarro.....1
June 1—Here Comes the Groom.....1
May 25—Wrangling Dudes.....1
May 18—Where the Screen Tree Grows.....1
May 11—Getting Gay with Neptune.....1
May 4—Out Columbusing Columbus.....1
Apr. 27—Itasca Makes Her Bow.....1
Apr. 20—Cameraing Through Africa (Thrill 2).....1
Apr. 13—Cameraing Through Africa (Thrill 1).....1
Apr. 6—Mr. Outing Floats a Dream.....1
Mar. 30—Up in the Air After Alligators.....1

PATHE EXCHANGES

July 6—Gates of Brass (Frank Keenan).....5
June 29—The Profiteers (Fannie Ward).....5
June 22—Oh Boy (Creighton Hale-June Caprice).....6
June 15—The Little Diplomat (Marie Osborne).....5
June 8—The Bishop's Emeralds (Virginia Pearson)....6
June 1—All Wrong (Bryant Washburn).....5
May 25—The Master Man (Frank Keenan).....5
May 18—Caleb Piper's Girl (Helene Chadwick).....5
May 4—The Cry of the Weak (Fannie Ward).....5
Apr. 27—The Unknown Love (Cassinelli-Lincoln).....6
Apr. 20—The Sawdust Doll (Baby Marie Osborne)....5
Apr. 6—The Silver Girl (Frank Keenan).....5

AMERICAN FILM COMPANY, INC.

July 27—The Tiger Lily (Margarita Fisher).....5
July 13—Yvonne from Paris (Mary Miles Minter).....5
June 29—A Sporting Chance (William Russell).....5
June 15—Trixie from Broadway (Margarita Fisher)....5
June 1—A Bachelor's Wife (Mary Miles Minter).....5
May 18—Some Liar (William Russell).....5
May 4—Charge It To Me (Margarita Fisher).....5
Apr. 13—The Intrusion of Isabel (Mary M. Minter)...5
Mar. 30—Brass Buttons (William Russell).....5
Mar. 16—Put Up Your Hands (Margarita Fisher).....5
Mar. 2—Where the West Begins (William Russel)....5

HODKINSON SERVICE

The Blue Bonnet (Billie Rhodes).....6
You Never Know Your Luck (House Peters).....5
The Volcano (Leah Baird).....6
Desert Gold (Benjamin B. Hampton's-E. K. Lincoln)...7
The Westerners (Benjamin B. Hampton's-Roy Stewart).7
Sahara (Louise Glaum).....7

ROLIN COMEDIES

July 20—At the Old Stage Door (Lloyd, Pollard, Daniels).1
July 13—Just Neighbors (Lloyd, Pollard, Daniels)....1
July 6—Billy Blazes, Esq. (Lloyd Pollard Daniels)....1
June 29—Spring Fever (Lloyd, Pollard, Daniels).....1
June 22—Off the Trolley (Lloyd-Pollard-Daniels).....1
June 15—Swat, the Crook (Lloyd-Pollard-Daniels).....1
June 8—Pistols for Breakfast (Lloyd).....1
June 1—Back to the Woods (Lloyd-Pollard-Daniels)...1
May 25—The Marathon (Lloyd-Pollard-Daniels).....1
May 18—Before Breakfast (Lloyd).....1
May 11—Si, Senior (Lloyd-Pollard-Daniels).....1
May 4—Young Mr. Jazz (Lloyd-Pollard-Daniels).....1
Apr. 27—Ring Up the Curtain (Lloyd).....1
Apr. 20—Crack Your Heels (Lloyd-Pollard-Daniels)....1
Apr. 13—Just Dropped In (Harold Lloyd).....1
Apr. 6—A Sammy in Siberia (Harold Lloyd).....1

TWO-REEL SPECIALS

May 11—His Vampy Ways (Walter Hall Comedy).....2
Jan. 19—Corinne, Come Here (Gloria Joy).....2

THE TIGER'S TRAIL (Serial)

(Starring Ruth Roland and George Larkin; Astra)
July 20—Fourteenth, At the Pistol's Point.....2
July 13—Thirteenth, The False Idol.....2
July 6—Twelfth, The Two Amazons.....2
June 29—Eleventh, In The Breakers.....2
June 22—Tenth, Bringing in the Law.....2
June 15—Ninth, The Missing Heir.....2
June 8—Eighth, Danger Ahead.....2
June 1—Seventh, The Flaming Waters.....2
May 25—Sixth, The Secret Assassin.....2
May 18—Fifth, The Tiger Trap.....2
May 11—Fourth, Danger Signals.....2
May 4—Third, The Human Chain.....2
Apr. 27—Second, The Glowing Eyes.....2
Apr. 20—First, The Tiger Worshippers.....3

THE LIGHTNING RAIDER (Serial)

(Fifteen Two-Reel Episodes Astra Serial Starring Pearl White, Warner Oland, Henry Gsell)
Apr. 13—Fifteenth, Wu Fang Atones.....2
Apr. 6—Fourteenth, Cleared of Guilt.....2
Mar. 30—Thirteenth, The White Roses.....2
Mar. 23—Twelfth, Hurled Into Space.....2
Mar. 16—Eleventh, The Bars of Death.....2
Mar. 9—Tenth, The Baited Trap.....2
Mar. 2—Ninth, Falsely Accused.....2

THE TERROR OF THE RANGE (Serial)

(Seven Two-Reel Episodes Starring George Larkin an Bessie Compson; Produced by Diando)
Mch. 16—Seventh, Run to Earth.....2
Mch. 2—Fifth, A Threat from the Past.....2
Mch. 9—Sixth, Tangled Tales.....2
Feb. 23—Fourth, The Midnight Raid.....2
Feb. 16—Third, The Chasm of Fear.....2
Feb. 9—Second, The Hidden Chart.....2
Feb. 2—First, Prowlers of the Night.....2

NEWS REELS

Sundays—Topics of the Day.....
Wednesdays—Pathe News.....1
Saturdays—Pathe News.....1

PIONEER FILM CORPORATION

(At State Right Exchanges)

The Boomerang (Henry B. Walthall).....
Virtuous Sinners (Wanda Hawley).....
Sins of the Children (Alma Hanlon).....
Wives of Men (Florence Reed).....

RAVER PRODUCTIONS, HARRY

(At State Right Exchanges)

The Liberator (Maciste Serial).....

SELECT EXCHANGES

July —The Way of a Woman (Norma Talmadge)....5
July —The Better Wife (Clara Kimball Young).....5
June —His Bridal Night (Alice Brady).....5
June —Happiness a la Mode (Constance Talmadge)....5
June —Upstairs and Down (Olive Thomas).....5
May —Jacques of the Silver North (Lewis).....5
May —The New Moon (Norma Talmadge).....6
Apr. —Red Head (Alice Brady).....5
Apr. —The Veiled Adventurer (Cons. Talmadge).....5
Apr. —Marrying Mary (Marion Davies).....5
Mar. —The Probation Wife (Norma Talmadge).....
Mar. —Marie, Ltd. (Alice Brady).....5
Mar. —Experimental Marriage (Cons. Talmadge).....5
Feb. —The World to Live In (Alice Brady).....5
Feb. —Children of Banishment (Mitchell Lewis).....5

SPECIALS

Break the News to Mother (Special Cast).....6
The Hidden Truth (Anna Case).....5
Ruling Passion (Julia Dean-Edwin Arden).....5
The Midnight Patrol (Ince Production).....5
The Cavell Case (Julia Arthur).....5
The One Woman (Special Cast).....6

S-L PICTURES

(At State Right Exchanges)

Virtuous Men (E. K. Lincoln) Ralph Ince Aattraction....

SHERRY SERVICE, WILLIAM L.

(See Film Clearing House Exchanges)

SOUTHERN FEATURE FILM CO.

(At State Right Exchanges)

Beyond the Law (Emmett Dalton).....

STATE RIGHT EXCHANGES

DOLL VAN FILM CORP. (CHICAGO)

(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover.....
Public Defender.....
Carmen of the Klondike.....
The Grain of Dust.....
Hearts of the World.....
The Crucible of Life.....
Nine-tenths of the Law.....
The Belgian.....
The Zeppelin's Last Raid.....
Those Who Pay.....
Just a Woman.....

Releases continued on page 604

A MAN'S COUNTRY"

(ROBERTSON-COLE-EXHIBITORS MUTUAL)

Alma Rubens Stars in Western Thriller

IT looks like a page from Bret Harte, this story which John Lynch has concocted for Alma Rubens. Well most any tale framed in the days of the California Argonauts might be said to be patterned after him. So this is no aspersion on Mr. Lynch.

He has fashioned a regular he-picture for the star-one that has to do with unadulterated villainy and virtue. The characters are either black or white, there being no blending of the colors. Kate Carewe cannot be called a model of purity, but her regeneration is brought about through a fighting parson—a parson who, while, his athletic prowess may be admired is nevertheless grating at times through his sanctimonious demeanor. Must a sky pilot always be deadly serious in these "westerns?" A pestilence leads the way to Kate's salvation and when she sees the heroic defense the preacher puts up for her sake the call of love is heard.

The action of the fight will hold you in a tight embrace so thoroughly in earnest are the contestants. Except for an occasional indulgence of heroics Miss Rubens and her players are excellent. The picture is rich in locations and atmosphere and action, and should appeal through its glamour of '49.—Length. 5 reels.—Released in July.—*Laurence Reid.*

THE CAST

Kate Carewe.....Alma Rubens
Ralph Bowen.....Albert Roscoe
"Three Card" Duncan.....Lon Chaney
Marshall Leland.....Joseph Dowling
Ruth Kemp.....Edna May Wilson
Oliver Kemp.....Alfred Hollingsworth
Connell .....Phil Gastrock

By John Lynch.
Directed by Henry Kolker.

PRESS NOTICE—STORY

"A Man's Country" which comes to the ——— theatre on ———presents the emotional star, Alma Rubens. This picture was especially written for her by John Lynch, one of the leading scenarists of the day. And knowing her histrionic capabilities he has provided her a role which taxes her art to the utmost. Yet she takes advantage of every situation. In fact she is mistress of herself in every scene. The picture was produced under the direction of Henry Kolker and he has succeeded in bringing out a wonderful line of action, to say nothing of picturesque locations and faithful atmosphere. The picture is a reminder of the days of '49 when men lived fast and died faster.

Miss Rubens is seen in the role of Kate Carewe, an embodiment of the best and worst in all the lawless West. She was the acknowledged queen of Kemp's dance hall, where she lauded it over the rough miners and cold-blooded gamblers. One evening "Three Card" Duncan shot the proprietor in a game of draw poker and Kate challenged him. She won. Then came the Rev. Ralph Bowen to regenerate the camp. They scoffed at him, these rough men and painted women, and Kate scoffed the most. Yet when the pestilence came he saved her and she was awakened in soul and heart.

How she administered to him, how he came to her rescue and fought a fight to the death to save her honor provides the framework of this drama of regeneration. It is sweeping in its action, powerful in its climaxes, and above it all is the glamour of the West of '49. Miss Rubens makes an attractive heroine and gives color to her role. A splendid cast contributes able support. Especially noticeable is the fine acting of Lon Chaney in the character of the bad man, Duncan.

PROGRAM READER

There was no getting away from it "Three Card" Duncan couldn't lose at cards. That was why he shot the proprietor of the dance hall out there in Huxley's Gulch. But he didn't reckon on one of the dance hall girls who bravely declared she would play him for the saloon or become his bride. Well she won the saloon all right. And she started business with a big celebration. But the Reverend Ralph Bowen came to the camp bent on stamping out its wickedness and giving it the bath of regeneration.

He didn't make any impression on the rough people and Kate Carewe laughed the hardest of all his listeners, yet one could see that she was doing a little thinking. He was a fighting parson and he surprised the natives who were not used to seeing a man of his profession so fearless. When the pestilence came he went to the relief of all and Kate eventually was redeemed. We cannot tell you the rousing finish of this picture, "A Man's Country"—you must simply see it for yourself when it comes to the ——— in the near future. Alma Rubens is the star.

Alma Rubens is the star in "A Man's Country," a Robertson-Cole picture distributed by Exhibitors Mutual

CATCH LINES

She was a dance hall queen and she didn't like preachers. When one came to camp she scorned him and heaped abuse on him at every opportunity. But he turned the other cheek and a time came when she needed his aid. He gave it to her. Thus the girl was regenerated. See this stirring picture, "A Man's Country."

What does a man's country suggest to you? Can't you see the rugged mountains of the West? Can't you see the endless stretches of plains—plains of sagebrush? Doesn't it suggest the days of the California Argonauts—the days of '49? Doesn't it suggest the land where men lived fast and died faster? Come to the ——— next ——— and see "A Man's Country." You'll not be disappointed.

SUGGESTIONS

If your audiences like "westerns," you needn't be afraid of booking "A Man's Country." It is a big "western" spelled with a capital W. It is a tale of the days of '49 when men paved the way and blazed the trail to the gold fields. Play up this argument. Every one is interested in those momentous days. There is a glamour about the period which fascinates us all. Bring out that it treats of a painted woman and a fighting parson. Each had their conceptions of right and wrong. Ask your patrons in the line of teasers which character won. Bring out the nature of the plot—that the parson came to the camp to clean it up. And tell how he brought salvation to the dance hall girl. Don't emphasize the action too much. It might scare away the easily offended. Just picture it as a stirring tale of the days of '49. That will be sufficient. You might provoke interest in the title. Mention the star. Miss Rubens is well known to most of your patrons. They will remember her from the Triangle days. Don't make any bid for display of the vivid climaxes unless you cater to an audience that wants red hot action right off the griddle. You are your own best judge.

"THE AMERICAN WAY"

(WORLD)

Pleasant Light Comedy and Melodramatic Effects

A PLEASING picture produced with a light comedy angle and several melodramatic effects. This is fairly well directed with the exception of the rescue scene from the water. The scenes are placed first in England at a luxurious home, later in an American business office, and then in a logging camp.

The cast is capable, although the hero is at times quite effeminate in his mannerisms. One inconsistency is the prospective ruination of a large lumber concern by the attempted bombing of a train which merely carried about three hundred dollars worth of logs.

Both the interior settings and exteriors are very acceptable and the continuity is easily understood. The love element in the story, while not built around a new idea, is happily pleasing and the villains get their just deserts.

This picture should draw best and please the family, popular and labor audiences most. In many first-run houses in the larger cities it may not prove a big draw, but it is an entertaining offering as a picture. It is not intense but is breezy instead. The elite audiences will not rave about it but it will get by with the high class house nicely as a picture.—Length, 5 reels.—Released July 7.—*Tom Hamlin.*

THE CAST

Richard Farrington.....Arthur Ashley
Betty Winthrop.....Dorothy Green
Stuyvesant Van Allen.....Franklin Hanna
Mrs. Van Allen.....Lisle Leigh
Henry Steinmetz.....Carl Sauerman
Bill Meginnis.....Ed Roseman
Jerome Schwartz.....Robert Fisher
Half Breed.....Harry Semels
Lord Farrington.....Charles Wellsley
Tony .....John Adrizoni
Gina .....Hazel Sexton
John Smithers.....Stewart Fisher

Story by Florence C. Bolles.
Scenario by Wallace C. Clifton.
Directed by Frank Reicher.
Photographed by Max Schneider.

PRESS NOTICE—STORY

"The American Way" is the World production with light comedy and melodramatic action coming to the ——— theatre on ——— of ——— week.

It portrays the ne'er do well in England who has inherited many American ideas from an American mother and visits the United States where he shows that he has the real democratic spirit and wins in not only business life but in love as well.

Dick Farrington, portrayed by Arthur Ashley, is the only son of an English lord and is sent to America because of his strenuous ways. Rather than visit the wealthy Van Allens he unwittingly through a miscarriage of calling cards is accepted by the pretty young ward of the Van Allens, as Richard Smithers.

He overhears her say that rather than wed an English nobleman she would sooner marry an American burglar. As a reward for a service the young man performed she secures for him an office position with Mr. Van Allen. From then on the activities of this strenuous young American-Englishman take him through many stirring adventures and from the offices to the logging camps.

A rescue of the young ward and the foiling of those who plotted against his employers, culminates with the arrival of his anxious father from England and his identification of the hero as his boy.

And the pretty young ward accepts him as both an American burglar and an English lord. Thrilling action is depicted amid the grandeur of the logging camp surroundings and "The American Way" is heralded as an attraction that will pleasantly entertain and thrill the classes and the masses.

SUGGESTIONS

If you have this picture booked it is advisable to mention the great logging camps in every line following the title to get people away from the idea that this is a war play or a training activities or spy picture because of the title. An especial display of all the many photographs in as many prominent locations as possible is a sure-fire way of tieing up this attention to its proper theme.

Another way of emphasizing that this is an entertaining story of business and romance is to use as many catch lines as possible in your advertising. If there are any international marriages scheduled between any noted Americans with any noted Britishers in the newspapers about the time you are showing this picture you can secure a topical tie-in by commenting upon this fact and then announce that Betty Winthrop

Arthur Ashley and Dorothy Green in "The American Way," their latest World Picture

startles Long Island society by stating that she would rather marry a good American burglar in preference to an English Lord. And let it be known that she is the leading woman role in "The American Way."

PROGRAM READER

"I would rather marry an American burglar than wed an English lord," said pretty little Betty Winthrop.

And the ne'er do well son of an English lord heard her and quickly decided that he would take a student's course in American burglary in order to win this daughter of democracy.

He never stole anything, though. Instead he managed to foil a group of plotters against his American employers. This strenuous action carries him through the logging camps and then back to the business offices in New York City.

Richard Farrington did not have to work. He was wealthy. But if it was necessary to toil in order to win the approval of this charming girl he would do it. And he did. They even accused him of burglary and he was sure that the girl would then consider him more democratic than ever.

All this can be learned and is told in entertaining style, embellished with thrills, in the World photoplay, "The American Way," at this theatre next week.

CATCH LINES

Aristocracy becomes democratic to win one American girl in "The American Way" at the ——— theatre.

He was the ne'er do well in England but in America he was inspired. See "The American Way" at the ——— theatre.

When he found that she admired burglars he proceeded to burgle. See Arthur Ashley in "The Amercan Way" at the ——— theatre.

He could fight as well as he could love and he was a great lover. See "The American Way" at the ——— theatre.

Advance Information on All Film Releases

(Continued from page 602)

DOO LEE FILM COMPANY, INC. (N. Y. STATE)

Aug. 7—When Arizona Went (Shorty Hamilton).....5
Aug. 15—The Fair Valley (Shorty Hamilton).....5
July 29—The Snail (Shorty Hamilton).....5
July 15—The Ranger (Shorty Hamilton).....5
July 1—Denny from Ireland (Shorty Hamilton).....5
Aug. 20—Your Wife and Mine (Special Cast).....
Aug. 6—Miss Arizona (Gertrude Bondhill).....
July 22—The Profiteer (Alma Hanlon).....
July 8—When the Desert Smiles (Neal Hart).....
Feb. 22—His Daughter Pays (Gertrude McCoy).....
June 29—Beyond Reproach (Ann Little-Jack Richardson)
June 22—Wanted (Little-Richardson) .....
June 15—Lurking Danger (Little-Richardson).....
June 8—The Winning Loser (Little-Richardson).....
June 1—The Recognition (Little-Richardson).....
May 25—The Law of Hate (Little-Richardson).....
May 19—The Range Rider (Little-Richardson).....
May 17—Fatal Return (Little-Richardson).....
May 4—A Canyon Romance (Little-Richardson).....
Apr. 27—Western Honor (Little-Richardson).....
Apr. 20—Prodigal Love (Little-Richardson).....
Apr. 13—Luxury's Lure (Little-Richardson).....
Lured (Billy West).....2
Coppers and Scents (Billy West).....2
Flirts (Billy West).....2
Her First False Hare (Billy West).....2
Her Tender Feet (Billy West).....2
Out of Tune (Billy West).....2
Soaked (Billy West).....2
The Farmerette (Gale Henry).....2
Cash (Gale Henry).....2
Her Honor, the Scrub Lady (Gale Henry).....2
The Slavey (Gale Henry).....2
Stung (Gale Henry).....2
Saved by Her Horse (Tom Mix).....1
The Stage Coach Driver and the Girl (Tom Mix).....1
The Mexican (Tom Mix).....1
Getting a Start in Life (Tom Mix).....1
The Sheriff's Reward (Tom Mix).....1
The Ranger's Romance (Tom Mix).....1
The Heart of the Sheriff (Tom Mix).....1
Forked Trails (Tom Mix).....1
Slim Higgins (Tom Mix).....1
Mr. Haywood, Producer (Tom Mix).....1
Series of one-reel monkey pictures featuring Napoleon and Sally, one a week for 20 weeks.....
Series of 9 two-reel Jester Comedies, featuring Twede-Dan .....
Francis Ford serial, "The Silent Mystery," in 15 episodes

TRIANGLE EXCHANGES

July 27—The Promise (Special Cast).....5
July 20—Mistaken Identity (Anita King).....5
July 13—Muggsy (Jackie Saunders).....5
July 6—Prudence of Broadway (Olive Thomas).....5
June 29—Dombey and Son (Special Cast).....6
June 22—Upside Down (Taylor Holmes Special).....5
June 15—Lady Windemere's Fan (O. Wilde Play).....5
June 8—Love's Prisoner (Olive Thomas Special).....6
June 1—The Root of Evil (Frances Mann).....5
May 25—Mayor of Filbert (Belle Bennett-Special).....8
May 18—The Water Lily (Alice Mann).....5
May 11—Taxi (Taylor Homes Special).....5
May 4—A Place in the Sun (Margaret Blanche).....5
Apr. 27—The Follies Girl (Olive Thomas Special).....5
Apr. 20—Devil M'Care (Crane Wilbur).....5
Apr. 13—A Regular Fellow (Taylor Holmes Special)....5
Apr. 6—Democracy (J. Conway-M. Marsh).....5

TYRAD PICTURES, INC.

The Red Viper (Garett Hughes).....6
Human Passions (Special Cast).....6
Your Wife and Mine (Special Cast).....6
And the Children Pay (Garett Hughes).....7

UNITED PICTURE THEATRES

(See World Film Exchanges)
Releases continued on page 238

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

The Spitfire of Seville (Hedda Nova).....6
A Little Brother of the Rich (Mayo-Adams).....6
The Outcasts of Poker Flat (Harry Carey).....6
The Weaker Vessel (Mary MacLaren).....6
The Sleeping Lion (Monroe Sailsbury).....6
Pretty Smooth (Priscilla Dean).....6
Riders of Vengeance (Harry Carey).....6
The Big Little Person (Mae Murray).....6
The Unpainted Woman (Mary MacLaren).....6
The Blinding Trail (Monroe Sailsbury).....6
The Delicious Little Devil (Mae Murray).....6
Bare Fists (Harry Carey).....6
The Exquisite Thief (Priscilla Dean).....6
Fire Flingers (Rupert Julian).....6
What Am I Bid (Mae Murray).....6

JEWEL PRODUCTIONS, INC.

July 21—The Jazz Monkey (Joe Martin).....2
July 14—Winning His Wife (Maude Heming).....2
July 7—Monkey Stuff (Joe Martin).....2
July 7—Home (Mildred Harris).....6
June 16—A Star Over Night (Belasco-S. W. W. R.)....2
June 2—Destiny (Dorothy Phillips).....6
Feb. 10—The Heart of Humanity (D. Phillips).....9

LKO COMEDIES

July 23—Brown Eyes and Bank Notes (Lois Neilson)..2
July 16—Two-Gun Trixie (Mr. and Mrs. Dan Russell).2
July 7—A Pair of Deuces (Charlie of the Orient —Alexander) 2
June 30—The Spotted Nag (Lois Nelson-Harry Keston) 2
June 18—Beauty and the Boob (Alice Howell).....2
June 11—Nellie's Naughty Boarder (Dot Farley).....2
May 21—His Wicked Eyes (Dan Russell).....2
May 14—In Bad All Around (Eva Novak).....2
May 7—Good Night Turk (Charlie of the Orient).....2
Apr. 30—Sambo's Wedding Day.....2
Apr. 16—Let Fido Do It.....2
Apr. 9—A Movie Riot (Charlie of the Orient).....2
Apr. 2—A Skate at Sea (Dorety-Novak-Reynolds).....2

CENTURY COMEDIES

June 25—Howling Lions. Circus Queens (D. Farley)...2
May 28—Frisky Lions and Wicked Husbands.....2
Apr. 23—Looney Lions and Monkey Business.....2

STAR COMEDIES

July 21—All Bound Round (Lyons and Moran).....1
July 14—Temporary Alimony (Neal Burns).....1
July 7—Half and Half (Lyons and Moran).....1
June 30—Happy Returns (Neal Burns).....1
June 23—A Model Husband (Lyons and Moran).....1
June 16—Stop, Cease, Hesitate (Neal Burns).....1
June 9—All in the Swim.....1
June 2—Miss Wives 1
May 26—Taking Things Easy.....1
May 19—Three in a Closet.....1
May 12—The Bullshiviks.....1
May 5—Fun in a Flat.....1
Apr. 28—The Expert Eloper.....1
Apr. 21—Scared Stiff 1
Apr. 14—Skidding Thrones 1
Apr. 7—State Room Secrets.....1

EDDIE POLO SERIES

July 14—For Life 2
July 26—Title not decided (Pete Morrison).....2
July 7—Cyclone Smith's Partner.....2
June 30—Down But Not Out.....2
June 23—The Missing Bullet 2
June 16—Cyclone Smith Plays Trump.....2
June 9—A Pistol Point Proposal 2
June 2—Cyclone Smith's Come-back.....2
May 26—The Wild Rider 2
May 19—A Phantom Fugitive.....2
May 12—A Prisoner For Life.....2

WESTERN AND RAILROAD DRAMAS

uly 19—The Jaws of Justice (Pete Morrison).....2
July 19—$5,000 Reward (Pete Morrison).....2
July 11—To the Tune of Bullets (Morrison-Lane).....2
June 30—The Four Gun Bandit (Pete Morrison).....2
June 28—The Captive Bride (Pete Morrison).....2
June 21—Kingdom Come (Morrison-Sedgewick).....2
June 14—The Last Outlaw (Jones-Hutton).....2
June 7—Ace High (Pete Morrison).....2
May 31—Two Men of Tinted Butte (W. Whitman).....2
May 24—The Gun Packer (Pete Morrison).....2
May 17—Lone Larry (Benedict Sedgwick).....2
May 10—Gun Law (Pete Morrison).....2
May 3—The Raid (Neal Hart).....2
Apr. 26—The Rustlers (Pete Morrison).....2
Apr. 19—The Honor of Men (Neal Hart).....2
Apr. 12—By Indian Post (Pete Morrison).....2
Apr. 5—Bill Brennan's Claim (Neal Hart).....2

ELMO THE MIGHTY (Serial)

(Fifteen Two-Reel Episodes Starring Elmo Lincoln)
July 21—Sixth, The Puma's Paws.....2
July 14—Fifth, The Phantom Rescue.....2
July 7—Fourth, A Fiendish Revenge.....2
June 30—Third, Flames of Hate.....2
June 23—Second, Buried Alive.....2
June 16—First, The Mystery of Mad Mountain.....2

THE RED GLOVE (Serial)

(Eighteen Two-Reel Episodes with Marie Walcamp)
July 14—Eighteenth, Run to Earth.....2
July 7—Seventeenth, The Rope of Death.....2
June 30—Sixteenth, In Deadly Peril.....2
June 23—Fifteenth, A Mysterious Message.....2
June 16—Fourteenth, The Lost Millions.....2
June 9—Thirteenth, The Lost Millions.....2
June 9—Thirteenth, Trapped.....2
June 2—Twelfth, In Death's Grip.....2
May 26—Eleventh, Through Fire and Water.....2
May 19—Tenth, Out of Death's Shadow.....2
May 12—Ninth, A Leap for Life.....2
May 5—Eighth, Facing Death.....2
Apr. 28—Seventh, A Desperate Chance.....2
Apr. 21—Sixth, The Flames of Death.....2
Apr. 14—Fifth, At the Mercy of the Monster.....2
Apr. 7—Fourth, The Passing of Gentleman Yeoff.....2
Mar. 31—Third, The Vulture's Vengeance.....2
Mar. 24—Second, The Claws of the Vulture.....2
Mch. 17—First. The Pool of Mystery.....2

NEWS AND MAGAZINE REELS

Mondays —Hearst News (International).....1
Wednesdays—International News 1
Fridays —Current Events (International).....1
Fridays —New Screen Magazine (Universal).....1

VITAGRAPH EXCHANGES

The Hornet's Nest (Earle-Williams).....5
Cupid Forecloses (Bessie Love).....5
A Girl at Bay (Corinne Griffith).....5
The Man Who Won (Harry Morey).....5
The Spark Divine (Alice Joyce).....5
Beauty Proof (Harry T. Morey).....5
Too Many Crooks (Gladys Leslie).....5
A Rogue's Romance (Earle Williams).....5
The Little Boss (Bessie Love).....5
Thin Ice (Corinne Griffith).....5
Beating the Odds (Harry Morey).....5
A Stitch in Time (Gladys Leslie).....5
The Usurper (Earle Williams).....5
A Yankee Princess (Bessie Love).....5

VITAGRAPH SPECIALS

The Painted World (Anita Stewart).....5
The Third Degree (Alice Joyce).....7
Two Women (Anita Stewart).....5
From Headquarters (Special Anita Stewart).....5
The Lion and the Mouse (Alice Joyce).....6
The Common Cause (Rawlinson-Breamer).....7

BIG V SPECIAL COMEDIES

Flips and Flops (James Aubrey).....2
Harems and Hokum (Montgomery and Rock).....2
Healthy and Happy (James Aubrey).....2
Tootsies and Tamales (James Aubrey).....2
Fares and Fair Ones (Montgomery Rock).....2

LARRY SEMON COMEDIES

His Home, Sweet Home.....2
The Star Boarder.....2
Passing the Buck.....2

PERILS OF THUNDER MOUNTAIN

(Fifteen Two-Reel Episodes Starring Antonio Moreno and Carol Holloway)
Fifteenth, Fate's Verdict.....2
Fourteenth, The Hut of Disaster.....2
Thirteenth, The River of Dread.....2
Twelfth, The Rushing Horror.....2
Eleventh, In the Ocean's Grip.....2
Tenth, The Flaming Sacrifice.....2
Ninth, Prisoner of the Deep.....2
Eighth, The Iron Clutch.....2
Seventh, The Lightning Lure.....2
Sixth, The Tree of Torture.....2
Fifth, The Cliff of Treachery.....2
Fourth, Cave of Terror.....2
Third, The Teeth of Steel.....2
Second, The Bridge Trap.....2

WARREN, EDWARD, PROD., INC.

(At State Right Exchanges)
Weavers of Life.....
Souls Redeemed .....

WESTERN IMPORT COMPANY

(At State Right Exchanges)
Mickey (Mabel Normand).....

WORLD FILM EXCHANGES

July 28—Bringing Up Betty (Evelyn Greeley).....5
July 21—A Broadway Saint (Montague Love).....5
July 14—Dust of Desire (Ruby De Remer).....5
July 7—The American Way (Ashley-Green).....5
June 30—Home Wanted (Madge Evans).....5
June 23—Love and the Woman (June Elvidge).....5
June 16—The Devil's Trail (Compson-Larkin) 5
June 9—Through the Toils (Montagu Love).....5
June 2—Phil for Short (Evelyn Greeley).....5
May 26—The Amateur Widow (Zena Keefe).....5
May 19—The Unwritten Code (Shirley-Mason).....5
May 12—The Social Pirate (June Elvidge).....5
May 5—Ginger (Violet Palmer).....5
Apr. 28—Three Green Eyes (All-Star Cast).....5
Apr. 21—The Quickening Flame (Love-Elvidge).....5
Apr. 14—The Scar (Kitty Gordon-Irving Cummings)....5
Apr. 7—The Little Intruder (Huff-Hines).....5

SPECIALS

Mar. 16—The Better 'Ole.....5
Feb. 10—What Shall We Do With Him?.....5

UNITED PICTURE THEATRES

—The Woman Under Oath (Florence Reed).....5
—A Man's Fight (Dustin Farnum).....5
June 8—Playthings of Passion (Kitty Gordon).....5
Apr. 13—Her Code of Honor (Florence Reed).....5
Feb. 23—A Man in the Open (Dustin Farnum).....6
Jan. 26—Adele (Kitty Gordon).....6
Jan. 5—The Light of Western Stars (D. Farnum)....6

PRIZMA

Model Girls (The Apache Trail).....1
Glacier Park (Kiddies—Old Faithful).....1
Everywhere with Prizma (Hawaii-Trout).....1
China (Skyland-Birds and Flowers).....1
Volcano—Kilauea's (Alaska Revelations).....1

NEW REELS

Tuesdays and Saturdays—Kinograms.....1

KLEINE SYSTEM, GEORGE

Triple Trouble (Charley Chaplin).....
The Bank (Charlie Chaplin).....
Police (Charlie Chaplin).....
Shanghaied (Charlie Chaplin).....
A Night in the Show (Charlie Chaplin).....
Behind the Lines in Italy.....
Conquered Hearts .....

MISCELLANEOUS

The Ghost of Slumber Mountain.....1
Little Orphant Annie.....5
The Master Mystery (Houdini Serial).....2

"COLONEL BRIDAU"
(ENTENTE FILM CORP.)

A Good Average Picture of Foreign Make

A DRAMATIC photoplay based on Honore De Balzac's widely read novel, "La Raboulleuse," from which Otis Skinner produced his great stage success, "The Honor of the Family." Produced abroad and with a foreign cast and director, it pictures Paris one hundred years ago when Napoleon returned amid the plaudits of his people.

It is on a par with many other good foreign made pictures and the story is an excellent one. The settings are good in most spots and several of the mob scenes are very well handled. The star, Chv. Ralph Marianus, is a finished actor.

This picture may draw fairly well in some high class neighborhood houses because of the fame of both the play and book. And it will probably get by nicely with the elite audience as a picture. The time may be or may not be ripe for a fairly good average picture of foreign make. Therefore its merits as a puller and pleaser in first run, popular, family or labor audiences is merely conjecture. —Length, 6 reels.—Released July 7.—*Tom Hamlin.*

THE CAST

Flora Brazier.....Pepa Bonafe
Madame Bridau.....Jennie Vitti
Marietta.....Nelly Pintus
Vedie.....Ida Bruni
Colonel Philippe Bridau
Chev. Ralph Marianus
Max Gilet.....James De Ross
Jean Jacques Rouget.....Fario Ferrarese
Duke of Monfrigneuse.....Philip Ricci
Joseph Bridau.....Nicholas Crespi
Directed by Joseph Pintus.
Photographed by Julis Rossi.

PRESS NOTICE—STORY

"Colonel Bridau," an international photoplay with an international cast, is scheduled for the ——— theatre on ——— of ——— week.

This is from the widely read De Balzac story, "La Rabouilleuse," from which Otis Skinner took his great stage success, "The Honor of the Family."

The story starts in Paris a century ago when Napoleon returns and appoints Philippe Bridau as Colonel of his body guard.

When Colonel Bridau learns that his sweetheart, a ballet girl of the opera, has become smitten with the Duke of Monfrigneuse, he leaves America, where he had gone after Napoleon met with disaster, and returns to France.

In the hope that he can win his sweetheart's love back again if he has money, the Colonel resorts to theft and his own mother drives him out of the house. In thwarting a pair of conspirators who were after his uncle's wealth he fights a duel and kills his man.

His uncle, in gratitude, confesses that his fortune really belongs to Colonel Bridau, as he had cheated him out of it when but a youngster. As the old officer comes again into his own he is more beloved than ever by the admiring Parisian people.

Chev. Ralph Marianus is the screen star appearing in the role of Colonel Bridau and the foreign cast is heralded as a real novelty in photoplay interpretation.

The part of Flora Brazier is portrayed by Pepa Bonafe, internationally prominent in vampire roles on the screen. The photoplay follows the book and play closely, it is said, and the foreign cast is declared to be exceptionally strong.

PROGRAM READER

Young Bridau was a proud young officer when Napoleon selected him as Colonel of his personal body guard in 1815 when the great soldier returned to Paris to receive the plaudits of his people.

But when Napoleon met with disaster the young Colonel escaped death because of his great personal popularity. He came to America. When he learned that his sweetheart of the ballet in Paris had apparently fallen in love with the Duke of Monfrigneuse Colonel Bridau returned hastily to Paris.

His arrest for thievery, the dual, the unfaithfulness of some women, and the final recovery of the great personal fortune which his uncle had formerly cheated him out of, and then the young Colonel's sudden rise to popularity again form a great theme for the international photoplay coming to this theatre next week.

"Colonel Bridau" is the title and the story is from De Balzac's famous novel, "La Rabouilleuse," from which Otis Skinner secured his great stage success, "The Honor of the Family."

THE LINE-UP

THE BOOK is Honore De Balzac's famous novel, "La Rabouilleuse."

THE PLAY is Otis Skinner's great stage success, "The Honor of the Family."

THE PHOTOPLAY is interpreted by an International cast.

It has the foreign flavor of Paris a century ago.

And it is in six massive parts.

Chev. Ralph Marionus is the star.

Pepa Bonafe is the international vamp.

SUGGESTIONS

If you book this picture do not make the mistake of deceiving your audience by letting them assume that it is a regular American-made production. Tell them outright that it is an International photoplay with an International cast and made abroad. If you advertise this as a foreign-made production it will bring many out of curiosity and you will not be deceiving them. Emphasize that it is from the De Balzac story, "La Rabouilleuse," and that Otis Skinner's great stage success, "The Honor of the Family," was taken from the same widely read book.

When you capitalize the above facts in your announcements you have gone the limit and can get the bookstore tie-in to help you if you can persuade the leading store to display the book and mention on a placard in the window the book's title, then the play's title, then the title of the photoplay. Make these titles in the form of three links, one title in each link, and you have an attractive display. You could repeat the same display in your lobby as any sign painter can make an attractive piece of work from the three-link idea.

CATCH LINES

Pepa Bonafe, the international vamp, appears in "Colonel Bridau," the big imported photoplay appearing at the ——— theatre.

"So this is Paris?" the centenarian inquired in 1915. "Colonel Bridau" at the ——— theatre.

"Colonel Bridau," the imported international photoplay at the ——— theatre is not a so-called "war" play.

A century cycle in "Colonel Bridau" at the ——— theatre shows that glory, women and gold still sway men.

France had its Foch in 1915 and Napoleon had its "Colonel Bridau" in 1815. See the imported international photoplay at the ——— theatre.

"PUTTING ONE OVER"
(FOX)

George Walsh's Athletic Tricks Are Buried Here

THE athletic George Walsh is not as successful in his latest venture as in some of his previous pieces for the simple reason that his stunts are mostly eliminated for a holiday of acting. And it cannot be said of George that he is the Mansfield of the screen. Better to keep him supplied with athletic roles as in the past.

The sponsors have placed him in a dual study which is not only improbable but impossible, and it is no fault of his that his bag of stunts are not opened until the concluding reel. And his personality is not suitable for melodramatic fare that does not a single flourish of humorous highlights. The story here is based upon mistaken identity and before it is straightened out it travels in several directions. Of subtleties and deft touches there are none; of jarring incidents there are many.

Yet it is always discernible in its development and it does carry an acceptable quota of action. This element redeems in a way the haphazard treatment of the plot, particularly when it presents the star in one of his exciting climaxes.—Length, 5 reels.—Released June 22.—*Laurence Reid.*

THE CAST

Horace Barney }
Jack Trevor } .....George Walsh
Helen Townsend.....Edith Stockton
Maurice Claypool.....Ralph J. Locke
Thomas Farrel.....Frank Beamish
Dr. John Wallace.....Robert L. Keeling
Giles.....Matthew L. Betts
Dobbs.....Jack Dillon
Mrs. Townsend.....Mrs. Eliz. Garrison
Mrs. Eleanor Davies.....Marcia Harris
Johnny Thompkins.....Henry Hallem
Directed by Edward Dillon.

PRESS NOTICE—STORY

George Walsh, the Fox athletic actor, will appear at the ——— theatre on ——— of ——— week in his latest picture entitled "Putting One Over." Like its forerunners the feature presents the star as a fighting, smiling athlete who never allows anything to worry him but goes about his task with perfect confidence in his ability to take care of himself. In "Putting One Over" he appears in a dual role which is certainly something new for him. But two roles or a dozen roles don't phase him. All he cares about is coming out on top.

The story tells of an incompetent Horace Barney, who is on his way to a sanitarium accompanied by a group of plotters who are scheming to get his estate. They don't want the property to revert to his cousin, Helen Townsend, and so they keep good watch over him. Jack Trevor is also on the train and he is a dead "ringer" for Horace except the latter is a brunette. The train is wrecked and Horace is killed and while Jack is unconscious the crooks dye his hair and take him to his double's home. There he meets Horace's cousin, Helen, who believes him to be Horace. He gives up his mission to Texas when he realizes that the crooks are up to some mischief. How he frustrates them in a maze of exciting situations, puts a rousing finish to the picture. It is needless to state that Helen comes to his rescue when he is about to be railroaded to an asylum. Thus he wins the girl and puts it all over the schemers.

The picture is piloted through a series of hair-raising stunts without which it would not be complete. Mr. Walsh is assisted by a large company that includes Edith Stockton, Frank Beamish, Robert Keeling and others. Edward Dillon has succeeded in giving the picture an adequate production.

SUGGESTIONS

In advertising this picture make it known that George Walsh is seen in another of his athletic parts. Your crowd is probably familiar in what to expect in his offerings. And they are not going to be disappointed with his athletic prowess here. Tell them in effective word arguments that he succeeds in putting one over on his adversaries as he always does. Use him in all your exploitation, for he makes his pictures through his personality.

You might bring out that he appears in a dual role here, which is something new for him. The title is catchy and will appeal to the crowd because it represents Americanism. So play it up in catchline teasers and also the star. They are your strongest selling points. If the director's name means anything to your patrons, use it. Edward Dillon has brought the star right out into the limelight through his past efforts.

George Walsh in "Putting One Over," his latest William Fox picture

PROGRAM READER

Putting one over on his adversaries never caused George Walsh any worry. They changed his identity to carry out their scheme of getting another man's money. He was in a train wreck as Horace and Jack and the former was killed while the latter lived. And they looked like one another except Horace was a blonde while Jack was a brunette. They were after Horace's money and when he died they put Jack in his shoes. And Jack didn't care because he met Horace's beautiful fiancee. And she believed him to be Horace—Horace, a little out of his mind. His aunt refused to recognize him because she knew him as a blonde.

He knew there was a dark plot against Horace somewhere. Now to unearth it was the question. But the schemers went a little too far in their attempt to railroad him to an asylum, for Jack proved himself something of an athlete. He put one over on them. And before he was through they knew something about warfare. Which is all said in favor of George Walsh in "Putting One Over." The picture is an exciting melodrama with a farcical finish. And the star is right in his element as the screen's best athlete. He appears at the ——— next ———. Come!

CATCH LINES

They persisted in calling him Horace when his name was Jack. But both Horace and Jack were on the train that was wrecked. And Horace died and Jack lived—lived to become Horace because he looked like the dead man. Conspirators were after Horace's money and they made Jack believe he was Horace. He didn't care after he saw the only girl. See "Putting One Over."

Did he put one over on them? You bet he did. They didn't bank upon his handy arms. And what he did to them! Oh boy! See George Walsh in his latest picture, "Putting One Over."

Railroader Helen Holmes, who will in future thrill in S. L. K. productions

"Fair and Warmer" Begun by May Allison

Within the next fortnight May Allison will start work before the camera on "Fair and Warmer," Avery Hopwood's best farce. Miss Allison is now taking a brief vacation after completing "The Uplifters," her last Metro program picture, a satire on so-called "parlor Bolshevism," adapted by George D. Baker from Wallace Irwin's story, which appeared in the *Saturday Evening Post*, under the title of "Free."

"Fair and Warmer" is one of the thirty-six established stage successes acquired by Screen Classics, Inc., for its stars, to be distributed by Metro under the new policy of "fewer and better" pictures recently announced by W. E. Atkinson, general manager.

Howard Gaye is Miss Allison's leading man and Alfred Hollingsworth and Caroline Rankin have excellent parts. The entire production was under the personal supervision of Mr. Karger.

Liked Through Country

Reports received from exhibitors in all parts of the country indicate, according to the Famous Players-Lasky Corporation, that "The Woman Thou Gavest Me," the Paramount-Artcraft Special production of Hall Caine's famous story, which Hugh Ford directed, is scoring as big a success as it did in New York when it was presented at the Rivoli two weeks ago.

Screen Letter Box Benefits

Morris Kashin, Originator, Tells of Exhibitor Value, Seen by F. G. Hall

MORRIS KASHIN, who conceived the idea for the Screen Letter Box, a new short subject, released for the first time by Frank G. Hall, president of Independent Sales Corporation, July 15, in a recent interview, had the following to say on the newest of short subjects to be released for screening in any theatre:

"During the time that I have managed motion picture theatres I have, perhaps, received columns of publicity on exploitation suggestions. Some of this contained quotations telling the trade what I was doing in the way of drawing people to the theatres I was managing and how I was doing it."

Mr. Kashin continuing, told of the length of time it took producing organizations to establish departments to help sell their article to the public, and his idea was not taken up until Frank Hall took hold of it, seeing that it would give real service to exhibitors, and was the kind of material that would be a strong box-office drawing card. Mr. Kashin concluding, said:

"That is why Frank Hall signed to distribute the Screen Letter Box. It is film that is produced after a careful study of box-office conditions with the one idea of turning out something that would be decidedly attractive to the public, arouse their deepest interest, draw them to the theatres and at the same time advertise the theatres where it is shown.

"That is my idea of service, to provide the theatre manager with an attraction that will not only get him good business, but make friends and steady patrons for him, and advertise his theatre; all this will increase his business. It's looking at things from the box-office angle that means real service, service that cannot be given through the medium of the printed word of reams and reams of publicity matter.

"Frank Hall, largely because he is an exhibitor as well as producer and director, saw the possibilities in the Screen Letter Box, and saw that it would do for fellow exhibitors."

Complete Sunshine Comedies

Director Del Ruth Finishes Three; Trio of New Ones are in Preparation

THREE Fox Sunshine Comedies have just been completed under the supervision of Hampton Del Ruth. These are "Chicken a la Cabaret," directed by Victor Heerman, featuring Chester Conklin, Billy Armstrong and Dorothy Lee; "The Yellow Dog Catcher," directed by J. C. Blystone, featuring Jack Cooper, Glen Cavender and Bill Franey; and "Wild Waves and Women," directed by Frank C. Griffin, featuring Ethel Teare and Slim Summerville.

Hampton Del Ruth has begun work on three other Sunshine Comedies which are to have a number of special features. He is said to have introduced some new ideas, and is planning an original fun-making equipment. To this end he has employed an expert mechanical engineer to devise the apparatus.

"We are only at the beginning of the possibilities of screen comedy," said Mr. Del Ruth, according to a statement by the Exhibitors Service Bureau of the Fox Film Corporation. "While many novel stunts have been developed in the field of screen farce, there is unlimited opportunity to create not alone new situations, but odd fun-making devices which, although entailing much time and expense, will add immensely to the drawing powers of Fox Sunshine Comedies."

The beauty brigade to which Mr. Del Ruth has been giving so much attention is now assembled in full, and he claims that it takes the prize for variety, versatility and pulchritudinous charm. It is said to possess members who not only can act, but can dance, sing, dive, swim, run, wrestle, box, or do almost anything.

Still another director has been added to the long list recently acquired by Mr. Del Ruth for Fox Sunshine Comedies—Eddie Cline. Mr. Cline was formerly associated with Mr. Del Ruth for several years.

But Little Territory Open on "Beyond Law"

Emmett Dalton, president and general manager of the Southern Feature Film Corporation, has returned from Boston and announced the sale of the New England states, on his feature picture "Beyond the Law," to Mr. Herman Rifkin, of the Eastern Feature Film Co., of Boston, Mass.

Mr. Rifkin contemplates opening the picture in Boston, in one of the large theatres and is now trying to arrange with Mr. Dalton to make a personal appearance at the opening.

After closing the New England deal, Mr. Dalton stated that he has but a few more states to sell and expects to start producing other pictures soon.

A FASHION FILM PRODUCER

who can produce a semi-weekly fashion film of real interest with styles that are authentic and far in advance, is open for connection. For showing of some of our productions, write

Fashion 1602. 110 W. 40th St., N. Y. City

Harry Morey in "The Man Who Won," a Vitagraph production

Extend Robertson-Cole Canadian Deal

The contract announced last week whereby the Exhibitors Distributing Corporation purchased the entire Robertson-Cole output for the coming year for exploitation throughout the Dominion took on an even bigger aspect when it was learned that seven J. Warren Kerrigan pictures are also included in the deal. In addition to the Kerrigan features, the Canadian organization also purchased the Dominion rights to "Two Gun Betty" a Bessie Barriscale production, and "The Prodigal Wife" co-starring Lucy Cotton and Mary Boland, which was produced by Screencraft.

The exhibitors Distilling Corporation is after supremacy in the Canadian distributing field. With offices in Toronto, Montreal, St. John, Winnipeg, Calgary and Vancouver, the organization will direct its campaign throughout the entire Dominion beginning in September with "Tangled Threads" a Bessie Barriscale attraction.

The officers of the Exhibitors Distributing Corporation, are Arthur Cohen, of Toronto, president; William Sugerman of Edmonton, vice president; Elly Marks of Toronto, secretary and treasurer; Harry A. Kaufman of Toronto, General Manager for the Dominion; Charles L. Stevens of Winnipeg, Western General Manager.

"The Better Wife," New C. K. Young Subject

Select Pictures' forthcoming attraction, "The Better Wife," which is presented by Clara Kimball Young and her own company, is described as the story of an American girl's romance in England and the Continent. "The Better Wife" will be released druing this month, and work is now being rushed on the exhibitors' advertising, including the lithographs, lobby displays, cuts, mats and press book.

A Novel Press Book on "Yvonne from Paris"

American's Press Book on "Yvonne from Paris," the new Mary Miles Minter picture which is to be released July 13, is full of well written copy and helpful exploitation suggestions. One of the most interesting of its novelties is a synopsis in rhyme, telling just enough of the story to get the fan's interest nicely kindled.

THE WILLIAMS PRINTING COMPANY, NEW YORK

Simplex

Simple Statements About the Simplified Simplex

SOME YEARS AGO, MOTION PICTURE PROJECTORS WERE JUST DESIGNATED AS "PICTURE MACHINES." TODAY, THERE ARE PICTURE MACHINES AND SIMPLEX.

The builders of the Simplex have taken all of the guess work and chance out of projector purchasing. When you buy Simplex you bring to your theatre and projection room the following—

SAFETY—which assures you, just as long as the Simplex is used as designed, the fullest protection against fire for your film, your audience and your property.

PERFECT PROJECTION—which means that everything which the art and skill of the director has been able to put into the picture is clearly brought out through the scientifically constructed Simplex.

YEARS OF SERVICE AT MINIMUM COST—which the finest material, plus the highest type of workmanship makes possible, many Simplex users having spent less than $25.00 for upkeep during five years of Simplex service.

EXCLUSIVE FEATURES—which simplify the operation of projection and relieve the user of Simplex from the attending strain which the running of the average projector imposes.

SO—with all of these qualities and the price no greater —CAN YOU AFFORD TO BE WITHOUT A SIMPLEX?

The "Extralite" Shutter which is part of every new Simplex equipment is designed for other makes of machines too. Read what our satisfied users say of the "Extralite."

Gentlemen:—We are now using four Simplex "Extralite" Shutters and, I want to say they are positively the best shutter on the market today, giving us perfect satisfaction. Yours very truly,

THE FT. COLLINS AMUSEMENT CO.,
W. C. GERHART, Manager.

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

Today, Mr. Exhibitor,

more than ever before, screen quality is what counts—and, it makes the count higher at *your* box-office.

Ask your Exchange for

Rothacker Prints and you'll have the best, for Rothacker prints the best for the best of them.

The *House of Rothacker* will

soon announce releasing plans for several single reels of unusual value, among which will be: *A novelty extraordinary, a beautiful scenic and the Rothacker Review.*

Each one of these subjects

will be worthy of big-type position in *your* program, and *all* will be *Rothacker Prints.*

Rothacker

FILM MFG. CO. CHICAGO U.S.A.

There are reasons—
Come and see them

JULY 19, 1919

Motion Picture News

Reg. U. S. Patent Office

Dominates the Field

Why—

do so many exhibitors announce

"It's a **Paramount-Artcraft** Picture?

Because—

it means more money in the box office.

Simple, isn't it?

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

VOL. XX No. 4.

Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the act of March 3rd, 1879

PRICE 15 CENTS

Published Weekly—$2.00 a year

Chicago — 729 Seventh Avenue, New York — Los Angeles

Fannie Hurst

Greatest Story

A Petal on the Current
By Fannie Hurst
Illustrated by T. D. Skidmore
WERE I only swifter and more potent of pen, I could convey to you all in the stroke of a pestle the H_2O, the pigment of the red-cheeked apple, the blue of long summer days, and the magnesia of the earth for which Stella Schump was the mortal and mortar receptacle.

Starring

MARY MAC LAREN

and pronounced her greatest screen success

MANY a story is real, but its *picture* is *unreal.* Not so with "A Petal on the Current." Made from a wonderful story which the whole country recognized as master realism, the *picture* is even truer to life, broader in appeal, more human in its reality. And Mary MacLaren, whose popularity has grown until her talent and charm are known even in the smallest hamlet in the land, does the very finest work of her career. View this picture at your earliest opportunity. It is the kind of picture that lives forever. Your nearest Universal Exchange.

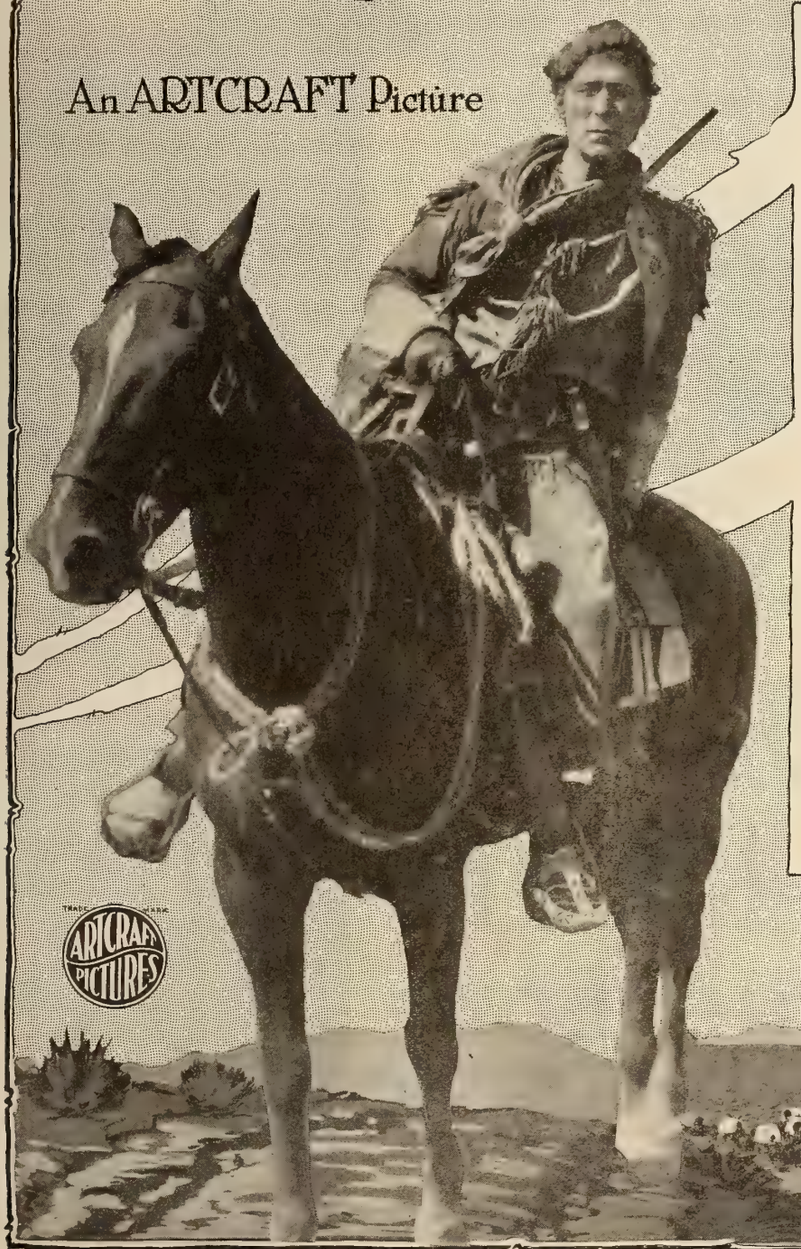
UNIVERSAL SPECIAL ATTRACTION

Cosmopolitan Productions
"The DARK STAR"
By ROBERT W. CHAMBERS
With MARION DAVIES.
Ruler of Chaos
THE image of Erlik, Prince of Darkness, molded from the falling metal cast off in its comet-flight by the Dark Star—those born under its influence are children of strife.
And strife there is in the picture! Fighting and intrigue and counterplots, thrills of action and thrills of suspense!
A seat-gripping picture of real money-value.
Presented by Famous Players-Lasky Corporation
Directed by Allan Dwan
A PARAMOUNT-ARTCRAFT SPECIAL
Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR JESSE L. LASKY CECIL B. DE MILLE
ARTCRAFT PICTURES

Thos. H. Ince
presents

Wm S. HART
in
"Wagon Tracks"

An ARTCRAFT Picture



A romance

By C. GARDNER SULLIVAN

A STORY of the great plains in a time when a man's worth was measured in the twinkling of an eye and the blood of his veins ran red.

The sort of story no one can tell so well as William S. Hart.

Astoundingly beautiful scenes surrounding an enthralling story of love and revenge.

The sort of picture one playgoer recommends to another.

Photographed by Joe August
Directed by Lambert Hillyer
Supervised by Thomas H. Ince

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice Pres. CECIL B. DE MILLE, Director General
NEW YORK

ARTCRAFT PICTURES

THE story of how the man they thought was Dave Dorgan, the Colt Kid, showed up the bunch in Miller's hang-out, saved his brother from a slum siren, outwitted "Coast-to-Coast" Taylor and won a real girl for a bride.

WALLACE REID as Dave, Anna Q. Nilsson as the girl worth winning, Noah Beery as "Coast" Taylor, Raymond Hatton as "Parson" Smith, Henry Woodward, Edward Burns and others in prominent parts. From a play by Jack Lait.

JESSE L. LASKY *presents*

WALLACE REID

IN

"THE LOVE BURGLAR"

A PARAMOUNT PICTURE

He was a finish-fighter.

THEY thought he was the Colt Kid when he held up the rich stranger so easily in Miller's saloon. He twirled a nasty six-shooter, and there was no one to tell them it wasn't loaded.

The girl fell for him, too, either because or in spite of the fact that he had done time. And then they tried to frame him in a big job on a rich man's house. The only hitch in their plans was the fact that the house happened to be his. And the girl was his—for life—before they got through the ensuing complications.

A real tale of excitement and humor. Wallace Reid at his very best in a production worth making a noise about.

Scenario by Walter Woods. Directed by James Cruze.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

TRADE MARK
Paramount Pictures

TRADE MARK
Paramount
Pictures

Jesse L. Lasky *Presents*

"FIRES OF FAITH"

WITH

Catherine Calvert, Eugene O'Brien *and* Ruby de Remer

A Paramount Picture

So she stepped forth

—into a world she had never dreamed existed. From the peaceful life of the farm, she ventured forth on an unknown way, till finally, an outcast, she found redemption in a great love.

"Fires of Faith" is a human story about human beings told in a straightforward, human way. It becomes in this fine production, a drama of extraordinary power and appeal. It has the quality of story, production and acting that makes it a real money-picture.

The press book will show you innumerable ways for exploiting "Fires of Faith." Get it now and cash in on it.

Catherine Calvert, Eugene O'Brien and Ruby de Remer head a cast of fine distinction. Get the song "Fires of Faith." It will help you in your exploitation.

Story by Charles Whittaker

Directed by Edward Jose

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*

NEW YORK

ARTCRAFT PICTURES

"If You Don't Like America Get To H--- Out!"

That's the answer of a returned American soldier to the radical agitators at the height of a sensational police raid on the bomb-senders' headquarters.

That's the answer plus *night-sticks* in the hands of muscular policemen.

Don't try to teach or educate the radicals into loyalty to America that supports them; *club loyalty into them* or drive them out of the country.

Eighty odd million loyal people will stand up and cheer this remarkable, timely picture that shows the way to end unrest and disorder in the United States.

Harry Raver's
presentation of
AUGUSTUS THOMAS'
challenging drama

The VOLCANO

starring beautiful
LEAH BAIRD

with a cast of 2,000 persons including
Gov. Alfred E. Smith of New York
Directed by GEORGE IRVING

is now ready to open for extended runs in fifty odd first run theatres of the country. The first and editorial pages of newspapers everywhere are advertising the theme of this production for you every day in the week. Splendid chances for exploitation and publicity.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

Why Women Will Like "The Westerners"

It is a story that has romance, love and sentiment.

It is a story containing two wonderful children and the greatest little boy ever seen on the screen.

It has a vital appealing hero in Roy Stewart.

It has a beautiful girl star in Mildred Manning.

It has a thrilling and handsome villain in Robert McKim.

It has wonderful pathos.

All of these elements that appeal to the heart, the mind and the eye, to the public's affections and sympathies are embodied in the first

Benjamin B. Hampton Production

of

THE WESTERNERS

The photoplay of the novel by

STEWART EDWARD WHITE

Magnificently directed by EDWARD SLOMAN

with an all-star cast:

ROY STEWART, MILDRED MANNING, ROBERT McKIM, WILFRED LUCAS, MARY JANE IRVING, GRAHAM PETTIE, FRANKIE LEE.

No wonder Guy Price says in the Los Angeles Herald: "The Westerners" throbs with thrills. *I believe it is a couple of laps ahead of anything our screen has shown in months. This story has few competitors.*

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ Exchange, Incorporated

Foreign Distributor, J Frank Brockliss, Inc. 729-7th Ave.

Coming

The World Aflame

Keenan's Burning Message of the Moment

PATHÉ

REX BEACH'S

Drama of the North

The Girl From Outside

Directed by

Reginald Barker

Produced under the direction of

GOLDWYN PICTURES

CORPORATION

SAMUEL GOLDWYN *President*

All the virile drama of Rex Beach's "The Brand." All the suspense and thrill of Rex Beach's "The Crimson Gardenia." All the vigor of Rex Beach's Alaska. All the romance of Rex Beach's Arcady. All the humor of Rex Beach's whimsical inspiration.

REX BEACH'S

"*The* GIRL FROM OUTSIDE"

will more than stand the acid test of an advance showing at the Goldwyn exchange. It has everything that a great picture needs. Characters? How about a Chinaman, five crooks, a beautiful girl, a marshal? Action? "The Girl From Outside" has a murder, a burglary and love scenes that will find a mirror in the hearts of your audience.

GOLDWYN DISTRIBUTING
CORPORATION
SAMUEL GOLDWYN *President*

REX BEACH'S

Drama of the North

The Girl From Outside

THIS IS THE FIRST

production of Goldwyn's new season, distributed in accordance with Goldwyn's new policy. You'll see it before you book it. And you *will* book it, because

REX BEACH'S
"*The* GIRL FROM OUTSIDE"

is a *downright, outright* good picture, made on an *upright* system, and presented to you in the *right* way.

"The Girl From Outside" has an *inside* story for exhibitors, for Rex Beach himself has imparted to it the true rough dramatic spirit of the frozen country. Get aboard at once! "The Girl From Outside" will transform your box-office into a bank!

GOLDWYN DISTRIBUTING
Corporation
SAMUEL GOLDWYN, *President*

Samuel Goldwyn
presents

TOM MOORE

in

The City of Comrades

From the Saturday Evening Post Story
By Basil King · *Directed by* Harry Beaumont

This two-column ad. in cut or mat form
may be secured at your Goldwyn exchange

Samuel Goldwyn
presents
TOM

MOORE

in

The CITY of COMRADES

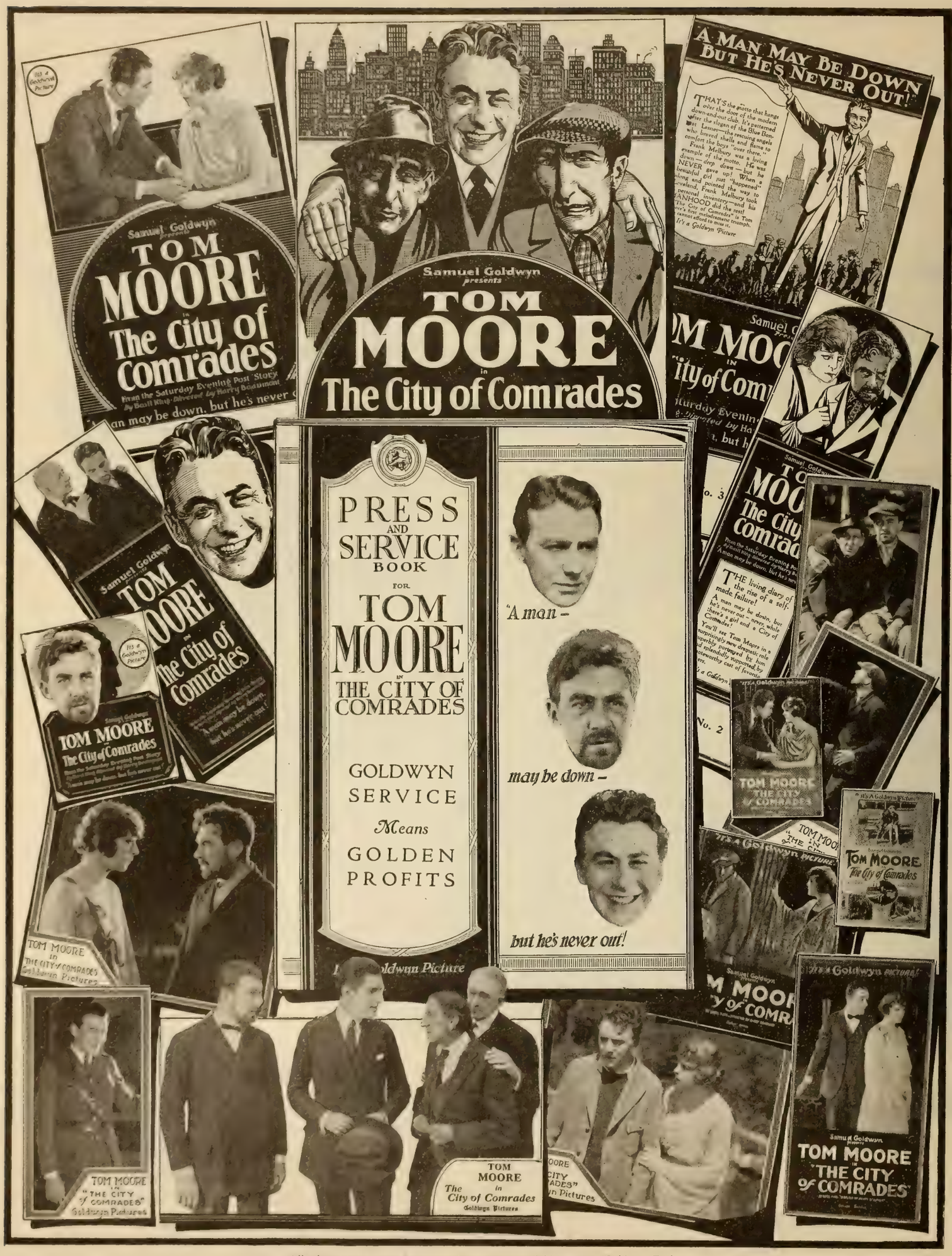
From the Saturday Evening Post Story
by Basil King *Directed by* Harry Beaumont

TOM MOORE'S strong, vivid personality is shown in deeper colors than ever. He smiles only once in "The City of Comrades," but that smile means that your audience will go home with breasts heaving, and the "come-again" spirit in their hearts.

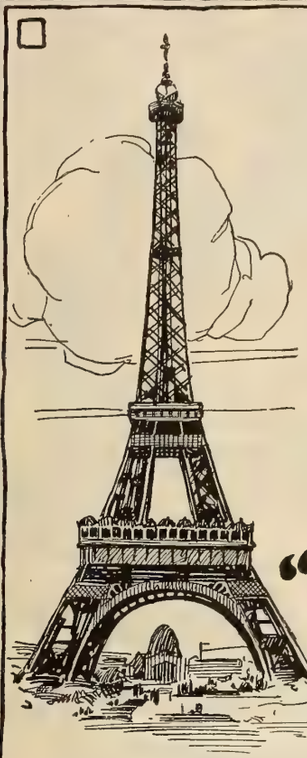
They had him down and were counting him out! Once a prominent clubman, now a drunkard, unkempt and starving.

One night he broke in to rob. There were jewels for him, but he did not take them; for the presence of a certain beautiful woman inspired, not Crime, but Love.

And thus began the story of a great redemption that helped to build "The City of Comrades." Everyone who sees this great picture will be sold forever on Tom Moore, Goldwyn, and your theatre.

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*

A MAN MAY BE DOWN BUT HE'S NEVER OUT!
Samuel Goldwyn presents
TOM MOORE in The City of Comrades
PRESS AND SERVICE BOOK FOR TOM MOORE IN THE CITY OF COMRADES
GOLDWYN SERVICE Means GOLDEN PROFITS
"A man –
may be down –
but he's never out!
TOM MOORE in THE CITY of COMRADES Goldwyn Pictures

All advertising accessories pictured above are available at your Goldwyn Exchange.



MARY MILES MINTER IN "YVONNE FROM PARIS"

AMERICAN FLYING "A" PICTURES

By JOSEPH FRANKLIN POLAND

Directed by EMMET J. FLYNN

A cast of exceptional excellence.

A story of unusual appeal—one of interest to men, women and children.

Lavish stage settings—crystal-clear photography—good direction.

Other Minter Successes Now Booking:

"A Bachelor's Wife"
"The Intrusion of Isabel"
"The Amazing Impostor"
"Wives and Other Wives"
"Rosemary Climbs the Heights"
"The Eyes of Julia Deep"

Produced by
AMERICAN FILM COMPANY, *Inc.*
Samuel S. Hutchinson, *President*

Distributed by
PATHÉ

WORK BEGUN FEB. 23rd
" FINISHED JUNE 30th

127
WORKING DAYS

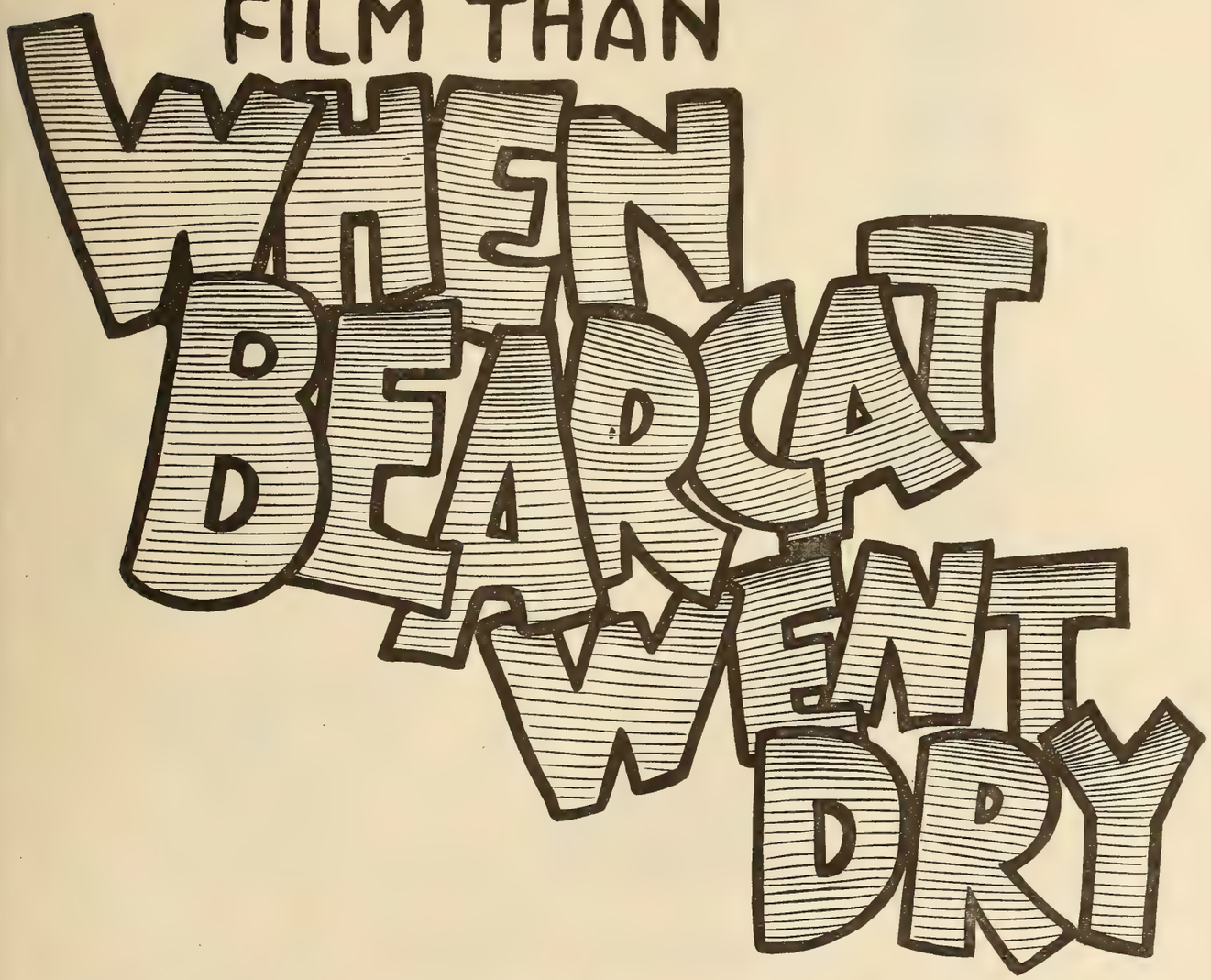
PHOTOGRAPHY — Perfect
DRAMA — Tense
THEME — Timely
STORY — Unusual
CAST — Selected
SITUATIONS — Unexpected
CLIMAX — Thrilling

MACAULEY

516 — 5th AVE.

HERE IS A BROAD STATEMENT

NO BETTER FILM THAN



WAS EVER MADE

DISTRIBUTION ANNOUNCED SHORTLY

PHOTOPLAYS INC.

This is the marrying man.

He has reached late middle age. knows many women and is still single because no woman has measured up to his standards.

This is the woman of forty.

She knows men and fears their fickleness from sad experience. Her story is the story of many sad faced women.

This is a man of honor.

Inexperienced in the ways of woman and affairs of the heart. His experience may help teach women to appreciate true manhood when they meet it.

This is the daughter of Eve.

Her youth, beauty and charms prove the undoing of men who should know better than play with fire.

This is Eve's Father.

His experience with matrimony was a happy one until death stole his mate and made him both father and mother to Eve.

These are the characters in

"CHOOSING A WIFE"

From the Society Novel "The Elder Miss Blossom" by Ernest Hendrie and Metcalfe Wood

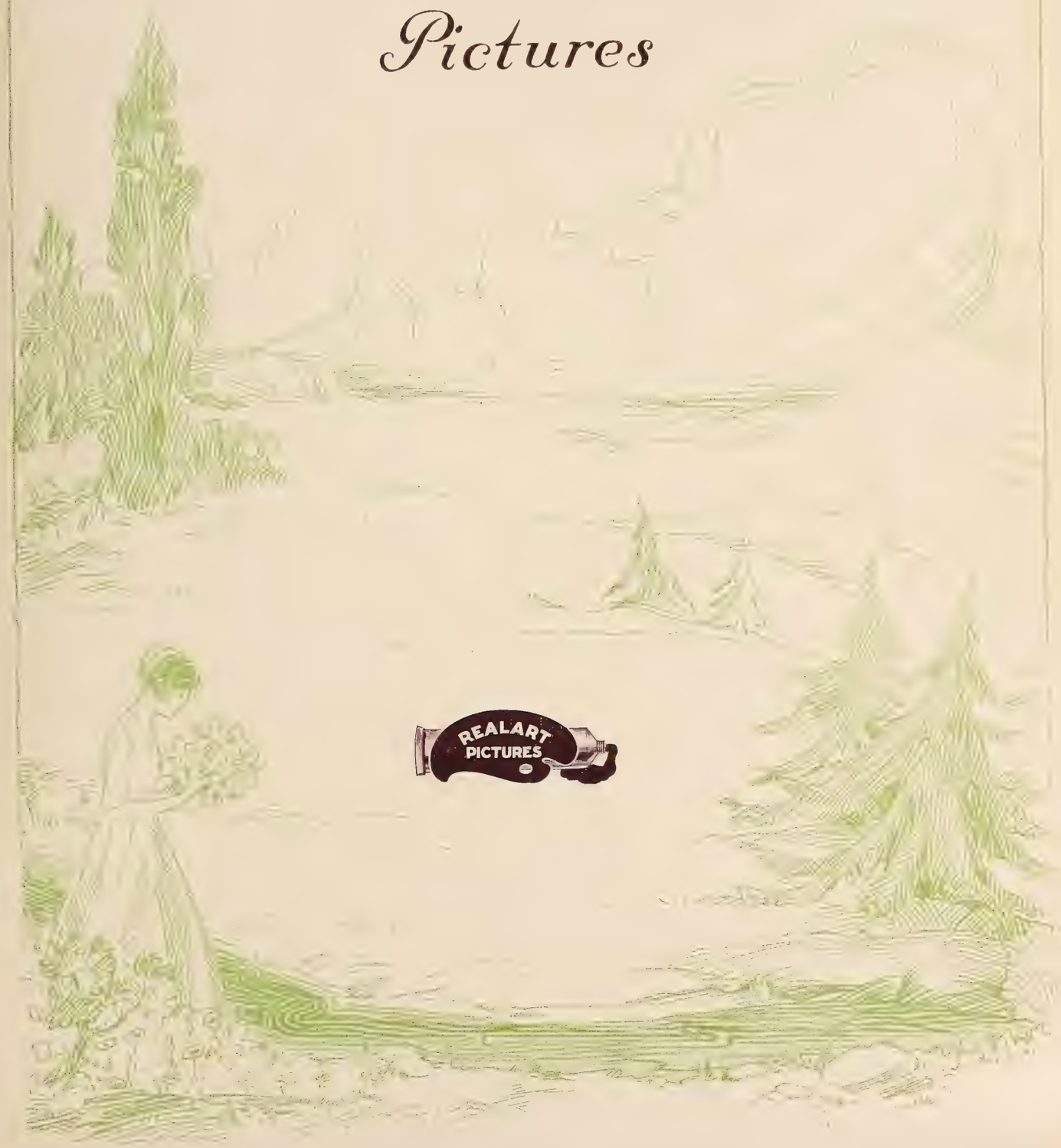
A good picture plus live advertising angles.

See it and you will book it.

FIRST NATIONAL EXHIBITORS CIRCUIT

A First National Attraction
Samuelson British Production

Announcing Realart Pictures



Dainty, Delicious, Delectable

MARY MILES MINTER

Where Youth and Beauty Meet

FIVE years the idol of millions of photoplay fans and still in her teens! Her coming Realart Pictures cover the largest sum of money ever contracted for by any star. In keeping with this is the scale on which production is being started.

Director - - WILLIAM D. TAYLOR, who directed Mary Pickford in "Johanna Enlists" and others.

Scenarioist - - FRANCES MARION, author or adaptor for Mary Pickford of "Rebecca of Sunnybrook Farm," "Johanna Enlists," "Amarilly of Clothes-line Alley" and "M'Liss."

For the coming season, Miss Minter will offer six Star Series pictures as clean and fresh and sweet as a May morning. The first, L. W. Montgomery's classic novels of American girlhood — the famous "Anne" books — takes its title from one of them,

ANNE OF GREEN GABLES

The sunny-tempered and vividly original "Anne" has a living counterpart in Mary Miles Minter whose bewitching charm, in five years of screen stardom, has made her one of America's national assets.

REALART
PICTURES
Mary Miles Minter

The "New York Evening Sun" says that

ALICE BRADY

"THROUGH her brilliant work behind the footlights has doubled the following which was hers as a star of the screen." That statement should be carefully considered by every Exhibitor in America because for him it is a matter of dollars and cents.

Miss Brady's remarkable record of 344 performances on Broadway in the Owen Davis play, "Forever After," has been one of the sensations of the theatrical season just closed. This brilliant young star of stage and screen will tour Boston, Philadelphia, Chicago and the larger cities the coming season, at the same time making her Star Series of eight Realart Pictures. Imagine the popularity that will be hers! Her sure grasp on the photoplay public already has been immeasurably heightened by recent smashing hits.

Miss Brady's commanding position and the importance of her new type of production, from big novels and plays, demand a supervehicle for the inauguration of her Realart Series. This has been found in the great Owen Davis play,

SINNERS

Produced four years ago by William A. Brady with Miss Brady herself in the leading part, little "Mary Horton."

This gripping play of elemental human emotions scored a tremendous success on Broadway, supplemented by a long season on tour.

Work on "Sinners" has already started, under the direction of Kenneth Webb. It is for release in September.

REALART
PICTURES
Alice Brady

The Sensational Discovery of a
New York Theatrical Season is

CONSTANCE BINNEY

whose smashing success in "39 East" has been responsible for the phenomenal run of that play at the Broadhurst Theatre.

THIS bewitching, youthful, little star, bubbling over with human appeal in the Rachel Crothers play, has revealed how delightful her personality is on the screen in Maurice Tourneur's production, "Sporting Life," and opposite John Barrymore in his fine picture, "The Test of Honor." Miss Binney has been signed for a period of years to star in Realart Pictures. Her first will be a portrayal of the engaging Mennonite maid, "Barnabetta," in

Erstwhile Susan

This play is from the widely popular novel by Helen R. Martin and had, a season or two ago, a remarkable Broadway run with Mrs. Fiske in the title role. The delicious unfolding of character in the little 13-year old household drudge and her transition into winsome and lovable young womanhood fits Constance Binney like a glove.

This picture will be something for Exhibitors to wait for.

Planned for early Fall release.

REALART
PICTURES
Constance Binney

The Hall Mark of Superiority

THE splendid trinity of youthful stars introduced on the preceding pages—each big by achievement and popular demand, but each still in the early morning of her full powers—presents the best sort of quality guarantee of forthcoming Realart Pictures. Its field, however, is not to be circumscribed by any given number of stars; but will include sterling special features by producers and directors of international reputation. It will be an open market for those who have distribution rights to place for the world for unusual screen productions and invites negotiations.

Realart's sponsors are men who have been schooled in every detail of the motion picture profession. They realize thoroughly that the Exhibitors of this country are the accredited representatives of millions of patrons of picture theatres, and it will be the aim always to "play up" to this great buying public through these representatives. Already the work of establishing exchanges in the principal cities is well under way and the Exhibitor, no matter where located, will be served promptly and intelligently. Realart bases its assurance of success on its determination to give each Exhibitor client a square deal and his local clientele the very top-notch of picture excellence.

REALART PICTURES
CORPORATION
ARTHUR S. KANE, President
112 West 42nd Street
New York City

PRESS OF
THOS. B. BROOKS, N. Y.

Albert E. Smith presents

EARLE WILLIAMS

in

"THE HORNETS' NEST"

Mrs. Wilson Woodrow

Mrs. Wilson Woodrow
is known as one of the cleverest novelists in America.

"The Hornet's Nest"
is her best known book.

Earle Williams
is at his best in this most excellent adaptation of a famous writer's famous story.

Directed by James Young

VITAGRAPH

Do You Exhibitors Want Better Stories?

By F. McGrew Willis

(Formerly of Ince, Fox, Pathe, Universal, etc.)

I feel that the time has come when better motion picture stories must be secured if the interests of both the producer and the exhibitor are to be safeguarded. I am sure there are few exhibitors indeed who will not agree that the story is now and has got to be the *thing*. But I personally believe this: Stories are like gold—they are where you find them. It is absolutely impossible for staff writers time after time to deliver good stories because their viewpoint gets to be too narrow—they are hemmed in in too limited an environment. And the companies can not and must not depend upon stories that have to be *adapted* to the screen—stories written primarily for other purposes or written by writers who do not know motion pictures thoroughly or understand picture requirements. *In order to get proper motion picture stories, these stories must be written solely with the screen in mind.*

I firmly believe that there are hundreds and thousands of people in different walks of life who can write real motion picture stories, worth-while stories, stories that might be as big as any yet produced if only they would learn *motion picture writing*. But they can not do this until they learn it. They must learn the requirements of a successful motion picture story before they can construct one. A story must have so much of so much in it. The cast must be properly balanced. The characters and atmosphere properly contrasted. The story must be logical. There are dozens of these little things that must be woven into every story if it is to make the producer and the exhibitor money. And these things can not be put in haphazardly—they cannot be put in until the writers have learned them. Their scripts must be written fully and in detail. They must be written exactly as the directors want them written. Everything vital to the production must be put in—everything unnecessary left out. *This branch of writing must be separate and distinct from any other.*

Believing this, I have severed all connection with the Studios as a writer and have opened this Institute. I have been in the different studios for over five years writing original stories and adapting books and plays. I have made a study of studio requirements. I have the confidence of the directors and their support in this attempt I am now making. I am teaching writers the direct, detailed way of writing—a method that requires no technical terms or phrases. My whole idea is to get everyone who can write really worth while stories to write them. I believe that talent and genius can be found, encouraged and developed the same as magazine editors and stage producers find it and nourish it. The whole thing must be a combination of underlying talent and proper teaching. But the teaching is as necessary as the talent. Each needs the other and neither can make good without the other.

I have founded this Institute solely to make possible better stories. I believe this is the first time that an honest genuine attempt has been made to improve the quality of pictures by giving the producers a better foundation to build upon. This is the Institute's one aim. I am the sole head of it and there is no one else who has anything financially, or otherwise, to say about it. I am now maintaining a bureau where directors are selecting stories written by writers who are students of this Institute. This service is absolutely free. There is no charge to the producer nor is there any commission exacted from the writer for the sale of his stories. If you, as an exhibitor, are interested in this, all I ask is that you make it known to people whom you think have ability to create plots. If they are interested, they can get further information about the Institute by sending me their name and address. The literature they will receive in reply is absolutely free and it explains about the Institute, its policy, the help it offers and its terms.

A PERSONAL WORD TO THE EXHIBITORS: For more than five years I have known F. McGrew Willis personally. During this period he has been identified with the leading West Coast Studios both as a writer of original photoplays and as an adapter of books and plays. He has written innumerable feature stories and has prepared vehicles for more than twenty of the different big stars. His total produced stories run into the hundreds. He knows, absolutely, the motion picture game.

I am giving him my personal support because he is honestly trying to better conditions by establishing an Institute to help producers secure better stories. And I believe him thoroughly qualified to undertake this work. There is no question as to the integrity and reliability of the Institute of which he is the head.

J. C. JESSEN,
Western Representative Motion Picture News.

The F. McGrew Willis Institute

F. McGREW WILLIS, *Sole Head*

Fourth Floor Wright & Callender Building

LOS ANGELES, CALIFORNIA

UNITED ARTISTS CORPORATION
The foundation must be sound—
Your business is built on motion pictures. Obvious, of course, but a fact to be everlastingly remembered.
Everything else is secondary to product. Sales policies vary, methods of exploitation vary, but box-office value you must have.
Claims and counter-claims, sales policies of one kind or another, pages and pages of exploitation are valuable only to the degree of the merit of the product.
United Artists Corporation is building solely on this basis—the product of real stars with demonstrated and unrivalled box-office profits.
Mail and telegraph applications now being received for
The DOUGLAS FAIRBANKS PICTURE
to be released September 1st
729 Seventh Avenue
New York City
Oscar A. Price, President Hiram Abrams, General Manager
MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH

BOOK The Great NOW!

ALL STAR CAST REGENERATION

WILLIAM FARNUM in FIGHTING BLOOD

WILLIAM FARNUM in The BROKEN LAW

WILLIAM FARNUM in HOODMAN BLIND

THEDA BARA in UNDER TWO FLAGS

THEDA BARA in The SERPENT

ALL STAR CAST INFIDELITY (DR. RAMEAU)

THEDA BARA in The DARLING of PARIS

VALESKA SURATT in The SOUL OF BROADWAY

Playing dates at all Fox Exchanges

FOX FILM CORPORATION

Straight
Clean
Wholesome-
FUN

Mutt and Jeff

Comedy Cartoons

By Capt. Bud Fisher

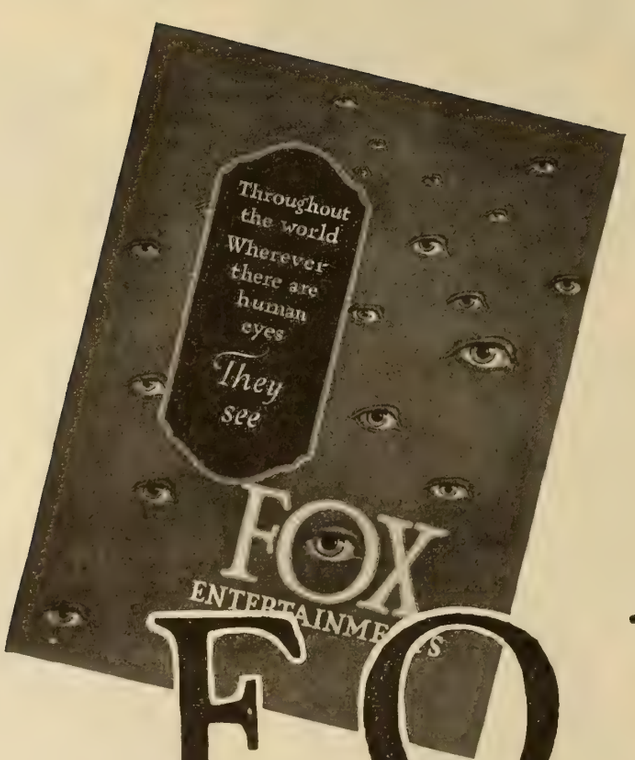
Presented by William Fox
to lighten the burdens
of the world with laughter

A brand-new one every week

FOX

FILM CORPORATION

We show the world



FOX
ENTERTAINMENTS

Watch for the announcement!

THEATRE CRUSH

AT BROADWAY A RIOT

MACK SENNETT'S Six Part Super Feature

"YANKEE DOODLE IN BERLIN"

STARTLES NEW YORK

Crowds attending "YANKEE DOODLE IN BERLIN," Broadway Theatre, New York
Doors torn from hinges and box office pushed from lobby into auditorium. Police reserves called.

I Want to Sell the Rights to Mack Sennett's "Yankee Doodle in Berlin" featuring Bothwell Browne, Ben Turpin, Chester Conklin, Ford Sterling, Chas. Murray and Marie Provost, including the Sennett Bathing Girls Themselves, for Greater New York and the Southern States ONLY.

SOL. L. LESSER

418 LONGACRE BUILDING. NEW YORK CITY

PHONE BRYANT 9846

P. S.—For FOREIGN RIGHTS communicate with E. M. ASHER, Personal Representative Mack Sennett, 418 Longacre Building, New York City.

WHAT GREATER TRIBUTE COULD THERE BE

EVENING WORLD

"LOST BATTALION" HEROES, PICTURED, SEE THEMSELVES

Col. Whittlesey of "Go to Hell" Fame Sees Himself in Action.

Officers and men of "The Lost Battalion" of the 77th Division—that polyglot army that swept on through the Argonne Forest and bit deep into the famous Hindenburg line—dressed in mufti, safe and sane in the jobs to which they returned in civil life, saw themselves again in khaki, faces grim and sweat lined, standing off the German horde in "The Pocket," the objective of Lieut. Col. Charles W. Whittlesey, last night.

Whittlesey, a Lost Battalion," a feature film, trade of the movies, history. It was ation audience at otel for the first ience were Major ander, Commande on; Col. Whittlese and men who h e battle scenes

er, Col. Whittle f their staff rea played in the Arg era h e, where save t those i vernmen films describe scenes France and the t

did the gener rt, but Hersch Munson, C., the D. S. York, k to New York cred ith proper fam

anxious waiting they all shared in the honor and glory of the victory.

The picture seemed to please the many notables who were present, with the

Morning Telegraph

"LOST BATTALION" SEEN ON SCREEN

Lieut.-Col. Whittlesey and Others of the Famous Command See Themselves in Film.

AT THE RITZ - CARLTON

Picture Ranks High as an Entertainment—Notable Players Also Figure in Unfolding Story.

A distinguished gathering saw the story of the "Lost Battalion" retold on the motion picture screen at the Ritz-Carlton last night. The picture, presented by Edward A. MacManus, is one of the first film romances of the exploits of the war. Officers and men of the famous battalion played their original roles, and the original official documents are used as subtitles.

The showing last night was attended by guests of Major General Robert Alexander, commander of the Seventy-seventh Division. The picture had a particular and personal interest for many in the audience. It deals exclusively with the record of heroism of New York's own troops. Lieutenant Colonel Whittlesley, whose answer "Go to hell" has become one of the historic sayings of the war, saw himself and his comrades immortalized on the screen.

As a film entertainment, the picture ranks unusually high. The scenario was prepared by Charles A. Logue from the true stories of the men of the Lost Battalion. The direction is credited to Burton King, who has given the picture remarkable human interest as well as patriotic fire. To see the story of the Lost Battalion is like viewing "The Birth of a Nation" with its original cast of Civil War heroes.

NEW YORK HERALD

"Lost Battalion" Picture Shown at the Ritz-Carlton

At the Ritz Carlton last night a motion picture entitled "The Lost Battalion," in which the survivors of that famous detachment of the American forces in France posed for a feature reproduction of their great exploit in the Argonne Forest, was shown before a distinguished audience assembled on invitation of Major General Robert Alexander, commanding the Seventy-seventh Division.

The film was made under the direction of Edward A. MacManus with the co-operation of General Alexander and Lieutenant Colonel Charles W. Whittlesey, commander of "The Lost Battalion," for the purpose of perpetuating in active pictorial form the participation by the United States troops in the great war forming one of the most vivid chapters in the history of the conflict.

The net income from the film, which will be shown in a theatre in this city and later throughout the country, will be turned over to the Welfare Association of the Seventy-seventh Division which has established its headquarters and permanent club house in the old Astor Library in Lafayette place.

Charles Logue has written a scenario with touches of comedy, which [illegible] reface to the pictorial [illegible] tual exploit of Co[illegible] d H of the 308th I[illegible] of the 307th Infa[illegible] cket" in the Argon[illegible] characters, includi[illegible] who enlisted with[illegible] ing over him and[illegible] ently to relieve th[illegible] of the film showing[illegible] Argonne.

plicating the chief[illegible] s of tragic trial [illegible] of rough country [illegible] suggesting the 'top[illegible] was selected as [illegible] ieutenant Colonel[illegible] Murtry, Sergeant[illegible] on and Captain W[illegible] re some of the [illegible] ho have received[illegible] vice Cross, and M[illegible] mmanded the rel[illegible] ting the scenes o[illegible] rible days of la[illegible] of the battal[illegible] tion of

The New York Times

LOST BATTALION ON SCREEN

Gen. Alexander Sees First Showing of Film of Argonne Defense.

Major Gen. Robert Alexander, U. S. A., was the host last night for a reception and entertainment to the survivors of the Lost Battalion, the unit of the Seventy-seventh Division which under his command penetrated the Forest of the Argonne and held out for six days in one of the most spectacular defenses of the war. The entertainment, given in the ballroom of the Ritz-Carlton, included the first showing of the screen reproduction of the "Lost Battalion" and was the first re-enactment of a history-making battle of this war.

The picture was reproduced by Edward A. MacManus, under the personal supervision of General Alexander. The United States Signal Corps collaborated in the photoplay, making it possible to show the public the original maps and documents used by the staff officers of our army during the fighting. Lieut. Col. Whittlesey, commanding the six companies which were trapped, Companies A, C, D, F, G, and K, was one of the "stars" who acted in the picture.

With the pictures showing the actual fighting and hardships the boys went through in France the [illegible] began in September, [illegible] ion came into being [illegible] officers came men fr[illegible] life. There was ma[illegible] dross—thieves, China[illegible] who used their influe[illegible] in getting their sons [illegible] 20 per cent. of o[illegible] women, there was lo[illegible] of society maidens [illegible] Each had a service [illegible] hearts, and after fe[illegible]

The Sun AND NEW YORK PRESS.

MOVIES SHOW LOST BATTALION IN WAR

Heroes See Pictures of Themselves in Action.

The career of the Lost Battalion of the 308th Infantry, from its genesis in the draft, at Camp Upton, through the training in France, its magnificent six day fight against overwhelming odds in the Argonne, to the last triumphal march up Fifth avenue, was shown to the members of the battalion and their friends last night at the Ritz. The heroic stand of the battalion in the forest is the theme of a considerable portion of the film, and is depicted with great realism.

The German demand for the organization's surrender, a typewritten sheet in awkward English and alternating between ungraceful compliments and threats, was exhibited, and Major Whittlessey and the men who were with him when the document was received reenacted the scene in person. Another actor in the terrible six day drama who appeared on the screen in his own part [illegible] carrier pigeon which [illegible] first news of the [illegible] mental headquarters. [illegible] leg and an eye in [illegible] ssion and was award[illegible] ed Service Cross by [illegible]

[illegible] was prepared by Ed[illegible] and will be exhibited [illegible] the regimental fund. [illegible] rmance was the fea[illegible] ure of a reception by Major-Gen. obert Alexander, commanding the eventy-seventh Division, which in[illegible] ded the 308th Infantry.

Argonne Film Gets Ovation

MacManus Production Acclaimed by Those Who See Private Exhibitions

NO VERDICT could be more unanimous than that which the National Press Club and official Washington is reported to have rendered, when perfect approval was accorded [illegible] way of entertainment. That Mr. MacManus entertained them all with "The Lost Battalion" was fully verified not only by the almost continuous applause

Major General Robert Alexander the night following gave a reception at the Ritz-Carlton to several hundred of his friends including military chiefs and subordinates, and a large sprinkling of [illegible] to see themselves for the first time in the re-enactment of the greatest battle in American history. The picture is

EDWARD A. MAC MANUS
THE PROVING GROUND
2 WEST 47TH ST. NEW YORK CITY

I am here

Page 1

Page 2

BURSTON
FILMS INC.
1476 Broadway
NEW YORK
Louis Burston
presents
FRANCIS FORD
AND
ROSEMARY THEBY
In the Dominant Serial
THE MYSTERY
OF
"13"

13 In this Big Family.-Producer and Principals in "The MYSTERY of 13"

Page 4

BURSTON FILMS INC.
1476 Broadway
NEW YORK

I Am a Business Man!

My business is to produce Serials that will make money for the Distributor and the Exhibitor — and give the fans their money's worth.

I do this so that I can stay on good terms with *my market* — and make a fair profit for myself.

I gave you "The Silent Mystery" and you cleaned up. Now I give you my word that The MYSTERY of "13" has *even more* of that punch and pulling power that registers in the Box-Office.

As a business man of the Theatre I know that to be true. As business men let us get together.

LOUIS BURSTON, *President, Burston Films (Inc.)*

BURSTON FILMS INC.
1476 Broadway
NEW YORK

Why I Perfected Mystery Serials

With more successful Serials to my credit than any other Serial Director or Star—I have found that heart-interest, action, and punch, must be held together by constant suspense situations—in other words—a *mystery element*.

My long string of mystery serials developed the fact that mystery appealed to *all* the fans.

Therefore, to do my duty to the Producer, the Distributor, the Exhibitor and the Fans, I have given seven of my most active years to the perfection of Mystery Serials.

FRANCIS FORD

Lucky ?
Page 6
YES!
13
BURSTON
FILMS INC.
1476 Broadway
NEW YORK

Page 7

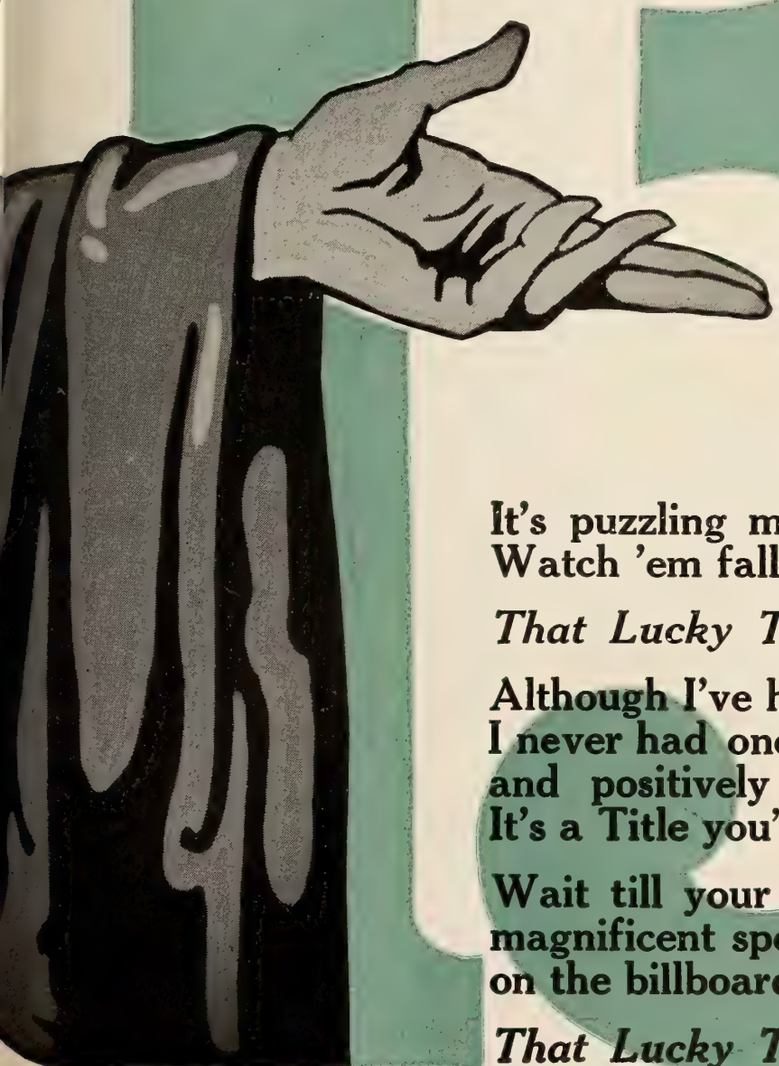
That Lucky Title!

I knew it was a Mascot Title the minute it came to me.

It's got mystery, thrills, speed, and advertising and stunt possibilities galore—and that weird and enticing allure that will jam your house to the doors.

That Lucky Title!

I've kept it a secret—hidden it—taken it out and looked at it—and thought and dreamed of what could be done with it to last for "13" weeks. Now it's ripe.



That Lucky Title!

A "13" time winner, as the old saying is. It grows on you. It's a find! The MYSTERY of "13"—What *is the mystery* of "13"? It has puzzled the wise men of the ages.

It's puzzling millions of fans right now. Watch 'em fall for it.

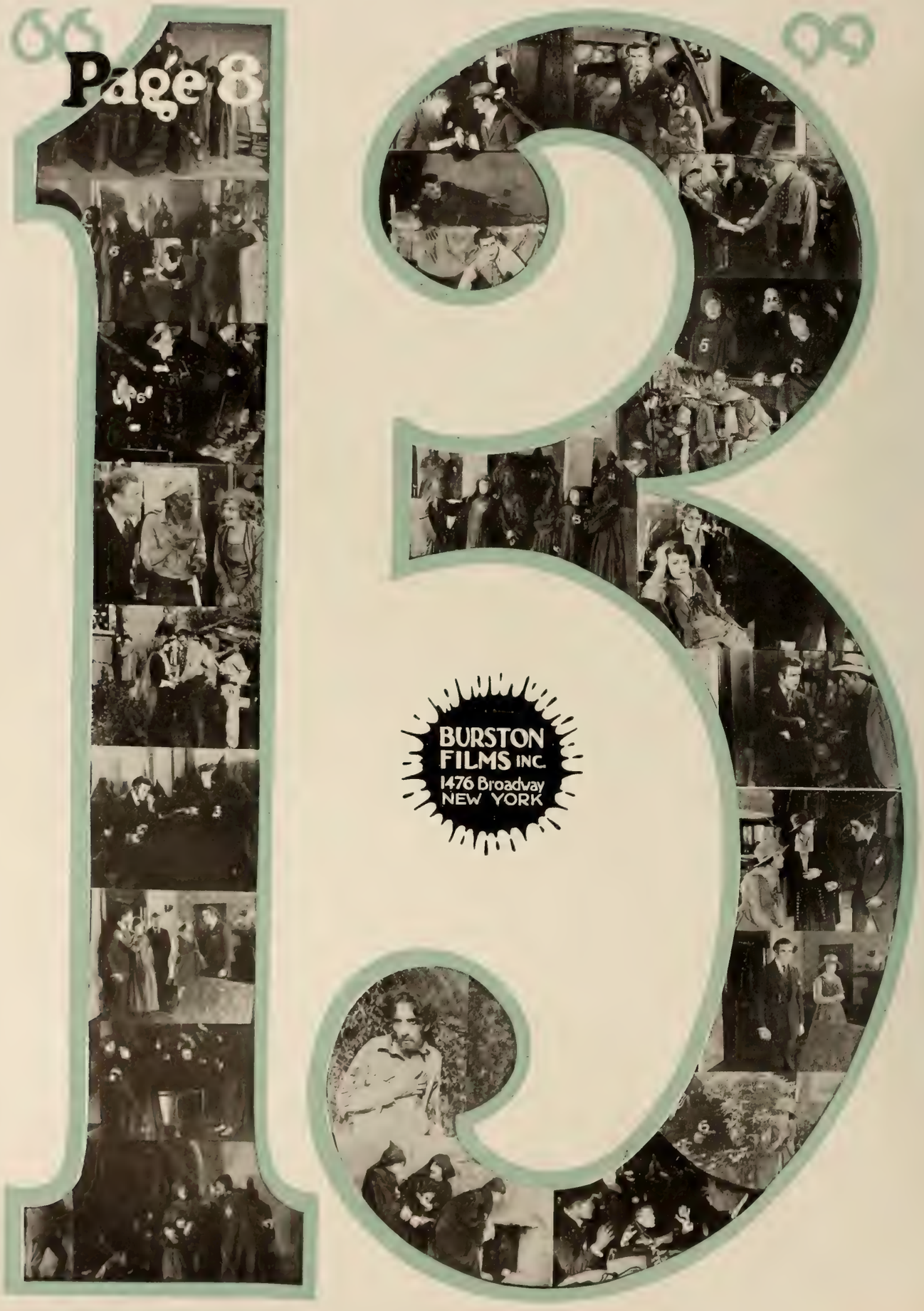
That Lucky Title!

Although I've handled thousands of titles I never had one before that I absolutely and positively KNEW was PERFECT. It's a Title you'll never forget.

Wait till your patrons see the magnificent special "13" paper on the billboards—Oh, Boy!

That Lucky Title!

de Takacs


Page 8
BURSTON
FILMS INC.
1476 Broadway
NEW YORK

The Touch of a Masterhand

Page 9

BURSTON FILMS INC.
1476 Broadway
NEW YORK

Infuses throbbing, pulsating life into the greatest mystery story of the screen

The Mystery of "13"

The Dominant Serial

13 Big Reasons for Booking The MYSTERY of "13"

1. Louis Burston—who gave you "The Silent Mystery"—produced "13."
2. Francis Ford—"The Silent Mystery's" Star and Director—directed "13."
3. Rosemary Theby—Beautiful Star of "The Silent Mystery"—Star of "13."
4. That Lucky Title!—see the next two pages.
5. A million fans want Western Serials—a million others want Mystery Serials—The Mystery of "13" is a Western Mystery Serial.
6. "13" cost real money. This "13" page insert is an example.
7. "13" is founded on fact—the uncanniest and most mysterious happenings that ever puzzled a Metropolitan Detective Force.
8. The Mystery of "13" remains a mystery—a growing mystery—to the end of the last episode.
9. "13" is the one Serial that actually "pyramids" its punches right up to the final wallop. Holds 'em to the end.
10. I've "pyramided" the Special paper and advertising props, too. They'll get the crowds.
11. Title, Story, Stars and Mystery give it the greatest "stunt" advertising possibilities of any or all Serials. This book proves it.
12. All new and original stuff—jammed, crammed and packed with novelties—different—exceptional—inimitable—odd—strange—clever—fascinating and exciting.
13. Money!

BURSTON FILMS INC
1476 Broadway
NEW YORK

You begin with ?

Page 12

BURSTON FILMS INC.
1476 Broadway
NEW YORK

and you finish with !

This is the only 13 page insert ever printed. It cost 13 times as much as most Serial Producers would be willing to spend on a single advertisement.

The Mystery of 13 is heavily backed because it is a 13 times winner... There are 13 Choice Territories awaiting 13 shrewd State Rights Buyers right now

No matter which you choose you will get the Lucky 13

The Dominant Serial

THE

MYSTERY

of

Louis Burston President.

Burston Films, (Inc.)

Longacre Bldg 42nd & Broadway New York

SUPER-SHORT FEATURES

Max Cohen

NOW READY

The Miracle Man of the Movies..

Supporting Neal Hart..

PRODUCED AND PRESENTED WITH THE SAME DISTINCTIVE AND ELABORATE TOUCHES USUALLY GIVEN....

In A Startlingly Beautiful and Smashingly Daring Drama of the Rolling Plains

"A KNIGHT OF WESTERN LAND"

Based on the Theme of BYRON GAY'S beautiful Song "WESTERN LAND"

SPECIAL ATTRACTIONS Extraordinary!

AMERICA'S REFORMED OUTLAW....

NOW READY

IN "THE FRAME-UP"

Supporting The Bandit King of the Screen..

SENSATIONAL ADVERTISING AIDS..
SUPER 11X14 PHOTOS
BROMIDE ENLARGEMENTS
1-SHEETS 3-SHEETS 6-SHEETS 24-SHEETS
SPECIAL LOBBY PHOTOSTATS
MULTI-COLOR SLIDES
FILMCRAFT TRAILERS
EXTENSIVE EFFECTS
SPECIALLY ARRANGED MUSICAL SETTINGS.....

CAPITAL FILM CO...

EXCHANGES EVERYWHERE

S.L. BARNHARD - GEN. MGR..

Fewer & Better Pictures

For action, for plot, for art, they will lead the world. They will be made by the most consistent producers of big pictures in the world, and will begin a new epoch in the history of the Screen. They will mean 100% days for you!

Beginning September 1st.

Keep Your Schedule Open

METRO
Pictures Corporation

Fewer & Better Pictures

Unless you show them you will be deprived of the best. As box-office attractions they are already proven successes, for as Broadway plays they have entertained millions, and as screen stories they will even excel these great success records.

Beginning September 1st.

Keep Your Schedule Open

METRO
Pictures Corporation

They were twins –

But you wouldn't know it. One was a successful business man – the other an unsuccessful clergyman.

When the financier exchanged places with the preacher he injected salesmanship into the Gospel and introduced a jazz band. But when he had to court his brother's fiancee when he loved another girl –

Well – you can imagine how this likeable star would handle such a situation.

METRO presents

Hale Hamilton

in

In His Brother's Place

Story by Mr. Hamilton
Scenario by A.S. LeVino
Directed by Harry L. Franklin.

Maxwell Karger
Director General.

-the New York Times is hard to please

MAY 19,

THE SCREEN

The scenic at the Strand this week, though among the shortest, is one of the most interesting numbers on the program. It is an Outing-Chester picture entitled "Itasca Makes Her Bow," its subject being Itasca Lake, Minnesota, the main source of the Mississippi River. It begins with a number of beautiful scenes made on and near the lake, and in the latter part something of the appearance and consequences of a forest fire is depicted.

The Topical Review is entertaining. It in[cludes] ... of ...

THE NL

THE SCREEN

"A Wasmanipae Week-End," an Outing-Chester scenic, shows thrilling pictures of the Bell River rapids and views of the James Bay Indians in the routine of their daily life. It is so interesting that one forgets that it is classified as "educational."

THE SCREEN

"Mr. Outing Floats a Dream," an Outing-Chester picture, showing scenes along the Amazon River, is the most interesting offering of the Strand pro-gram. The photoplay is ...

THE SCREEN

The scenic at the Strand is a second installment of "Cameraring Through Africa," and contains some beautiful as well as exciting scenes of hunting wild animals with a camera. Katherine Hilliker's accompanying text adds a touch of humor that does not clash with the pictures.

Cecil B. DeMille, in his recent productions, has dealt with the subject ... riage from ... different ...

THE SCREEN

The Strand pictorial program is made up, chiefly, of "Piking After Pizarro," an entertaining Outing-Chester scenic made in Peru; the interesting Topical Review; "Other Men's Wives," a photoplay that is classified in the screen-shops as "society drama," with Dorothy Dalt...

-that's why it is pleased with

C.L.CHESTER PRODUCTIONS

The travel pictures that really do bring them back

PRODUCED BY C. L. CHESTER. PRESENTED IN CO-OPERATION WITH OUTING, AMERICA'S GREAT OUTDOOR MAGAZINE. RELEASED EACH WEEK EXCLUSIVELY THROUGH:

BOSTON—Boston Photoplay Co., 52 Broadway
NEW YORK—First National Exhibitors' Exchange of N. Y., 509 Fifth Avenue
NEW JERSEY—First National Exhibitors' Exchange of N. J., 729 Seventh Avenue, New York
PHILADELPHIA—Electric Theatre Supply Co., 13th and Vine Streets
WASHINGTON, D. C.—Electric Films Corporation, 6th and F Streets, N. W.
RICHMOND—First National Exhibitors' Circuit of Va., 904 E. Broad Street
ATLANTA—First National Exhibitors' Circuit of Ga., 146 Marietta Street
PITTSBURGH—Quality Film Corp., 414 Ferry Street
CLEVELAND—First National Exhibitors' Co. of Ohio, 402 Sloan Building
INDIANAPOLIS—H. Lieber Company, 24 W. Washington Street
LOUISVILLE—Big Feature Rights Corp., National Theatre Bldg.
DETROIT—Arthur S. Hyman Attractions, 202 New Film Bldg.
TORONTO—Jule & J. J. Allen, 12 Queen St. East
CHICAGO—Celebrated Players Film Corp., 207 S. Wabash Avenue
MINNEAPOLIS—First National Exhibitors' Circuit of the N. W., 400 Film Exchange Building
MILWAUKEE—First National Exhibitors' Circuit of the N. W., Toy Building
ST. LOUIS—Grand Central Film Co., Grand and Lucas Avenues
OMAHA—Sterling Film Corp., 1417 Farnam Street
DENVER—Supreme Photoplay Corp., 1446 Welton Street
LOS ANGELES—First National Exhibitors' Exchange, 833 S. Broadway
SAN FRANCISCO—Turner & Dahnken, 134 Golden Gate Avenue
VANCOUVER, B. C.—First National Exhibitors' Exchange, Ltd., 1318 Standard Bank Building
SEATTLE—Exhibitors' Film Exchange, 1200 Fourth Avenue

EVOLUTION

Number Two

My first advertisement, "EVOLUTION," appeared in the trade papers of June 28th. It brought many letters, which are receiving careful consideration.

I expressed the opinion that the system of national film distribution through a group of exchanges owned, controlled and managed, from a New York or Chicago executive office, is wasteful, and declared my intention of obtaining an interest in a group of independent exchanges, locally controlled

— — —

SELF-PRESERVATION is the first law of the film business, as it is of nature.

The chief concern of the Exhibitor, the Exchange and Producer, is HIS OWN PROSPERITY.

Business is unavoidably SELFISH; professions of philanthrophy from Producer or Distributor toward the Exhibitor are as sounding brass and tinkling cymbals and hollow as the flare of a horn. But — — —:

ENLIGHTENED SELF-INTEREST conserves the welfare of those with whom one does business — — —:

That means to the Exchange, the welfare of BOTH Producer and Exhibitor.

In line with the spirit of the times I believe that ultimately every SUBORDINATE employe of an exchange should become a PARTNER during his employment — — —:

Not the receiver of a casual bonus, but the assured OWNER of a share in the business at a percentage fixed when he is employed, based upon the economic value of his services, and such partnership to be surrendered upon discharge or resignation.

This would make the poster boy, the film inspector, the shipper, the bookkeeper, the salesman and the booker, PARTNERS in the BUSINESS.

The best men would be attracted from every department of the exchange business, all being ENTHUSIASTIC WORKERS — — —:

Such a TYPICAL EXCHANGE then becomes a living, VITAL ORGANISM, aggressive at every point because every factor has a strong personal SELF-INTEREST in its success.

The typical INDEPENDENT Exchange will be UNHAMPERED by outside dictation, having no reports, explanations or apologies to make to a distant superior officer.

The office can give its time to the legitimate purpose of GETTING BUSINESS and taking proper CARE of ORDERS.

The typical exchange will not be told by New York or Chicago that the town of PEWEE must pay $42.50 for a film because it has a population of 5000, when the exchange manager KNOWS a lot more about Pewee and its ABILITY TO PAY than do we of the HOME OFFICE swivel chair.

The active managers of a typical independent exchange, being OWNERS or part owners, cannot shift responsibility to a DISTANT EXECUTIVE; they deal with exhibitors EYE to EYE; they have a direct PERSONAL GAIN if their customer is held by SERVICE, and SUFFER if they lose him.

— — —

Why these advertisements?

BECAUSE — — —: I want to attract the attention of the BEST MEN in the film Exchange business.

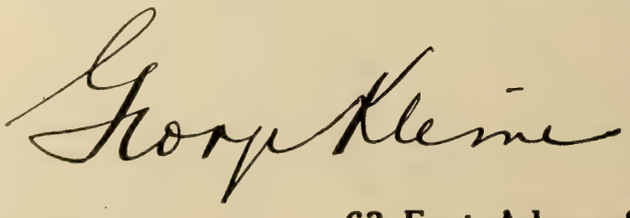
BECAUSE — — —: I want to help BUILD and hold an interest in the most EFFICIENT and ENDURING group of Exchanges in the country; independent yet allied; acting in CO-OPERATION, NOT in COMBINATION.

BECAUSE — — —: I want to be close to such a group, as I am going to resume PRODUCTION and want my films to be distributed by the most CAPABLE organization in the business.

BECAUSE — — —: I want Independent Producers of the first rank to release their product through this group of Exchanges, recognizing their strength and high efficiency.

BECAUSE — — —: I want to see the theory of PARTNERSHIP extended to Directors of Production, as well as Camera Men and others whose work counts importantly in the STUDIO.

Mark Letters Personal.



63 East Adams St.

Chicago.

Syndicate Superfeatures, Inc.

GEORGE KLEINE,
63 East Adams St.
Chicago.

VICTOR KREMER
FILM FEATURES

STATE RIGHT PICTURES

NEW YORK
CHICAGO
LOS ANGELES
SAN DIEGO

TEN SUPERB WESTERN DRAMAS

with the most popular film hero

BRONCHO BILLY

First and Greatest Exponent of the
Dramas of the Hills and Plains

10,000 EXHIBITORS ARE CLAMORING FOR THEM

Try to be the first in your territory

The Chicago Examiner says of these pictures:—

"These one-reel episodes, dominated by daring riding and wonderful scenery, are little classics."

Released August 4
At the Same Time
10 George Ade Fables
10 Snakeville Comedies

New Prints
1 and 3 Sheets
11 x 14 Photos
Slides

VICTOR KREMER FILM FEATURES

1333 Argyle Street—Edgewater 2476—Chicago
105 West 40th Street — Bryant 8352 — New York City

Alma Rubens

In

A Man's Country

Produced by
Winsome Stars Corp
Directed by
Henry Kolker

Distributed by
Exhibitors Mutual

Robertson-Cole Company
Controlling World's Rights

Snow! Sleet! Storm!

BLIZZARDY Days in the Lumber Camps. There is enough cold and stormy weather in "Man's Desire" to reduce the temperature in your house 20°. Besides it's a corking good picture with a star cast that includes Lewis Stone, Jane Novak, Bill Dyer, Jack Curtis, George Pearce and Joe Bennett.

Distributed by
Exhibitors Mutual

Robertson-Cole Company
Controlling World's Rights

Even the President is advertising

"EVERYBODY'S BUSINESS!"

"THE HERALD"

When Sixth avenue was reached a tornado of flying paper was let loose from the high stories of the Masonic Building. They proved to be "pasters," with the legend, "Everybody's Business! To stand by our government To help the soldier get a job. To help crush Bolshevism"

"THE TRIBUNE"

Some Bore Messages

They were nothing but "scraps of paper" for the most part, but from one window rained some bits that bore a message, as follows:

"Everybody's business!

"To stand by our government. To help the soldier get a job. To help crush Bolshevism."

Still standing up and waving his hat, the President turned

Suddenly from an office building swirled a cloud of pasters. One fell into the President's uplifted hat. He read it, smiling, "Everybody's business! To stand by our Government. To help the soldier get a job. To help crush Bolshevism." He handed it to others in the car.

A white deluge of paper floated windows of the Masonic Tem-

"THE WORLD"

Clipped from the prominent New York papers upon his return with the treaty

W. H. PRODUCTIONS CO.

71 WEST 23rd. STREET NEW YORK

WORLD-PICTURES

WORLD AND KLEINE

COMBINE IN GIVING EXHIBITORS SPECTACULAR ATTRACTION

Gigantic Snowslides

Wondrous Glaciers

Real Alaskan Dance Hall

Thrilling Fights

Spectacular Gold Rush

AND

Except for Principals —ALL ALASKAN CAST

FIRST DRAMA MADE IN ALASKA

Think of the Advertising Possibilities

AND ON WORLD PROGRAM

Write or wire World today

3 to 1

¶ A recent test of trade paper circulation and influence, made in thorough fashion, by a prominent concern shows that MOTION PICTURE NEWS leads any other paper in this field by at least 3 to 1.

This agrees almost identically with a previous test, made as thoroughly by another prominent company.

Another exhaustive test not yet completed shows MOTION PICTURE NEWS away in the lead.

Think this over—or make your own test.

If the advertising pages of MOTION PICTURE NEWS are three times as valuable as those of any other publication you are cheating yourself unless you put your main selling campaign in the dominating paper.

You waste at least one third of your appropriation if you do otherwise.

That's the plain truth.

¶ Right above, Mr. Advertiser, is the trade paper situation.

Plain as daylight.

The "NEWS" is three times stronger than any other medium.

That's what the tests show right along, every one.

Three times the *punch* to your advertising—three times the *value* to every dollar—three times the selling *force* back of your pictures and equipment.

Use that middle avenue.

There's your one, main, plain road to the exhibitor, to the public.

Put right there the bulk—*three* times by every plain law of advertising logic—of your advertising campaign.

The exhibitor will thank you.

You will thank yourself.

JULY 4, 1919 — THE CLEVELAND PRESS

Charlie Chaplin Has Another Rival and This Time It's a Woman

GALE HENRY is the most unrestrained comic in the movies.

The joy of the pictures in which she is featured is unconfined, and unrefined. Fortunately the period has passed when the test of any art was whether or not it is refined. The proper, recognized test of poetry is "Is it poetic?" The test of a comic, now, is, "Is it funny?"

Gale Henry is funny!

Not always, but often, and that is more than can be said of many in the movies or on the stage.

Her Style

A specimen of the robust style is to be seen currently in a comic called "Her Honor, the Scrub Lady."

Gale Henry, in all her comics, plays a witless, awkward woman. In this particular work she is a scrub woman in a summer hotel who is persuaded by the management to impersonate a countess.

She makes her appearance in a ball gown at the head of the stairs leading to the supper room.

She bows elegantly, and falls down the stairs to the bottom step, where she sits up and surveys the fashionable gathering thru her lorgnette, superciliously.

The Steak

She is led to a place of honor at the table, where she bends her knife and fork on a tough steak. It slips off her plate to the floor, and a dog runs away with it. She directs her neighbor's attention to the ceiling and snitches his steak. It is as tough as the other.

She takes it in her hand, hunts up the cook in the kitchen, opens his mouth, pounds the steak into it, and makes him swallow his steak whole.

The guests burn rum on lumps of sugar with their coffee. One of the guests, so engaged, sets fire to his whiskers. She puts him out with the fire-hose from the dining room wall.

Two Gale Henry comedies soon to be released are "Her First Flame" and "The Detectress."

NOTES

Cedric Gibbons, assistant art director for Goldwyn, was formerly a painter.

Wallace Reid plays a saxophone.

Eileen Percy has been engaged to play opposite Sessue Hayakawa in

Gale Henry. Here she is, the funniest girl in the movies, all ready to be turned loose in a comic hotel. She is featured this week in a movie called "Her Honor, the Scrub Lady."

of screen players.

ACCOMPLISHED

Victor Schertzinger, no in the Goldwyn studios, musician and composer.

When but seven years featured as a violin prod Philadelphia Symphony Later he studied abroad to America as a violin became director for Oli and wrote the song hits Tok Man," and iKtt "Pretty Mrs. Smith."

FIRST A

A life may be if you know the ri What to do un drowning, broken treated of in a co out, entitled "Nu

This book is illustrated, and it is a standard wo to learn in an ea It is intended f "First Aid" boo burns, wounds, b what to do in cas to take care of f ture; how to t baths. Contai a family.

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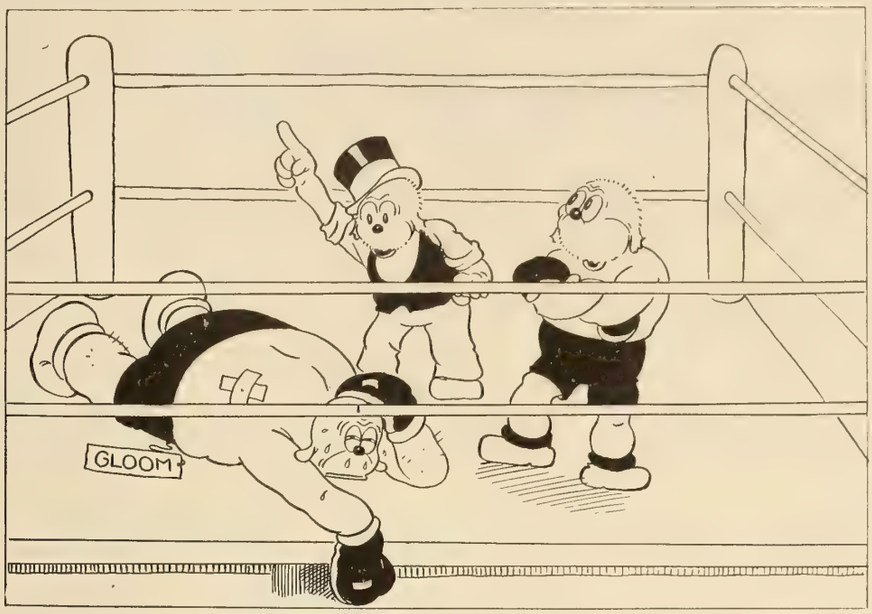

KNOCKOUT—*the real comedy hit*

"International" Black-and-White Comedies

—*"the first big laugh"*—says the Motion Picture News, in reviewing the International cartoon on a recent Broadway program. Any current "International" release—"The Breath of a Nation" with Judge Rumhauser; Happy Hooligan in "The Perils of Paprika" or Silk Hat Harry in "The Brown Derby—can be depended on to knock the spots out of Old Man Gloom. *Greater variety of subjects—better animation—funnier situations.* A new release every week.

Photoplay Magazine Screen Supplement

The return of ***Captain Elsie Janis,*** "honorably discharged doughboy"; a unique celluloid biography of ***James Cruze*** and ***Marguerite Snow;*** "at-home-stuff" of ***Louise Glaum*** and her mother; ***Clara Kimball Young*** fishing for fish; ***Anita Stewart*** entertaining Friend Husband and an ***Uncle Tom's Cabin*** parade with ***Mack Sennett*** variations—all in the July issue, now booking.

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90 Golden Gate Avenue,

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Motion Picture News

VOLUME XX
NUMBER 4

JULY 19
1 9 1 9

Fifty-fifty or Fight!

"I formerly believed that "dealer cooperation" was possible, between the producer and distributor on the one hand and the exhibitor on the other: but I long ago came to the realization that the interests of these elements are diametrically opposed."

This comes from an exhibitor, a thinking exhibitor apparently, one of quite a number who have learned business logic in other businesses and wants to see it applied in this business.

His declaration so parallels the statements we are getting right along from exhibitors that we feature it here as hitting the keynote of the large and perhaps ominous situation now looming larger and larger upon the picture horizon.

We have already outlined this situation.

Open booking has arrived.

For years the exhibitor has wanted it: now, evidently, he is uneasy.

He is uneasy over rental prices.

And right here suspends a crisis, perhaps the greatest crisis this business has thus far faced. Already the rumblings of a conflict, a considerable conflict, are audible.

Let's state the situation baldly.

The house in a non-competitive location isn't worrying. Such a house has its local situation tied up—its own way; or it belongs to a chain or booking circuit. In the one event the theatre feels it can dictate prices; in the other it has the protecting power of the booking chain.

The house facing competition *is* worrying. It fears that once it plays a single picture or a star series—and does well, that rentals on the following pictures will be elevated out of reach.

So a tug of war impends. Each side—the exhibitor on one, the producer-distributor on the other—is reaching out to fortify his position.

It is not to be wondered at that chain theatres and booking circuits are increasing everywhere.

It is not unnatural that the producer-distributor should reach out to acquire theatres and so become a producer-distributor-exhibitor.

But is this situation sound?

The answer is a big one—too big for this space, if all points are to be carried.

May we point out two simple business truths, however? They are simple but very large ones.

First the elimination of competition, in any business, is only a short cut to temporary relief. It isn't economically sound. No business thrives on it, nor expands as it should, broadly, healthfully and permanently. This has been proven time and again.

Secondly, what becomes of the cooperation, the mutual upholding of interests between producer, distributor and exhibitor—that same manufacture-dealer cooperation and mutuality which flourish in every sound business and which we know and say *must* be brought about in this business?

Are these interests to be "diametrically opposed?" Are we to see this year an out and out war, a purely selfish struggle, and a stern survival of the fittest?

We believe not: such blindness is inconceivable.

Just the same, there is a danger.

There must be fairness, there must be give and take all along the line; there must be intellignce and organization to carry out intelligent policies.

Neither side is blameless. There are exhibitors who want rentals too low and there are distributors who want them too high.

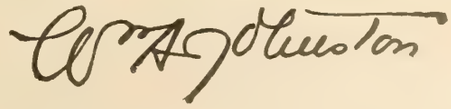
The right price basis is mighty difficult to arrive at: because, as we have pointed out, advertising is the motive power behind pictures and it makes the most widely varying box office receipts at the present time due simply to the fact that some exhibitors know how and some don't.

So the rental price question must be solved, fairly, in the interests equally of the manufacturer and dealer.

It *must* be *fifty-fifty*: or it *will* be—fight!

Perhaps a percentage or part percentage arrangement will be the answer. But surely there is some fair answer.

The right way is certainly not the way of forcing the other fellow to do what you selfishly want—by so lining up your forces as to say: "take it or leave it."



Speaking Editorially

The Boycott Through English Eyes

WITH the arrival of the British trade publications in this country it becomes possible to secure some sort of perspective on the recent Glasgow exhibitors' conference and its resolutions regarding the Famous Players-Lasky Company.

Considerable light is also thrown on the subject by clippings from the British daily press which Motion Picture News has received.

The outstanding point—at least to a newspaper man—is the disclosure that it was the familiar "Trust" bogey at which the Glasgow meeting shied. Not so much were they wrought up because British interests allied with Famous Players are going into the exhibiting end—many English producers have been in a similar situation for a long time—but because the speakers pointed out the threatening shadow of a "Trust."

It is a known fact that no cry of "Wolf" ever surpassed in attention-value that one word "Trust." And in England it is emphasized into "American Trust Methods."

An appraisal of the unbiased British attitude can probably be based on the view of *The Bioscope* which, after stating its belief in the sincere purpose and integrity of the exhibitors at the meeting, goes on to say:

"From the tone of the meeting and the opinions expressed in the speeches, we take it that the view of the gathering is that any further considerable addition to the number of picture theatres in the country is undesirable as a matter of general policy, whilst, as a point of particular principle, it is especially felt that any such developments should be left to the discretion and enterprise of existing exhibitors.

"By the familiar bogey of the "American Trust," we do not conceive that the more level-headed members of the industry are genuinely scared.

"If it be really true that the promoters of the much-criticised new concern are cut-throat conspirators hungry for the flesh of the defenceless customers they themselves helped to fatten, we can only express wonder that so much blank idiocy should be concealed beneath an apparently intelligent exterior. Cannibalism is not commerce. You cannot eat your client and have him too. If the Famous-Lasky group are eager to devour the British exhibitor, it may be regarded as certain that they in turn will perish of starvation without any external assistance at this slaughter."

* * * * *

The Subject of Reviews

EVERY now and then an exhibitor enters our office with indignation writ large on his face. "Your reviews are sometimes so far off I don't know how you can get that far away. Why you said 'Tessie Tootsies' was a good picture and it was an awful piece of cheese. I played it; I know. And any exhibitor in my section will tell you the same thing."

"Just a minute," we reply. "'Tessie Tootsies' did you say?" And we look up our file of Exhibitor Box Office Reports.

In a few minutes we have placed before our irate friend a dozen or so reports from exhibitors, big and little, who declare, "'Tessie Tootsies' a masterpiece." "'Tessie Tootsies' cleaned-up for me." "Extended the run another week."

Our exhibitor cools down, "Well, maybe they liked it. But it died for me."

"What are we going to do about it?" we ask. "We engage the best men available. We place them in touch in every possible way with the thoughts and desires of exhibitors in the field. But don't forget—that a review has to express the opinion of but one man, while four thousand men with four thousand different opinions are going to book the picture."

Listen for the Cry of "Help!"

SCREEN rights to plays are being bought before the dramas see the boards; magazine stories are scanned in the wet proofs for possible film subjects; novels old and new are being read by a hundred eager eyes in search of opportunities to expend checks for fabulous sums.

Along about November and December listen for the cry of "Help!"

The sure-fire novels and plays will have reached heights that even the "star evil" never dreamed of. Fifty per cent of the adaptations will have flivvered miserably; fifty per cent will have made good. But two or three big original scenarios will have scored smashing hits.

And—just as the *Saturday Evening Post* craze came overnight—everyone will be "following the leader." There'll be a helter-skelter scramble for "Sure-fire original scenario writers—screen creators—where are they?"

Where will they be? Driven to other pursuits long ago? Crippled and perverted by days and nights of continuity grinding?

Why not?

* * * * *

International Bonds of Sympathy

MOVING forward a step in our discussion of the British viewpoint towards American producers we invite the attention of the latter to the letter from an English theatre owner on page 687 of this issue.

"American producers are too much like the parrot—they talk too much—and too big," says this well-wisher in a tone of kindly advice.

A word to the wise on the danger of too many words should help.

And there are those among our readers who will add a further word to the effect that the application of our British friend's advice should not be limited to the far side of the pond.

* * * * *

Pictures—Not Policies

WILLIAM FOX takes the limelight this week in the popular vaudeville performance, "Making the Fall Announcements."

There are two outstanding thoughts born by a glance over the announcement of the Fox organization. The first is that Mr. Fox seems to lay more emphasis on pictures than on policy.

The second is that Mr. Fox seems able to see a pretty broad expanse of picture theatres, and that his production aims are directed at meeting the desires of every sort of theatre. A cursory glance at the announcement would seem to disclose a nice balance between "class" and "mass."

* * * * *

Where Are the Men?

"WE have the money to build more houses in our chain, we know good locations," said a circuit head to us recently. "But we are actually hesitating solely because of the scarcity of good house managers. A high-calibred house manager measuring up to the value of your investment in the house is as rare as snow in Patagonia."

This friend of ours is not the first to mention the scarcity of top-notch managers. And we have heard the same report regarding the difficulty of securing high-speed advertising men for circuits and large houses, not to mention the troubles distributors have encountered when they set out on the ambitious plan of "putting a live wire exploitation man in every exchange."

Where are the men?

Are they coming up from "the sticks"? Or is it true even in "the sticks" that it is too easy in this game for the good field man to "go it on his own" in preference to salaried submission to a boss?

Dealing in Personalities

DO you enjoy a good fight? A real two-fisted scrap? Of course you can't do anything else until you have finished this palpitating page but as soon as you do, turn to Page 687. Let your eye drop to the article on the outside column, which we have headed "Wow! Biff! Zowie!"

'Tisn't much of a heading, we'll admit, but it *is* a darn good scrap. It's a case of one exhibitor calling another—and calling him considerable.

Of course you're going to read that—no film man ever let a good battle pass by. And while you are at it, don't miss any of the other zippy split-reel feature articles that the next four pages present.

F'r instance, the page of photos of English exhibitors. These British subscribers to MOTION PICTURE NEWS offer some real worth while advice to American producers. Especially worth while in view of acute developments certain to come soon in the market across the pond.

Life is not all dear and drab. Mr. Astor Muschenheim, who was bewailing the loss of revenue due to prohibition, has discovered that he will make up a large part of it in the saving on laundry bills. The film sessions don't seem to have the energy any more to mark the tablecloths up with ciphers and diagrams. The midnight meetings are almost mournful in their quietude. The noon gatherings occasionally get as far as $1000, but no quantity of coffee could inspire them to millions.

THERE'S a great big pair of shoes vacant over at the Strand theatre—and it will require a big man to fill them. Joe Plunkitt has been grabbed by Famous Players-Lasky. And we envy Joe the popularity evidenced by the hearty chorus of good wishes following the announcement.

Just what Joe's new duties are to be is something of a mystery. In fact, it has been impossible to secure an official statement from Famous Players regarding the new appointee. But we may take it for granted that it will have something to do with the theatre plans concerning which there is so much buzzing.

The strange part about that theatre buzzing is that everybody seems to know everything—the men out in the "sticks" hear all sorts of versions from every different salesman—and still the men in New York who should see the wisdom in clearing the air are playing ostrich.

Well, it's a great life, if you don't weaken.

Last week we chronicled on this page the news that the hand of S. A. Lynch was stretching out to Oklahoma. This week we may give you the news that the same hand has laid its touch on the Wilby houses in Alabama. And so the merry war goes on. Then, as we go to press, comes the news that the S. A. Lynch Enterprises have acquired the Alcazar and Bonita in Tampa, Florida, and acquired the lease on the Grand. And so it goes. And—as we said before—while film salesmen spread their own versions New York plays ostrich.

STILL another film distributing organization enters the field. This one called the Equity, and with faces formerly prominent in Universal among the organizers. Remember the hint we gave you last week about the story about to break in the neighborhood of 1600 Broadway. This is half of it—but someone is still holding out on us, boys.

Equity will distribute the productions of Clara Kimball Young and another star as yet unnamed. In addition, we understand, there are plans for a few big specials during the year.

Just another of the many reasons why it is going to be a great big merry Fall, boys and girls. There'll be so many big pictures we won't be able to turn around. And each one is going to have "the last word in exploitation." We asked Joe Lee where they were going to get all the exploitation geniuses required to meet the plans.

"They're not going to get them," said Joe. "They may as well search for a thousand a week booking at the Methodist convention."

Speaking of the Methodist convention reminds us that "Hopp" Hadley has returned from vacationing in his flivver. "Hopp" slipped something over at the Columbus convention by using his real name, Samuel Hopkins Hadley, which happens to be that of an uncle who was considerable shining light in church circles. Returning to the vacation talk, we might tell you that "Hopp" saw close to three quarters of the earth's surface in his flivvering and now has a badly crippled bus in the hospital.

LARGELY in the hopes that we might pry a story loose we wish to spread the hint on the records that there will soon be a big story breaking in the neighborhood of the Gaumont Flushing plant. Colonel Bromhead, of the English house, is in this city for one thing. Secondly, we hear from College Point that Gaumont has taken over the Powell studio there. So keep your ears to the ground, boys and girls.

Gaumont has met with considerable success during the past year marketing short subjects on state rights. Wonder if this organization is among those which plan to take advantage of open market conditions by supplying the independent exchange with feature subjects during the coming year.

Seems to us that the reliable independent exchange, if furnished with real product, will have the opportunity of its life this year. But our guess as to what present developments are going to bring about three months from now is no better than yours—so make your own.

Famous Players-Lasky isn't going to be alone over there in Long Island City. Now we hear that Lewis J. Selznick is also going to turn his footsteps across the bridge and erect a big producing plant on the other side of the river. Where is the fellow who said six months ago that the New York territory was dead as a producing center? Mr. Fox, Mr. Zukor, Mr. Laemmle and Mr. Selznick want to speak to him.

DID you ever see so much activity in the serial field? If there is one serial at work in the studios now there must be at least twenty. And there are those who can prove to you that seven serials is the maximum that the field can absorb at any one time!

From what we hear the export field is responsible in large part for the serial boom. "Why," said one producer to us, "you can get the cost of production on export sales in many cases merely by showing the scenario. The Far East is bringing over fifteen thousand; Spain and Portugal six thousand; and the prices mean cash."

The desire of the export field for the thrills and sensations of the serial is probably a forecast of the after-the-war attitude that will soon predominate in this country. Light comedy drama, melodramatic thrills, anything that gets away from the morbid and sordid problem stuff seems to have the call.

A batch of personals: Edgar Lewis postcards from Shanghai that he met Ethel Clayton there. Arthur Levey has arrived in Paris. H. H. Van Loan has completed a motor trip up the coast from Los Angeles. Jake Wilk postcards from the Great Lakes that it's a great place for an editor. W. R. Rothacker has been in Los Angeles, but will start soon for New York. Charles Garfield, of the Orpheum, Flint, Mich., was a recent exhibitor visitor to Motion Picture News. Another is John J. Walker, of the Lincoln, Schenectady, who is working on a new 1200 seat house at State and Barrett streets, that city. Merle Smith, George Kleine's representative, is in town.

THIS week MOTION PICTURE NEWS shakes hands in good-by to R. E. Pritchard. And to say that we are as sorry to lose him as many exhibitor friends will be to lose his aid is putting it mildly.

Mr. Pritchard joins the staff of the Allen Theatrical Enterprises, and is tackling something that is more than a man's-size job. Since it does measure up that big we don't suppose we can express our faith in Bob Pritchard any more strongly than to say that we know he will more than fill the bill.

OUR OWN "HELP WANTED"

AT ONCE—Seventy-eight high speed, super-six, ninety-horse-power rewrite men. Must be inhuman dynamos. Fall indications are that at least sixteen of them will be needed to handle the daily publicity output of one large producing company, six for another and one, two or three for the balance. Preference will be given to men who can double in brass by explaining to publicity men why all their stuff could not be used in a two hundred page book.—Apply R. E. W., Motion Picture News.

LOST—STRAYED—OR STOLEN

THE exhibitor who has the time to read all this bunk. No reward offered and no questions answered. Merely let him out of his misery.

The Studio Millennium

An Ambitious Scheme for Ideal Production Management Is Suggested in J. Arthur Nelson's Second Article—Next, the Exhibitor

TWO things stand out with cameo-clearness when we come to consider the shortcomings of production activity. One is the plan of organization under which the average studio operates—the other is our present inefficient type of studio management. This condition is due to our inability to effect an elastic plan of organization which will meet the peculiar requirements of motion picture production. Under the present system waste and lost motion is predominant on one hand and, on the other, initiative is throttled, genius stifled and originality smothered to death under a multiplicity of rules whose inelasticity defeat the very object—quality, economy and speed—for which a truly efficient system should stand.

In its mechanical application the manufacture of motion pictures does not differ from that of any other product. There is a science as well as an art in the making of pictures—one has to do with the rigid application of economic principles—the other is concerned with the intangible and elastic application of creative thought. One may be expressed in a code of exact terms, but no one can definitely determine the other. One cannot, for example, say to a portrait painter that he shall begin at seven minutes to seven and complete his picture at ten minutes to ten. Nor should we, on the other hand, permit him to spend his nights selecting his paints and his waking hours to supervising mechanical detail. The only system that is fundamentally correct is that which surrounds the director with a capable organization and insists upon him devoting his *undivided attention to his story.*

The manufacturing organizations of modern systematized industries are built upon lines which have for their object—(1) Quality, (2) Economy, (3) Speed.

In this business we are popularly, but often erroneously, supposed to be more concerned with quality than we are with economy and speed—but results do not always show it. Constant ding-donging on the overly long time and fabulous sums expended upon productions has come to be regarded, *ipso facto,* as an expression of quality. Unfortunately, however, this theory does not work out in practice. In excluding the economical consideration of time conservation from our manufacturing program we have deliberately, if unconsciously, defeated the very object—*quality of production*—which this "exclusion" was supposedly designed to encompass. Speeding up production is, however, just as necessary in this industry as in any other—if anything it is even more important. *But this "speeding up" should not be confounded with undue or unorganized haste, or with a false conservation of time or money.* Each production, for example, while in the hands of the writer or director, is a law unto itself. In so far, then, as these two forces are concerned, elasticity, rather than set rules, must prevail if quality is to be assured.

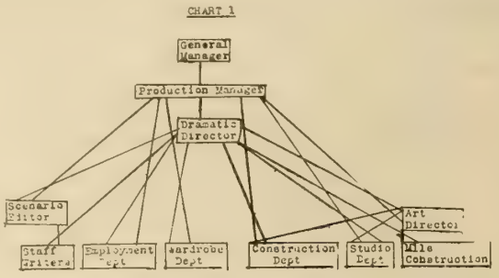


Chart I

Organization is not red tape. It is system—intelligent co-ordination—a machine whose every part functions. Efficiency, moreover, does not mean cumbersome methods and restrictions. *Efficiency is applied common sense.*

As a substitute for present disorganized methods I propose a scientific systematization of the whole manufacturing organization, which will co-ordinate and function.

In order to conserve time and space, as well as to save a mass of technical explanation, I offer herewith two organization charts.

Chart 1 illustrates the sort of studio organization now most in use.

Under this system the production manager is little more than a lackey to fetch and carry for the director. On the other hand, the director assumes responsibility out of all proportion to the time he has to expend upon it.

Note how under this system *orders* (typified by lines) *cross and recross each other.* This leads to confusion, favoritism, mediocrity and waste. In order to make this chart as simple as possible I have shown the activity of but one director. Add a half dozen others (which most studios employ) and you have one of the reasons for high rentals and poor productions. By comparing this system with Chart 2, which is the form of organization that I advocate, the difference in methods will be apparent. Here *all orders come through one channel. There is no overlapping of responsibility.* This is the only method by which conflict of authority can be eliminated and responsibility accurately fixed.

Even in systems which vary from the one now in use the director is permitted to pass upon manuscripts, to make changes in sets and working schedules, or to effect compromises which naturally prevent such organizations from moving as effectually as they should.

Under the system I propose (Chart 2) the director of productions is the responsible head of the manufacturing organization. To be capable he should be an *able executive with trained technical ability, who is well versed in economic principles as applied to modern business methods, conversant with scientific factory management and approved accounting practice, and know production values from the unwritten idea to the successfully completed production.* The right kind of man will see that he is put in touch with the general and specific policies of his company, the tendencies and impending changes in home and foreign markets, exhibitors' problems, competitors' activity, and other related and pertinent information. He should have control of the accounting department of the studio from which, if it is properly organized, he would be able to learn the *exact cost* of any production, *with all related details,* up to *any given time* so that he may anticipate leaks which are now seldom if ever found, or, if found, *are only dimly recognizable for what they really are.*

One of the conditions which this plan of organization aims to correct is the present method of selecting stories, and putting them into "work."

No story should be even tentatively ac-

(*Continued on page 716*)

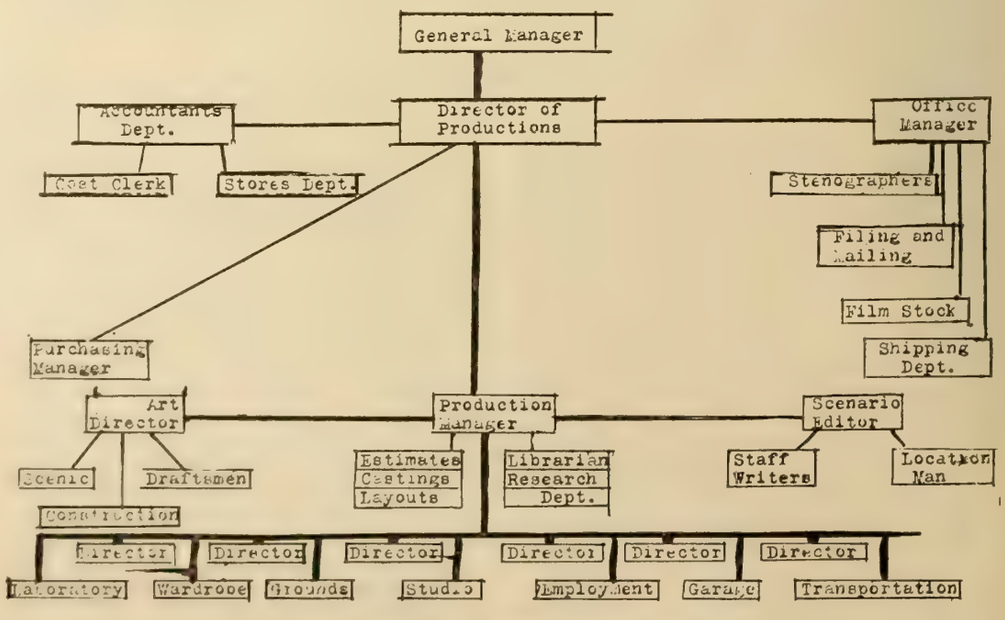


Chart II—Mr. Nelson's suggestion for an ideal layout

A PAGE OF SNAPPY READING

Five Years Ago

White Slave Picture Stirs Up Nebraska to Demand Censor Board —American Films Keep Up British Market

"THE Trey O' Hearts" is the fifteen-episode serial by Louis Joseph Vance, announced by Universal.

Jane Grey appears in a four-reel Famous Players Film Company feature, "The Little Gray Lady."

The Jesse L. Lasky Feature Play Company announces that Max Figman and Lolita Robertson will appear in Harold MacGrath's great novel, "The Man on the Box," released July 13.

Mutual Film Corporation is selling to states rights buyers a Mexican War Thriller in seven massive reels portraying vivid actual battles taken by their cameramen under fire on the stirring scene of action. It is entitled "General Villa in Battle."

The second split in the ranks of the Motion Picture Exhibitors League is threatened as M. A. Neff, former President of the League, withdraws after M. A. Pearce of Maryland is elected President at the Dayton convention. The amalgamation of the two rival exhibitors' associations is looked upon as a certainty, with Neff removed.

Major Metellus L. Funkhouser, Chicago Police Deputy and film censor, is on the witness stand trying to justify his film censoring peculiarities.

A legitimate theatre in Omaha has just run a white slave picture and so stirred up the folks there that a censor board is threatened to embarrass the regular exhibitors of motion pictures.

As several exchanges have entered Washington, D. C., recently it looks as if this will become a film distributing point of some prominence.

At last the motion picture theatre de luxe and the Follies Bergere of picturedom has arrived. Charles J. Hite, president of Thanhouser Film Corporation, has installed the Broadway Rose Gardens Theatre and Danse de Pierrette at 52nd Street and Broadway, New York City.

The handsome Maxine Theatre opened in Buffalo and it will maintain the high-class ten-cent standard admission prices although its immediate competitors are five-cent houses.

Horace G. Plimpton declares that at the present time the American made pictures are the backbone of the British market.

David Horsley announces that he will produce seven comedies a week under his new plan. He declares that the big feature film as a steady diet is bound to go, as the falling of receipts will force the long features out.

The recently organized Paramount announces that it will go into the open market and buy the best films of all producing companies.

Harry H. Green and W. Al. Steffes of Minneapolis are rejoicing at the withdrawal of Neff.

The English Situation

A Good Humored Warning From An English Exhibitor—"Don't Talk So Blame Much"

FROM W. Harlan, a subscriber to Motion Picture News, and manager of the Bungalow, Portobellow, Midlothian, comes the following interesting comment regarding the recent British exhibitor conference that threatened a boycott of Famous Players-Lasky Pictures.

"Dear Mr. Johnston:

"I am enclosing herewith clippings giving a report of a meeting of exhibitors at Glasgow today. As you can judge therefrom, there is a pretty stern feeling against the American film producers and especially so against the Famous Players-Lasky Company.

"They are not alone, however, in stirring up the ire of exhibitors, renters, and all interested in the trade. I am certain the attitude of some of the big concerns in America is doing more to injure the film trade of the States with Great Britain than their united efforts can undo in months to come.

"These fellows from the U. S. A. are like the parrot: They talk too much—and too big. And this present time is most inopportune to talk at all.

"The production end of the film business here is open to much improvement, but just the same, allied with the renters and exhibitors, they are capable of putting up a resistance that would put a crimp in the operations as well as the bankroll of American corporations who incur their enmity.

"Co-operation and legitimate rivalry they will accept in the right spirit, but they will not stand for the trust game."

Fifteen Pages

in the

Exhibitors' Service Bureau

Wow! Biff! Zowie!

Here's a Fight Started!—It's Private But You Can Look on Anyway— Dodge the Fists!

SOLELY because we deal only in gentle humor and serious trade discussions, we have had to make some slight amendments in the following letter. The exhibitor who wrote it probably didn't care whether we used his name and all the details, but, being the referee, we have to be fair to both sides.

So, since the other fellow can't be heard from immediately we have omitted the name of the town and the exhibitor, and changed the name of the writer's theatre to the Strand. While the theatre of his rival has been given the name Rialto by our editorial pen.

Here's the rip-snorting essence of Donnybrook:

"Have just read your issue of July 5th with the page headed, 'One Page of Dynamite.' Say, man, you have headed it wrong. It should be, 'One Exhibitor vs. Another Exhibitor.'

"I am taking for my topic the letter written by an exhibitor from my own home town. To say the least, the stuff he puts in print is laughable.

"Did you ever see a devil but what he wanted to make out he was an angel? Shades of Hades! My worthy rival claims he spent $500 in advertising Mary Pickford and Douglas Fairbanks! Please cut off two ciphers and you will have it right.

"I wonder who first exploited Mary Pickford in 'Tess of the Storm Country' in this town? I think you will find it was my house, the Strand. I wonder who wrote a letter to the Famous Players asking them for Mary Pickford and gave them a bribe of $50 to take it away from me? Why the same guy who wrote that piece of Dynamite and is now howling.

And, pray, why should he get Mary Pickford now? He runs Paramount and the Strand runs First National. Seems to me he tried to outbid the Strand and First National turned him down for their regular account.

"Now let us go a little further with this same man who knocks the single picture contract. Four years ago he was a clothing merchant who put a suit in the window and when a customer came along would grab him by the arm and say:

"'See that suit? The merchant next store says it's worth $100. I marked it $75. Give me $50—oh,, take it along for $25.'

"He decided that there was untold riches in the moving picture game and he ought to have some of it. So he built the Rialto and today if you were to ask him what a lens was he'd tell you it is something to eat like an ice-cream cone.

"Furthermore, let me give you a sample of the show he puts on Sunday and Monday. Four acts of vaudeville, a five-reel feature, a comedy and a scenic. In fact the traveling men around here call it a three-ring circus. The other two theatres in this town have held to straight pictures and are old-time showmen

(Continued on page 717)

Our English Cousins

Our Get Acquainted Department Introduces You to a Few of the British Subscribers to MOTION PICTURE NEWS

EDWARD J. LINDSELL, of Blackly, Manchester, has been in the picture business sixteen years—interrupted by service in Belgium and Flanders in 1914.

He makes two constructive suggestions for American producers catering to the British market. One is against the profuse use of Western slang in sub-titles—they are not understood by English audiences and could be easily avoided. His other suggestions is "Make less *'adult only'* pictures. They are not wanted."

He finds room for improvement in the quality of advertising aid furnished by British renters—particularly the use of posters showing only the star's head. "An ideal way to create business for the opposition," says Mr. Lindsell, "Since one exhibitor cannot possibly book all the pictures of a particular star."

J. HOWSON is secretary and manager of the Whithall Picture House, Morecambe, W. E., Yancashire, England. At our request Mr. Howson recently wrote us a most interesting letter of advice to American producers as seen through English exhibitors' eyes. This will appear in full in a later issue.

"One or two of the biggest American producers," he says, "are too prone to produce the sexual stuff, or the extremely sordid films."

WILLIAM J. ANDREWS is general manager of the Walsall Theaters Co. Ltd., running the Grand theatre, Her Majesty's theatre, and the Imperial picture house, Walsall.

At the request of MOTION PICTURE NEWS he recently sent us this resume of British views and news:

"Quite recently it has been my pleasure to view some British made films that in my opinion show vast improvement on anything I have previously seen.

"I think it fair to record my opinion that if the high standard attained in these British productions is maintained then there need be no fear of comparison with the American production.

"But alas to relate there are others. This is bad for British prestige. My opinion is strong that Britishers can make just as good pictures as Americans—but they don't. Not yet!

"On the question of marketing American films in the British Isles I think it would be a great improvement if there were less people handling them, there are so many so called renters now, that exhibitors may well wonder what their films are like.

"I should like to see the big American film producing corporations establishing their own depots on this side of the Atlantic, have their own representatives here to get the British views, and tastes in films, and then supply the exhibitor direct with good material at fair prices. Squeeze out the multifarious mushroom renting agencies and let the manufacturer of the film, supply the exhibitor direct.

"Motion picture conditions in this country will suffer unless this film fungi is exterminated, many exhibitors have at times taken their goods on trust to find out later what rubbish they handle. Exhibition of poor stuff injures the manufacture of good goods.

"The future of American productions is I think just as secure as the past and present.

A. E. WATSON is resident manager of the Picture Salon, Glasgow, which is declared to be the leading theatre in Scotland. The doors open at the Salon at 11 o'clock every morning, and from 2 in the afternoon until closing hour at 10:30, it is a safe bet that the Salon and its tea rooms will be crowded. Sunday performances, however, are not permitted in Scotland.

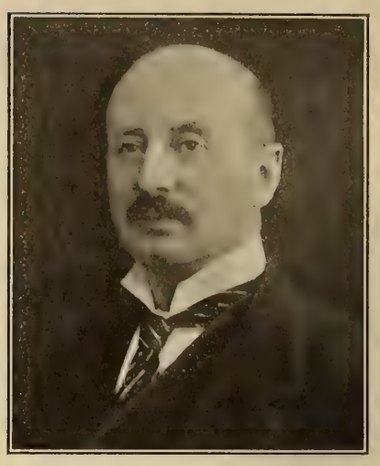
The corporation controlling the Picture Salon is at present building a house which will seat six thousand, to be run after the plan of the Rialto and Rivoli, of New York. Lighting effects and specially arranged music will be a feature. The admission prices will range from one shilling to ten shillings, six pence.

"The new house will cover one acre of ground," declares Mr. Watson, "located in the heart of Glasgow, whose population is now one and a half million. In common with the best theatres in this country it will have lunch and tea rooms adjoining.

"May I not make a suggestion to American producers? Why do they not hire the films to the theatres in this country themselves, by establishing a branch here? Perhaps they will wake up to this fact some day and then realize what a mint of money they have been losing for so many years."

Regarding the sort of subject most likely to be popular in his theatre, Mr. Watson declares, "As a general thing a film which has done well in American theatres will do big business here. This excepts war pictures, which have been 'off' here for some time. Ninety-nine per cent of the films shown here are of American origin. So far British productions cannot touch them for acting, production, etc."

Mr. Watson has promised us a detailed description of the new six thousand seat house for MOTION PICTURE NEWS readers in the near future.



ALFRED M. LOADER is general manager of the Palladium, Oldham; the Palladium, Stockport; the Princess, Dukinfield; and the Star, Hyde. American pictures make up the bulk of his programs, Paramount being principally found, in addition to First National, Robertson-Cole, Goldwyn, Triangle and Fox. Also a selection of English productions is shown. These, Mr. Loader finds, are rapidly improving.

Mr. Loader is among the English exhibitors who finds that one great trouble with the films when they reach "the other side" is the use of slang expressions in sub-titles. "It would serve all interests if these sub-titles were re-edited for the English market," he says.

"The future of American films here depends solely on how much of the best we secure and how little of the poor," he continues. "As you can see from our advertising matter, our houses use the motto 'only the best is good enough,' and we live up to it. We also specialize in high class popular music.

"In conclusion let me congratulate you on the way MOTION PICTURE NEWS is put together. I always look forward to an interesting and instructive hour when perusing its pages."

GEORGE P. FENTON is one of the English exhibitors who expects to see considerable development in the production line in that country, but who admits, "As long as the U. S. A. sends us the right goods there will always be a good market for its product in Great Britain."

Mr. Fenton, in co-operation with Stanley Rogers, is the lessee of a string of houses.

ODDS AND ENDS OF INTEREST

Working for Uncle Sam

Exhibitors Are Giving it All to Him and the Distributors, This Fellow Says—Pans the Exchanges

July 1, 1919.

THE letter from the exhibitor with a grouch and H. M. Thomas' excellent communication from Omaha were particularly good reading for one like myself, who has been engaged at one time or other in almost all branches of the business and knows just how rotten the entire producing and distributing proposition really is.

I formerly believed that " dealer co-operation " was possible between the producer and distributor on the one hand and the exhibitor on the other, but I long ago came to the unhappy realization that the interests of these elements are diametrically opposed. Under the present deposit system, many producers are operating very largely on exhibitor's money, and when any of them go under, as has General Film for example, the exhibitor loses his deposit.

Theoretically " selective booking " is a fine thing—I have always been a wild-catter so far as possible. But when one feel morally certain that the companies who are going to this policy are doing so, simply in the effort to squeeze larger rentals and more deposits from the exhibitor, it is difficult to arouse any great amount of enthusiasm. Recently Paramount tried in on the dog by selling a Class C subject, without anything to commend it to the public except free 24-sheets, as a big special and of course the exhibitor got badly burnt.

The other day we requested bookings from a friend of mine specifying one star for Sundays and the other on week days—Monday. We sent in the requests sixty days ahead, yet the booker reversed each one, and when we remonstrated my friend said, " There is no one I would like to favor any more than yourself, but you must understand that it is impossible for us to give one exhibitor special favors over another."

And this simply because we asked to be permitted to run his stars in a way to make us money instead of losing us money. Ye Gods.

Suppose a dry goods jobbing house would attempt to sell its customers in such a manner—making them take the entire line or refusing to co-operate—to enable the retail merchant to satisfy his trade—how long would it remain in business?

Yet I am credibly informed that even under the " selective booking " system, the ordinary exhibitor will wherever possible, not only be compelled to pay double for each picture, but will either have to take the entire output at hold-up prices or see the pictures he has exploited for the past year go to his competitor.

Of course, in non-competitive locations this will not be possible, but this is the general plan.

(*Continued on page* 690)

Will Louis Mayer or the Big Four Get the Services of Charles Chaplin, Jr.?

"Cut Out the Bunk"

An Exhibitor Advises Us to Charge Double Rates for Bunk About "Helping the Exhibitor"

"AT least us fellows up in the tall grass get a little satisfaction out of life—we can lean back and laugh at some of the fool suggestions offered by the big fellows. For instance, I just read in your paper that what we need is one big film centre where all makes of films can be booked from one centre or depot.

" In the past year I have booked a few of these films that have been handled through an exchange other than the producer's own, and in every case I find the films shipped in the most careless manner, no bands on the reels, films not rewound and never inspected. No, sir, I am telling you the only remedy is for every producer to market his own film. When a producer is not large enough to maintain his own exchange, let him sell his product to some larger producer.

" As long as film exchanges are managed as at present, the exhibitor will be compelled to pay more for his films than he ought to. They will send you a dozen film bills and parcel post bills ranging in all the way from six cents up, where one stamp will mail all of them and with only one envelope to address, they will send you a dozen separate envelopes with one bill in each. These wise fellows will come around and tell you that if you book my films you will make more money than you ever made before, but listen, they have mighty poor faith in their product when an old exhibitor who pays his bills cannot get a cent's worth of advertising or films out of that office without putting up a deposit or paying for his goods in advance before they leave the office. If they are so darned sure that their goods will get the money and make the exhibitor money they should not be afraid to take a chance along with the exhibitor.

" One thing that makes us sore, though, is the bull these fellows sling in the trade papers. I really think the trade papers should *double their rates* on all this slush about open booking, and what the producer is going to do for the exhibitor. If it cut this stuff down one-half it would help the paper, it would give that much more space for something else, and your paper would get the same amount of money for half the space. Sometimes I read this bunk and get so disgusted that I throw the paper aside and sometimes miss some of the good things. It's just like the exhibitor who hands his patrons a lot of junk before he starts his feature—the patron leaves before the good picture starts. Raise your rates for this kind of bunk and you may chase out some of the bull. Thanking you for your indulgence,

" H. R. WEBER, Manager,
" Orpheum and Star Theatres,
" Chambersburg, Pa."

Those Trade Rules

They Are Merely Layman's English for the Regular Contract Says W. E. Lusk, Who Invites Discussion

Editor, MOTION PICTURE NEWS:

YOUR editorial in the MOTION PICTURE NEWS dated June 28 on the subject of Trade Rules seems more or less to invite comment.

If you will obtain from the different releasing companies copies of their respective contracts and compare these contracts with the so-called " Trade Rules," I believe you will find that the Trade Rules are merely a statement in Layman's English of the terms and conditions which are generally included in contracts.

The payment in advance clause which is embodied in most of the sets of Trade Rules I have seen is emphasized in practically every releasing contract in use. This clause is usually printed in large type.

Do you believe, fairly and honestly, that an Exchange Manager who asks his customers to conduct their business on the basis of the contract signed by the customer is asking more than he should?

I am not writing a brief for Exchange Managers Boards, neither am I attempting to set myself up as a Dunn and Bradstreet of the Motion Picture business, but I wish to bring out this point—that if an exhibitor does not want to pay for film service before it is shipped, that he should make this a stipulation of the order for service rather than condemning an Exchange Manager who attempts to render service, as per the signed order he has received for such service.

Relative to Exchange Managers' Organizations, I happen to have been one of the first Exchange Managers in the country to assist in organizing an Exchange Board of Trade. Nearly three years ago Mr. E. A. Eichman, then of the World, and myself, at that time with the Mutual Film Corporation, were able to get a number of our associate Film Exchange Managers to join with us under the Chamber of Commerce of Cleveland in an organization which should exist for the purpose of promoting better conditions in our business in Northern Ohio territory.

Since that time the movement has spread, and there are now Exchange Boards affiliated with commercial organizations in a great many cities.

It is certainly possible that an association of Film Exchange Managers may attempt things which are entirely selfish. On the other hand, the benefits to the industry which come from the frequent meeting of men actively engaged in a business, and who discuss openly the several problems which confront them in the pursuit of their trade, are too many to enumerate.

In Cleveland we have exhibitor members of our Exchange Board. Both men now sitting on the Board were as strongly against the Board as any exhibitor could be. In fact, their very opposition to the Board was one of the things which caused the Board to invite them to join with us. If you want to know

(*Continued on page* 718)

Legislative Attacks are Beaten in Part

Though Neglectful in Lobbying, Pennsylvania Exhibitors Are but Little Scratched by Passage of Restricting Measures

DUE more to good luck than to any apparent organized effort on the part of the motion picture interests of Pennsylvania, the net result of legislation relating to the picture industry that was disposed of by the 1919 session of the Pennsylvania Legislature, just closed, was rather favorable than otherwise to both the exhibiting and producing ends of the business.

While a number of measures which would have done serious injury to the picture business died from one cause or another before they could reach the statute books of the state, there was at no time during the session anything that resembled an aggressive lobby looking out for the interests of the industry, unless it kept itself very much under cover.

A Horde of Bills

About the only group of exhibitors who sent representatives to Harrisburg to work for or against a bill were the independent Pittsburgh exhibitors who sent a committee headed by Fred Herrington, the aggressive former president of the Motion Picture Exhibitors' League of America, to work for the passage of the Soffel bill. This is the measure aimed at preventing film distributors from requiring advance deposits from exhibitors on film rental contracts, by making it a legal requirement that the distributors deposit collateral with the State Board of Censors equal to the amount of the advance payments they require of the theatre men. Herrington and his committee succeeded in getting the measure adopted by both houses with practically no opposition. At this writing the bill is awaiting the action of Govenor Sproul.

This Soffel bill was one of the only four, out of more than a score of motion picture bills introduced, to be adopted by the Legislature. The other three to pass were the Flynn bill which increased the fee charged by the State Board of Censors for examining each reel of film, from $1 to $2; the Mearkle measure creating the post of Deputy State Censor to conduct in Pittsburgh a branch of the state censorship office, and the Leiby bill which bars from theatres during school hours all children between 8 and 16 years old unless they have permits from their teacher.

Seven bills, which were regarded as more or less hostile to the motion picture business and which for one reason or another failed of passage were: the Zook bill requiring a large number of changes in the construction of theatres and requiring expensive additional fire prevention devices, which passed the House unanimously but died in a Senate committee; the Crockett bill barring children under 16 years old from theatres, unless accompanied by adults, which was reported negatively by the House Law and Order Committee; the Crockett bill which would have placed a heavy tax on profits from the operation of theatres and which died in the Judiciary General Committee of the House; the Bucher measure prohibiting theatres from admitting patrons to standing room after all seats in the theatre were filled, which was dropped from the House calendar on June 24; the Baldi bill which would have placed a tax of one dollar a square foot on all theatrical bill-boards or posters along the route of a city street or improvised highway, which was smothered in the Ways and Means Committee of the House; The Geary bill requiring equal rights in theatres for members of the white and colored races and preventing the segregation of negroes which was bowled out of the House by a vote of 89 to 45; and the similar Norton equal rights bill which died in the Judiciary Special Committee of the House.

EXPERIENCE TALKS

"WHEN we first looked over the various trade papers on the market, we considered the News as second best only, and therefore passed it up. e have since engaged a manager, and he feels that in order to successfully operate our theatre, he must have the Motion Picture News. He tells us that the News is foremost, and the best guide for exhibitors on the market today."

Harry Silver,
Turberg & Silver,
Palace Theatre,
Hamilton, Ohio.

R. E. Bradford Goes to Lynch Enterprises

Ralph E. Bradford, for nearly two years manager of the Chicago exchange of Triangle Film Corporation, recently resigned and is now with the S. A. Lynch Enterprises at Atlanta, Georgia. Five years previous, he was manager of the Chicago exchange of Mutual Film Corporation.

Mr. Bradford was the first manager of Triangle at Minneapolis and was also the first manager for First National when the Minneapolis exchange was opened. He managed the Universal exchange at Minneapolis before taking charge of the Chicago office of Triangle.

TO THE CHAPLINS IS BORN A SON

JULY seventh will go down in history—film history anyhow—as the day on which Charles Chaplin, Jr. made his world bow. For telegraphic dispatches from the coast relate that Charlie and Mildred Chaplin are the proud parents of a seven pound, twelve ounce youngster.

Incidently, the child starts off being as expensive to his father, as his father has been to a number of film magnates. For 'tis said Charles Senior had bet $10,000 it would be a girl. and Mildred had the right side of the argument. However, it's all in the family.

At the same time these momentous tidings were received, Charlie's brother, Sid Chaplin, was making ready to sail for Liverpool on July 18. He will be accompanied by his wife and Carlyle Robinson. After a week in London he will go to Paris to make his first five reel comedy drama for Artcraft.

League's Side of Controversy

President of M. P. E. L. Answers Open Letter of New York State Exhibitors

ALFRED S. BLACK, President of Motion Picture Exhibitors of America, Inc., decries the controversy arising at the St. Louis convention and makes the following reply to the open letter of the officials of the New York State Exhibitors' League:

"It is a source of deep regret to me that the Executive Committee of the Motion Picture Exhibitors' League of the State of New York has decided not to accept the will of the majority at the St. Louis Convention, but in an open letter emphasizing their own accomplishments and defending the attitude of their representatives at St. Louis attack the personnel of our National organization, the Motion Picture Exhibitors of America, Inc.

"The New York State Exhibitors' League, through its duly appointed committee of Messrs. Cohen, Berman and Reilly, did wonderful work in the campaign for legalized Sunday opening in New York State, for which they have and will continue to receive full credit, but because of this successful campaign it seems hardly fair that they should insist upon ruling the National organization. Their representatives, Messrs. Berman and Hayman, were delegates to the St. Louis Convention. They were both given every opportunity and possible courtesy upon the floor of the convention to present their views, even to the privilege of writing the Resolution for the proposed change to the Constitution. This they cannot deny. The Resolution which they brought before the Convention was so radical that it was turned down by the Convention by an overwhelming vote.

"The officials of the National organization are not wedded to any set plan of operating. What they are earnestly endeavoring to do is to perfest an organization that will be a credit to the Motion Picture end of the industry. They feel that the present Constitution and method of operating should be given a fair trial.

"It is not the intent of this reply to indulge in personalities. I believe that men like Messrs. Marcus Loew, Jake Wells, Peter J. Schaefer, Harry T. Nolan, Frank J. Rembusch and Ernest H. Horstmann, together with the members of the Executive Committee, are men whose reputations can be trusted to act honestly for the best interests of the exhibitors of the United States. As for myself, I am willing to stand upon my record in working independently from the exhibitor's standpoint, first, last and always. The Motion Picture Exhibitors of America, Inc., has already started upon a concrete, forceful plan covering the whole United States for the purpose of getting taxation relief.

"Other important plans will be very shortly announced. The organization has gone on record this year to get results and make promises afterwards. We ask the earnest cooperation of every exhibitor of the United States and perhaps the members of the Motion Picture Exhibitors' League of New York State may deem it advisable to reconsider their recent action."

Working for Uncle Sam

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Each picture, too, will have its separate contract protected by a bigger deposit than ever and, in short, every possible effort is to be made by these distributors to put the exhibitor out of his misery in as short a period as possible.

And, perhaps, it is just as well, for recently the average exhibitor has been working almost if not quite solely for the distributors and Uncle Sam. Undoubtedly the star series with its cancellation clause, while decidedly unfair, is decidedly beter than the so-called "selective booking," which has no intention of giving a competitive exhibitor any opportunity of selection.

Yours very truly,

J. P. GRUWELL,

The Palace Operating Co., Grand Rapids, Wis.

Equity Pictures Corporation Formed

Clara Kimball Young Will Make Four Pictures a Year for Company; Four to Six Other Films to be Handled; Work is Begun

THE culmination of the horde of rumors which have gone filmdom's round, in regard to the future plans of Clara Kimball Young, comes in the announcement of the formation of Equity Pictures Corporation which will henceforth care for the output of this star.

Herbert K. Somborn, recently sales manager in charge of distribution of "The Unpardonable Sin," is president of the new firm. Joseph I. Schnitzer is treasurer. The incorporation is under the laws of the state of Delaware. Capitalization is $500,000. The contract through which Miss Young's pictures will be released is signed, and the star is on her way to Los Angeles to begin production of her first picture under the new brand.

Clara Kimball Young

"Different" Operation

In the charter granted the Equity Corporation they are authorized to do "a general motion picture business," but Mr. Somborn emphasizes the poin that the company will operate for distributing purposes only.

It is claimed for the newly formed distributing organization that it will operate along lines which are entirely different from those laid down for any previously formed company engaged in the same line of work. Mr. Somborn found himself unable to announce the plan of operation in detail at this particular time for the reason that certain arrangements which have been tentatively made have not yet been set forth in contractual form. He pointed out, however, that the name "Equity" which had been chosen for the company was not an accident but had been adopted because it expressed the fundamental idea of the plan.

The pictures are to be distributed on the franchise basis, but with supplementary sales and promotion helps emanating from the home office which it is said have never before been attempted in the motion picture industry. The home office will not only pass each release along to the franchise holder who will deal with the exchanges and exhibitors but will be equipped to "sell" each picture to every man, woman, and child, who is a prospective customer at the box-office.

The Clara Kimball Young pictures, which will be important among the products handled by the Equity corporation, have been acquired from th Fine Arts Film Corporation whic will produce all of them in the futur The first release, which is expecte to be ready about the middle of Octo ber, will be "Eyes of Youth" which was purchased for Miss Young.

"Eyes of Youth" will be the first of four pictures which Miss Young will release for distribution through the Equity corporation during the ensuing twelve months, her new plan of production calling for only four pictures per year, each of them a special production in every sense of the word. Four, or at the outside, six, more pictures per year, making eight or ten in all, will constitute the total of pictures

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TABULATING PUBLIC OPINION

IN an effort to gauge the sentiment of the ordinary motion picture patron of the country, J. A. Quinn, President of the Motion Picture and Theatrical Co-operative Association of the World, has prepared a questionnaire for distribution. It is submitted to Producer, Exhibitor, Artist, Author and Patron.

The questions embodied touch on every phase of picture presentation, request opinions on casts; advertising value of stars; merit of pictures, stars and corporations; proper admission prices; conditions of employment in pictures including whether or not it is believed applicants get a fair deal; and many other topics.

A check of the answers will it is believed give a fair indication of the mind of the public toward each branch of the industry.

Statements received will not be published unless authorized.

Ohio Exhibitors Up in Arms

Further Details of Opposition Against Rulings in Effect by Film Exchanges

FOLLOWING the telegraphic denial of its officials, published in last week's issue of MOTION PICTURE NEWS, the Miami Valley Exhibitor's League, through its president John Siefert, has issued a detailed statement to the effect that the exhibitors are entirely at odds with the new rulings put into effect by the Associated Film Exchanges of Cincinnati.

In his argument Mr. Siefert wishes to impress that the exhibitor does not want a lengthy credit—in fact *no* credit is asked. It is the policy of the members of the League to pay for their films on time. A new ruling that states however, that film will not be shipped unless a check in payment arrives previous to shipment is the point in question that the League does not agree with.

Illustrating how the new plan worked out to the inconvenience of the World exchange at Cincinnati and how that exchange finally dropped out of the Chamber of Commerce of Cincinnati is the best argument against the pay in advance system. According to a representative of the World film that company's account were five times greater in outstanding moneys after the new plan was put into effect than before. For this reason the World resigned from the Chamber of Commerce and the Managers' Association. It is said that some of the exchanges have opened "cancellation" departments since the formation of the Association. It is also rumored that two more of the leading Cincinnati exchanges will have dropped out of the Association before time of going to press.

In addition to the trouble that the exchanges are having in enforcing their unjust rulings they are at the present time, according to Siefert, having trouble with the employes who have formed a union for their own good.

Picketing has been going on in Cincinnati for the past week, it is said, and no one can enter any of the several exchanges without a signed permit.

Censors in Border Town

Brownsville, Texas, officials have put in the latest claim to fame as censor advocates, by the appointment of a board to censor all motion pictures that are thought to require it. Mayor Browne made the appointments, which followed some criticism of certain films said not to promote good feeling between American and Mexican citizens.

Suit for Violation of the Music Tax

The Monarch Theatre, Cleveland, is the first motion picture house in the city to come into open conflict with the Society of Authors, Composers and Publishers. Last week, the music organization filed suit against the Monarch theatre, claiming $250 damages on the ground that the theatre's orchestra played George M. Cohan's "When You Come Back," without paying the annual license tax. In the case of the Monarch Theatre, the annual license tax amounts to approximately $80. Manager Goldman had not decided what he will do in the matter, whether he will fight or pay.

Cleveland long ago took the stand of officially opposing the payment of the music tax. And in such cases where it became necessary to do so, it was agreed that as little music be used as possible of a taxable nature.

Erect Branch Structure

The local Famous Players-Lasky branch will build a new exchange at Franklin and Chippewa streets. The structure will cost almost $100,000. Work began on the new building Monday, July 7, and it is expected that the forty-two employes of the exchange will be able to enter the structure about October 1, according to an announcement by Richard C. Fox, local manager.

Educational Subjects Shown at Convention

A catalog of "Motion Picture Films Valuable for Education," listing 650 travel, scenic, nature and science pictures, handled by various companies, has been issued by The National Board of Review in time for distribution at the convention of the National Education Association. Orrin G. Cocks, of the National Board staff, is chairman of the committee on visual education exhibits at the convention, in Milwaukee which he is attending during the week of June 30-July 4.

Films Now Off Export Conservation List

A long distance telephone message received at the offices of the National Association of the Motion Picture Industry from Harry M. Crandall, the Washington representative of the Association, advised that the War Trade Board has removed motion picture film from the export conservation list.

Under this ruling films may now be sent abroad without restriction to other than enemy or ally of enemy countries.

United Field Forces Hold Convention

Meetings Held in Chicago Under Ochs and in New York with Berst Presiding; Policies for Future Activities Under Discussion

CONVENTIONS in Chicago and New York of the managerial and field forces of United Picture Theatres, Inc., have been held at which details of plans for the coming year were presented by United's executive officials. Special attention was given the recently announced United Picture Productions Corporation.

J. A. Berst spoke before the New York gathering and most enthusiastically outlined United's growth, and its aims for the future. He was followed by C. E. Seelye, secretary of United, who recounted some of the dangers menacing the industry today.

The Chicago gathering, with Lee A. Ochs presiding, was held at the Sherman House, June 29, 30 and July 1, and included representatives from the Central and Western divisions.

Eastern convention United Picture Theatres of America, Inc., in New York July 5 and 6. In the picture are H. C. Arthur, L. A. Bachman, Juel Sarzin, G. C. Reid, Lester D. Wolfe, O. P. Hall, Leon J. Bamberger, Henry Thomas, Wm. T. Butler, Neil M. Birke, Stanley W. Hand, D. F. O'Donnell, Harry Ertel, M. A. Zamar, James W. Hanlon, J. D. Levine, D. M. Mitchell, Horace Judge, H. W. Given, Jack Levy, Lloyd Willis, C. R. Seelye, C. C. Johnson, Ira Aronson and Lawrence Romine

Demand Increasing Daily

The New York Convention, comprising the New England, Eastern Division and Southern representatives, was held at the home executive offices in the Mecca Building, July 5th and 6th, J. A. Berst presiding. Following the receipt and discussion of reports from the various United Branches and the exposition of future plans, business proceeded to the details and purposes of the United Picture Productions Corporation, the $3,000,000 Corporation recently formed for the purpose of providing additional purchase and supply of pictures from larger sources than have hitherto been at the disposal of the exhibitor-members of the United organization, and thus act as a feeder for United Picture Theatres, Inc.

Of special interest in both Conventions were the addresses of Mr. Ochs and Mr. Berst on the subject of United's arrangement to cope with the daily increasing demand for United products.

"The time has arrived" the addresses set forth in part, "when with the astonishing growth of our organization still larger means and still more effective machinery, as it were, must be employed to meet the growing demand for United pictures. When you consider that the number of theatres we supply has increased in a few months from less than five hundred to more than twenty-seven hundred, and that this increase is going on from day to day and week to week, you will readily realize that there must be simultaneous and corresponding expansion in the means provided for the securing of additional stars and additional pictures. To that end United Picture Productions Corporation has been formed. Through that corporation there will be opened up to United's exhibitor members a greatly increased source of feature offerings to meet the big demands that have recently been made upon us by United's unprecedented growth. That some of you have already familiarized yourself with the details of the Productions Corporation is evidenced by the sales you have already made. Your initiative and forethought do you credit. United is essentially a co-operative organization and as it grows you have every opportunity to grow with it. We look back with pride on a year of great accomplishment; we look forward with confidence and certainty to a year of still greater accomplishment."

C. E. Seelye, secretry of United, evoked enthusiastic response from the members of the convention by a convincing address which imbued his hearers with his own manifest enthusiasm. Mr. Seelye told his audience of the vital dangers that today menace the exhibitor. He dwelt on the danger of absorption to which the exhibitor is at this moment exposed.

Present at the Chicago meeting, in addition to Mr. Ochs, were E. J. O'Donnell and Alfred Eden, Central and Western Division manager; David G. Rodgers, and Milton Simon, special representatives; C. W. Bunn, Chicago; D. M. Thomas, Cincinnati; Sydney Rosenthal, Cleveland; Ralph Myerson, Kansas City; E. J. O'Toole, Minneapolis; E. J. Lipson, Omaha; Branch Managers—whilst the salesforce was represented by C. H. Sedell, C. C.

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G. A. SMITH BACK FROM WAR

G. A. SMITH, known in the film industry through his four years' connection with Pathe, returned recently after eleven months' service in France. Following the armistice, Mr. Smith, formerly a newspaper man, was sent by the Government on a tour of France and Germany, visiting every place where the American forces operated.

"Wherever I went," he said, "I found the motion picture. During the war there were not the same opportunities but when the fighting stopped there were motion picture shows almost every night. I do not believe the folks back home realize how eagerly the boys looked forward to this entertainment. Generally it was their only form of amusement."

Re-titling Suit Discontinued

Federal Trade Commission's Action Against W. H. Productions is Closed

ANNOUNCEMENT was made this week at the office of W. H. Productions Co. that the proceeding instituted against that company by the Federal Trade Commission had been terminated by the entry of a consent order on an agreed statement of facts.

This proceeding arose out of the release by the W. H. Productions Company of reissued pictures, principally featuring William S. Hart under new titles. Joseph Simmonds, the proprietor of W. H. Productions Company made the following statement:

"The order, to the entry of which we have consented, brings to a very satisfactory close, the proceeding instituted by the Federal Trade Commission. From the moment that we commenced reissing the older pictures which have become in a way screen classics and which set the standard for the productions of today, we have been subjected to attacks from all of those who wish to sacrifice their old productions for the advantage of the current releases. We have felt that the market demanded these old pictures and that the public were entitled to see them.

"When the Federal Trade Commission instituted this proceeding we were charged generally with various unfair practices. Much testimony has been taken and no one of the unfair practices charged has been proved, and some of them have been specifically withdrawn. Counsel for the Commission felt, however, that in changing the titles of the old Hart pictures we should from the outset have referred to the change of title on the film and in the advertising matter. Of course, everybody in the motion picture business knew that two-reel Hart pictures were flooding the market, and that they were old pictures, whatever their titles. We believe also that all the picture "fans" knew this situation. However, as soon as criticism was made in the trade press about the change of titles, we adopted the policy of emphasizing the fact that the pictures were re-issues. It was only long after all the pictures had been released that the Federal Trade Commission began the proceeding, and the net result of the injunction order which is about to be entered is to stop the re-titling of the re-issues unless announcement is made that the titles have been changed."

Church Recognizes the Efficacy of Films

Another church to recognize the efficiency of the films for delivery of a message, and at the same time for attracting a congregation, which otherwise might prove listless, is the Central Church of Newburyport, Mass., which recently gave over the evening generally devoted to mid-week services to an exhibition of the five-reel Pathe picture, the "Passion and Death of Christ."

When the first picture was shown, a jury of ecclesiastical critics pronounced the action tableaux as having been produced with a marked deference for proprieties and all reverence; and there was no lack of other testimonials as to the beauty of thought and dignity with which the film had been prepared for exhibition before all creeds. It remained, however, for the Massachusetts church to be the first to house in the Atlantic States the picture and give a performance to which the public was invited free.

Chicago Film Thieves Driven to Bay

Film Theft Committee of National Association Makes Sudden Descent in Windy City, Finding Evidence, it is Claimed, of Thefts

CHICAGO has felt the hand of the Film Theft Committee, of the N. A. M. P. I. Many reels of stolen film were recovered, and the parties in whose possession they were, were arrested in a sudden descent of the committee's agents in conjunction with the State Attorney's office, and with the aid of four city detectives.

The round-up started, according to the statement issued by the committee at the Magnet Feature Film Exchange, where, after a number of big subjects were purchased in several different days. The proprietors name was given as J. E. Coursens. A chain involving employees of several concerns was unravelled on investigation of this case.

Ring Within a Ring

A man whose name is given as Leavinson of the Magnet Feature Film Exchange, delivered the films to the planted customer. He is credited with a statement that he would be able to "deliver films out of any exchange in Chicago on twenty-four hours' notice, providing the exchange named had Union employees."

The Committee's agents do not believe that Union officials sanctioned such sentiment, or would tolerate dishonest men in their organizations, though it is said Leavinson was actually a member of a Chicago local.

Leavinson is said to have confessed that certain Goldwyn subjects were obtained through Izzy Kahn, an employe of the Goldwyn exchange. Other information of dishonest employees was also said to have been given.

On the order of the district attorney a man named Titus, who is alleged to be actively connected with this traffic; Morris Kline, who also is said to have participated; Leavinson and Izzy Kahn were locked up, according to the committee's statements. Two thousand dollars bail was fixed in the case of each and the court hearing set for July 16th. By that time it is expected the other alleged traffickers will have been located and held for trial.

The Chicago activities of the Film Theft Committee were supervised by W. C. Hawkins, who has just returned from Mexico, where he was the agent of the Committee on Public Information, and who will shortly return there as the Mexican representative of the new Byoir-Hart firm.

Chairman Pitman is now preparing a similar round-up in a Pacific Coast city; and last week in New York, is said to have procured the arrest of one, Gustav Lanzke, on the charge of receiving stolen reels. Although Lanzke was dismissed by Magistrate McQuaid on the ground that it could not be proved that the accused had knowledge that such films were stolen, the Vitagraph and Pathe Companies are said to have replevined next day films bearing their trade mark which it was claimed were found in Lanzke's possession.

The personnel of the Film Theft Committee in addition to Chairman Pitman is William Wright, L. E. Franconi, Samuel Eckman, Jr., Tarkington Baker and Bert Adler.

FOX'S BROADENED PLANS

STRIKING hard on his announcement of the building of an enormous studio and office building in New York, William Fox has come forth with the season's plans of his organization—plans which in scope fit well with the new Fox home.

A News Weekly, which will contain the real news of the day in picture form, is to be inaugurated. It is told of on Page 732.

More and More Sunshine Comedies will delight.

Mr. Fox in a general way tells of his plans on Page 731.

Excel pictures will be better than ever. They are told of on Page 736.

Other details of the new season plans will be found on Pages 733-34-35-37-38.

Brunet on the Booking Topic

Pathe Vice-President Has Say on the Prevailing Discussion; Hits Hard Too

PAUL BRUNET, Vice-President and General Manager of Pathe Exchange, Inc., whose voice has not hitherto been heard in connection with the controversy which has been raging recently on the question of Open Booking vs. Program Booking, has now come out with a statement which should interest every exhibitor.

"There's an old saying," said Mr. Brunet, "which runs something like this—'The customer is always right.' Well, I am going to take the liberty of paraphrasing that saying in this wise: 'Pathe customers dictate Pathe policy.' This is strictly a fact.

"Why should we have the presumption to tell the exhibitor in Great Falls, Montana, or in Tampa, Fla., the manner in which we should book Pathe films?

"Pathe has film service to sell. If the exhibitor expresses a desire to book fifty Pathe features at the rate of one, two or three a week, we are there to furnish his requirements.

"The moment we sensed the movement against program booking—we were just a little ahead of the majority in this, considering we threw the bars down as long ago as 1918, more than eighteen months back—instructions were given to all of our managers and salesmen to the effect that Open Booking, Star Series Booking, or Program Booking, would all be equally acceptable to us, as we considered ourselves the servant of the exhibitor, pledged to give him service of the type best suited to his business. And surely that is the true province of the film distributor.

"Personally I find very little difference between merchandising film service and merchandising other commodities. A film distributor who attempts to dictate to his customers what goods they shall purchase, the manner in which they shall purchase them, and (as in some isolated cases) goes to the extent of regulating admission prices—that distributor is headed rapidly for the discard heap.

"It is interesting to me to read the announcements of certain distributors who are dishing up the eighteen-months-old Pathe policy of 'book how you please' as a startling 'innovation,' with appeals to the exhibitor, seeking to impress him with the 'novelty' of a fair trading policy—the very policy upon which Pathe has builded its Gibraltar-like foundation.

"This is my first—and my last—word upon the controversy."

OHIO BANS FIGHT FILMS

THE last word received at the time of going to press, concerning the status of the pictures taken of the Willard-Dempsey fight, indicates that the crowd may have to content itself with imagining the scenes which prevailed at the ringside.

After showing to capacity houses in Cleveland on July 6 and part of July 7, the Ohio censors rejected the films.

Every effort is being made to obtain a reversed decision.

Second of Griffith Repertory on July 21

"The Fall of Babylon," an expansion and amplification of the brilliant Babylonian feature in D. W. Griffith's production of "Intolerance," will be the second offering in the Griffith repertory season at the Geo. M. Cohan theatre, opening Monday evening, July 21.

"The Fall of Babylon," originally produced at the Kinema theatre, Los Angeles, is said to be a super-spectacle of mammoth proportions, with more than fifty thousand men and women taking part.

Among the more prominent players to be seen in this romance are Constance Talmadge, George Fawcett, Mildred Harris Chaplin, Tully Marshall, George Siegmann, Elmer Clifton, Seena Owen, Alma Rubens, Alfred Paget, Loyola O'Connor, Elmo Lincoln, Kate Bruce, Pauline Stark and Winnifred Westover.

Three New Theatres to Build in Allentown

Three new theatres are projected in Allentown, Pa., to be erected before the winter months. One to be built on a hotel site will cost $300,000. Sidney Wilmer is behind it.

Chanock and Senderowitz, theatre men, will erect a house costing $125,000. Messrs. Joseph and Thomas Herrity will erect a neighborhood house at a cost of $42,000.

Los Angeles Men Fight Exorbitant Tax

Los Angeles Film Exchange men learning that it is impossible to secure a ruling from the License Department of Los Angeles respecting the interpretation of the present license tax law, at a meeting held July first, decided to petition the City Council recently elected and installed in office for amendment to the present city ordinance respecting film exchange license tax. The Act effective at this time provides a license tax of $1 per reel for each release and the city administration interpret the word "release" to mean each individual rental of a given film.

In the event the City Council will not grant an amendment to the present ordinance injunction, proceedings will be brought to prevent the city from collecting such a tax, which is exorbitant.

In the hopes of securing an ordinance for Los Angeles satisfactory to the exchanges an investigation has been made with respect to the license tax collected in other cities which are as follows:

Seattle, $15 per year; Denver, $40; Atlanta, $50; New Orleans, $52.50, and Salt Lake, $25. San Francisco and Cincinnati do not have license tax for exchanges.

Select Branch Manager

General Manager Sam E. Morris, of Select Pictures Corporation, announces the appointment of S. W. Hatch as Select's Branch Executive in St. Louis. Mr. Hatch took charge of the St. Louis Branch Office on July 7th.

INDUSTRY ASKED TO AID POLICE FIELD DAYS

APPEAL is made for the co-operation of the Motion Picture Industry in participation in the events on the program for Police Field Days, to be held at Sheepshead Bay, New York, July 19 and July 26. Creighton Hale, of serial fame, has interested himself and is rousing spirit among the film folk for the event.

The assistance of every branch of the industry, producing, distribution and exhibiting is hoped for. Stars whose services would afford the spectators added entertainment are asked to enlist their services.

Theatres in Two Cities Form Small Circuit

The theatres in South Norwalk and Norwalk, Conn., have consolidated under the name of K and C Theatre Company. Andrew J. Collins, owner of the Palace and Hoyt's in South Norwalk has been elected President of the company.

Samuel J. Kantor, owner of the Regent in Norwalk is vice-president while A. Hamilton, owner of the Empress in Danbury, Conn., is secretary and treasurer.

The main offices of the company will be at the Palace theatre, South Norwalk. Only big features will be booked, those that can stand two or three day runs in each of the four theatres.

Theatre Owners Meet

The first annual meeting of the Theater Owners' Corporation of Minnesota was held in Minneapolis June 11. The following officers were elected: Thomas Furniss, Duluth, president; J. J. McCarthy, Watertown, vice-president; William Hay, Fairmount, secretary and treasurer; William Sandon, Mankato, and H. B. Smoots, Little Falls, executive officers.

Kashin's Novelty to Be Released July 15

The first Screen Letter Box, a novelty short subject, conceived by Morris Kashin, produced by Jack Cohn and released by Frank G. Hall through his program of Independent Sales and Film Clearing House releases, will be given to the public, for the first time, next week. The initial release of these subjects is scheduled for July, 15th.

Exchange Men Shifted

A change of interest to film men and exhibitors took place last week in the management of the United Picture Theatres corporation, Minneapolis office. John E. O'Toole, local branch manager, left to assume the district management with headquarters at St. Louis, and Steven O'Brien, assistant manager of the office became manager.

"Day of Film Readjustment"

Prominent Boston Exhibitor Declares Producer Must Now Consider Showmen

A READJUSTMENT in the amusement and theatrical world, as well as reconstruction of social and industrial conditions throughout the country, is an inevitable aftermath of the war, according to Thomas D. Soriere, manager of the Park theatre, Boston, whose ideas regarding many of the principal points of dissension in the industry at present are worthy of note. Mr. Soriero writes:

"It is my belief that the moving picture theatre business is about to start on a new era of greater artistic and financial success than has ever attended it, but whether the success will last for long seems to remain entirely with the manufacturers. Admittedly exhibitors will have to raise their prices if a closer relationship between the manufacturer, that will unite them in common bond, is not affected.

"One of the glaring bridges between the two at present is the so-called 'one picture booking' plan, or, less politely, the 'cut-throat' system, whereby the exhibitors bid against one another for their wares. This does not make concord and good feeling. It defeats the very spirit of friendliness that should prevail between the trade.

"The public is not going to pay the same price to see pictures alone when they can see good pictures and vaudeville. Of course the exception is Griffith's features. This brings us back to the manufacturer. There should be some disposition to protect the trade, for without the exhibitor there certainly can be no manufacturer.

"The manufacturer of course can say he will charge what he wants to for his goods. This is true enough, but when these charges are excessive and gained through a system that is manifestly unfair and impractical they reflect so unfavorably on the purchaser that he will be forced to close his theatre or take on vaudeville as a justification for charging more for admission to his theatre.

"I deprecate this spirit of apparent disinterestedness on the part of the producer for the exhibitor on the grounds that sooner or later they will waken to the realization that post-war conditions are not the same as they dealt with during the war. Some constructive plan must be suggested to remedy it. Perhaps a better understanding of the mutual interests, a more open method of purchase, a fairer system to deal with the film buyers of sound reputation, and less general exaggeration all around are a few that I suggest.

"It is my belief that the builder of films could devote a little less money to 'famous' authors for worn-out themes. We hear much of 'fewer and better pictures' policies, but no mention is made of less costly pictures. The picture with the heavy cost is not always successful. Cost is not commensurate with art."

Annual Report of Eastman

Net Profits Somewhat Lower Than in Previous Year; Extra Dividends Paid

THE annual report of the Eastman Kodak Company recently announced by the board of directors from the executive offices at Rochester, showed that net profits for the year ending December 31, 1918, including all subsidiary companies, amounted to $14,051,969.17, a figure somewhat lower than the year before, owing principally to the increased war levies on excess profits and incomes. The net profits in 1917 were $14,542,567.33, and in 1916, the banner year in the history of the organization, they were $17,289,206.31.

Extra dividends amounting to 35 per cent. were paid on the common stock, in addition to four quarterly dividends of 2½ per cent. each and four of 1½ per cent. each on the preferred stock. The total amount of the dividends on he preferred sock was $369,942, and on the common stock the amount was $8,792,280, compared to $5,861,520 in 1917 and $13,674,635 in 1916, the record year.

The balance sheet shows carried to surplus for the twelve months the amount of $4,889,747.17, after charging off liberal amounts for depreciation and paying the dividends mentioned. The total surplus on December 31 was $31,871,770.91. In the sixteen and a half years of the company's existence the net profits have amounted to $161,186,425.13, the preferred dividends to $6,065,234.60, the common stock dividends to $102,201,338.49, and the surplus to $47,669,852.04.

The capital stock consists of 100,000 shares of preferred stock of a total par value of $10,000,000 and 250,000 shares of common stock of par value of $25,000,000. The books are certified by Price, Waterhouse Company. Directors of the company are George Eastman, Henry A. Strong, Walter S. Hubbell, Alexander M. Lindsay, James S. Watson, Frank S. Noble, Daniel E. Evarts, Frank W. Lovejoy and William S. Gifford.

Convicted of Arson; to Get Another Trial

Motion has been made for a new trial for Frank S. Emmet, manager of the Regent Theatre, Allentown, Pa., and Roy W. Middlecamp, a moving picture machine operator, who were convicted a short time ago of arson in connection with the Lyceum Theatre fire which occurred in 1916. Judge C. A. Groman, of the Lehigh County Court, has granted thirty days for filing reasons and the first Tuesday in September has been set for the hearing. Frank W. Wernett, an apprentice-operator, whose confession of guilt resulted in the arrest of Emmet and Middlecamp, is in jail awaiting sentence.

Cleveland Once Again Dodges Censor Evil

Again, and for the second time within a year, Cleveland motion picture exhibitors have escaped the local license tax on movie theatres, and the appointment of a special local censor. This evil bobbed up at a recent meeting of the council, where the representatives of the clergy demanded that a local censor be named, whose duty it shall be to pass on the respectability of all shows, both movie and legitimate.

The discussion was referred to the judiciary committee of the city council. When the matter came up there, both sides of the argument were presented, and the movie men pleaded their cause so well that they succeeded in divorcing the motion picture from the bill. This doesn't mean that the proposition is definitely killed. But it does mean that it is laid to rest for a time, at any rate, and any further annoyance to the exhibitor on that score, is indefinitely postponed.

Prudential Fire Damages Agreed Upon

At a meeting of exhibitors, exchange men and others interested in the Prudential automobile delivery fire, an agreement was reached after much discussion that forty-five dollars per reel would cover the average cost of replacement.

This sum was to be divided in the following manner: The exhibitors were to pay fifteen dollars for each reel booked. The carrier paid the same amount for each reel destroyed, and the film exchanges are to stand the remainder of the loss. The number of reels destroyed was 160.

Cincinnati Exchange Employees to Band

It is possible that within the next few weeks a union of film exchange employees,—shipping and poster clerks,—may be organized in Cinti. The attitude of the managers toward the proposed union is as yet undefined, although a special meeting of the Associated Film Exchanges of the Cincinnati Chamber of Commerce was held last week, at which the general feeling of the managers was quite unfavorable to such a move on the part of the employees. In event a union of employees is perfected, the organizers state tht no demands would be made for at least a year.

EXCHANGE TRADE RULES

FOLLOWING in the footsteps of many such bodies throughout the country, the Los Angeles Film Exchange Board of Trade, has issued to all exhibitors in its territory, a set of rules covering the rental, payment, transportation, etc., relative to business of the several Los Angeles exchanges.

Emphasis is laid on the rule requiring the return of film in the best of condition, exhibitors being held responsible for all damages.

And Still They Come!

DEAR MR. JOHNSTON:

I have just had the pleasure of looking over a copy of the NEWS in its enlarged form and I wish to say that I regard it as one of the best arranged publications devoted to the trade interests of the industry that I have seen.

Unquestionably the new format with the four columns and larger spread is a distinct improvement, while the content matter is not only interesting, but timely.

Congratulations and best wishes for the success of the MOTION PICTURE NEWS this coming year.

Sincerely yours,

JESSE L. LASKY,
First Vice-President
FAMOUS PLAYERS—LASKY

MY DEAR MR. JOHNSTON:

It hardly seemed possible to me that the increase in size of your magazine would make the improvement it has. Not only does it better the appearance of the book in general, but it seems to afford your advertisers an opportunity to make their copy more effective in every way.

Congratulating you on the latest of your many steps in advance, I am,

Yours sincerely,

MARSHALL A. NEILAN

WILLIAM A. JOHNSTON, Esq.,
Editor, The Motion Picture News,
729 Seventh Avenue,
New York City

DEAR BROTHER JOHNSTON:

Congratulations on your new size. It gives the paper an extraordinarily brilliant and attractive appearance on the stands, besides furnishing splendid facilities, interiorly, for the display of advertising and pictorial matter. I certainly like it.

Yours,

JULIAN JOHNSON

DEAR MR. JOHNSTON:

I have been out of the city on a little rest cure and have just returned and scanned carefully the new edition of the MOTION PICTURE NEWS.

I expected great things of you and am not disappointed; in fact, agreeably surprised. The atmosphere of the whole work is indicative of the advance of the motion picture, and you and your entire staff are to be congratulated upon the creation and fulfillment of a trade paper that to me is most complete in every way.

Yours very sincerely,

S. L. ROTHAPFEL

MY DEAR MR. JOHNSTON:

In news interest—in service value—in physical attractiveness, the new NEWS must enlist the enthusiasm of everyone in the industry. It has but one fault—it is so inviting in appearance and so filled with helpful material that it interferes with business.

Cordially yours,

E. LANNING MASTERS,
President
E. LANNING MASTERS, Inc.

DEAR MR. JOHNSTON:

The NEWS of the 28th is a wonder.

I like its design, cover and contents; it is always on my desk for ready reference.

Success to you in this new venture.

Sincerely yours,

WILLIAM C. HUBBARD
General Sales Agent
COOPER-HEWITT ELECTRIC CO.

DEAR MR. JOHNSTON:

I want to congratulate you on the new MOTION PICTURE NEWS. I like it.

Cordially,

RALPH BLOCK
Director of Publicity
GOLDWYN CORPORATION

"O.K.!" Says Adolph Zukor of the News' Editorial

July 2, 1919.

Mr. W. A. Johnston,
Editor, Motion Picture News,
729 Seventh Ave., New York City.

My Dear Mr. Johnston:

Your splendid editorial, "The Bull's-Eye of Open Booking," in the July 5 issue of Motion Picture News has impressed me more deeply than any other message spread before the motion picture industry in many a day.

Possibly the reason why your words carry so much weight with me in this particular instance is that you and I seem to agree perfectly.

If I were to attempt the difficult task of picking out particular sentences which I would emphasize through repetition, might I be permitted to quote you as follows:

"The bull's-eye of open booking is *advertising.*"

"You cannot, of course, have unfettered competition—beginning with the making of pictures—until you have pictures *sold* on a basis of unfettered competition, a basis where merit is the one and only sales argument in consideration."

"Open booking calls for better pictures, because only better pictures can be sold openly."

". . . now it (advertising) is to be the ruling factor."

"Advertising won't be fully free to develop until the routine of production has been so changed that pictures can be seen before the producer's advertising has been prepared; and newspapers everywhere must awaken to the possibilities of picture advertising."

"Advertising, at its best, must be co-operative—co-operative between producer and exhibitor; and that means that both will have to sense more fully its importance and be prepared to give the appropriation and ability and all that modern day advertising demands."

Now then, let us see how completely we agree. The first statement quoted above was of course meant by you to be more or less introductory. Open booking—"Selective Booking," we of the Famous Players-Lasky Corporation term it—means *progress*. If it did not, we would have none of it. Here, indeed, there is no chance for argument. And to state that the bull's-eye of business *progress* is advertising, is to state something which, in this day and age, is axiomatic.

Touching upon what you say as to *merit* as the one and only sales argument to be considered when pictures are sold on a basis of unfettered competition, I refer you to my statement published in your issue of June 28, wherein I said: "Every individual picture will be put on its own *merit*, to succeed or fail by its own drawing power—*and by nothing else.*" Here, again, we are in perfect accord.

In your third statement which I have quoted, I would make one slight change. I would say: "Open booking *forces* better pictures, because only better pictures can be sold openly." And with this change permitted, I refer you to our announcement in your issue of June 28, in which was stated: "The principal advantages of the Selective Booking Policy, as pointed out by the Famous Players-Lasky Corporation, are as follows: . . . It will necessitate greater care in the selection and the production of pictures, as a poor picture cannot possibly earn, under the Selective Booking Policy, a sum sufficient to make its production and distribution profitable."

"Now," you say, "advertising is to be the ruling factor." That advertising *is* the ruling factor, we have recognized for years, and in substantiation I have only to point to the fact that we have been judiciously expending approximately a million dollars a year for several years in advertising in the motion picture trade papers to exhibitors and in national magazines and in a great number of newspapers, in co-operation with exhibitors, direct to the ultimate consumer. But from now on, advertising is going to reign supreme as never before, and in anticipation of this condition we have revolutionized our department of advertising and publicity, converting it into a department of exploitation, with greatly enlarged personnel, and extending its ramifications through every conceivable channel of publicity, with expert advertising and exploitation men assigned to every one of our branch exchanges.

You have spoken well with regard to the freedom of development of advertising of pictures being contingent upon their being seen *before* the advertising is prepared. In realization that this is a real necessity, it is our purpose, as we have announced, to have every picture not only completed but *shown* in our projection room and in all our exchanges at least two months before the date of release. Furthermore, we are going to spare no effort or expense in bringing the newspapers, even in the smallest towns, to a realization that they "must awaken to the possibilities of picture advertising."

And finally, Mr. Johnston, it is a corollary of our advertising policy, already well established but now so broadly expanding, that "advertising, at its best, must be co-operative—co-operative between producer and exhibitor."

So you see, you and I are really traveling the same road, sharing the same ideals, and in this fact I am happy.

May Motion Picture News, such a splendidly influential factor in the campaign for better pictures and in the entire development of our industry, continue to prosper as it so richly deserves! And more power to your pen which carries your message as a personal influence for the good of us all!

Cordially yours,
Adolph Zukor,
President.

OVERFLOW—And still the letters keep coming praising the new, enlarged Motion Picture News.

Here's one the postman just brought in:

PALACE THEATRE
Wichita, Kansas

Mr. Wm. A. Johnson,
729 7th Ave.,
New York City.

Dear Sir:

I wish to congratulate you on the enlarged edition of your valuable trade paper.

I can truthfully say that the Motion Picture News is a very helpful publication for the exhibitor. Your Exhibitors' Service Bureau in criticizing newspaper advertisements, and your special Service Sections, along with your Complete Plan Book, are a great help to every exhibitor, including myself, and can say that many a suggestion I have found in your trade paper has proved profitable in putting over pictures.

With best wishes,

Sincerely yours,

PALACE THEATRE COMPANY,
By Stanley C. Cambers, Mgr.

Exhibitors Service Bureau

Striking Cuts, Drawn Lettering Make Distinctive Appeal to Atlanta Patrons

By Willard C. Patterson
Managing Director, Criterion Theatre, Atlanta, Ga.

(Theatre managers who will follow this series carefully will get the ideas of the best motion picture advertisers in the country. These articles will continue to appear each week.)

CRITERION theatre as a rule presents big pictures, and the idea that we try to put over in our advertising is that we are giving the Atlanta public the class of motion pictures. We believe in keeping the house the dominant thing, but at the same time in emphasizing the quality of the productions that we are offering week after week.

When we began to advertise the Criterion attractions along the present lines practically all of the other theatres were using type effects and everyone knows that no matter how good the content of the advertising may be, no matter how striking the cuts there is a certain tiresome effect upon the patron who is called upon to look upon straight type to get his knowledge of the current attractions.

Therefore the drawn display is different. It attracts attention because of that difference. But it has another effect. It impresses artistry, and quality, upon the patron. The moment that the reader of the newspaper turns to the two pages carrying the motion picture news and advertising and sees one announcement that stands out against the others there is very likely to be that psychological persuasion that here is an offering so different and of such better quality than the other that there is no question of which one should be selected.

We believe in availing ourselves of all the aids that the producers supply. Very seldom do we use a cut just as it comes from them, because we prefer that the matter fit in more exactly with the style that we are employing. Often the trade paper announcements supply suggestions for our local display and we watch these pages carefully, filing the advertising of the pictures that we expect to play. We alternate between the use of halftone and hand drawn illustration, preferring the latter because with them we can generally emphasize the point that we want to put over.

CRITERION
THIS WEEK
She'll thrill and entertain you!
"MARY REGAN"
the mystery girl in LeRoy Scott's great novel, who lives and loves by beauty and wits in New York's fast game of big business and big pleasure
ANITA STEWART
Plays the role of "Mary Regan"
OUTING-CHESTER SCENIC
"Topical Tips"
AND
CRITERION ORCHESTRA

Little more than a suggestion of the underworld is contained in this twelve and one-half inch, four column display, and this is largely carried in the cut which suggests action and the gay life

CRITERION
The Most Daring Picture of All Times!
ALL THIS WEEK
HARRY GARSON Presents BLANCHE SWEET
in MAJOR RUPERT HUGHES' Astounding Story.
"You'll Never Forget It!"
The UNPARDONABLE SIN
Directed in Person by MARSHALL NEILAN.
A gigantic Drama that tells the Truth and drives it home.
An all-star cast with MATT MOORE, MARY ALDEN, EDWIN STEVENS, WALLACE BERRY, WESLEY BARRY & BOBBY CONNOLLY
Overture and Incidental Music By
The CRITERION ORCHESTRA of 20 Pieces
Performances: 10:45, 12:45, 2:45, 4:45, 6:45, 8:45
900 ORCHESTRA AND BALCONY SEATS 25¢
THIS INCLUDES GOVERNMENT WAR TAX
OTHER SEATS 50¢, $1.00
Orchestra: 2:15, 4:15, 8:45
Organ: 10:45, 12:45, 6:45

This twelve inch, four column display bases the argument on one of the most striking scenes in the picture, around which the plot turns

Our biggest advertising is in the Sunday papers, for all three of the dailies have Sunday issues, two of them being afternoon issues on week-days. But motion picture theatres are not open on Sundays and so we strive to leave the impress of our announcement so strong that it will hold over to Monday or Tuesday or even further and get the attention of the patron then. One can readily see that the style of the advertisement that invites you to come right down and see the show and the one that has to range its quality against the other and let the patron decide, after reflection, which he will see on a special day has to be different.

We use a name plate for the Criterion. That immediately identifies it as soon as the reader turns to the photoplay pages. Then another thing that we try to make typify outer displays is the style of the hand-drawn letters that we use. We employ this hand-drawn letter only for the large announcements. When we have to go more into detail as we have done in the boxed matter in the "Daddy Long Legs" display referring to the fact that this is the first of Mary Pickford's own productions and the cost of the play itself we use straight type matter because it is less confusing in small space than the drawn letter would be.

W. C. Patterson

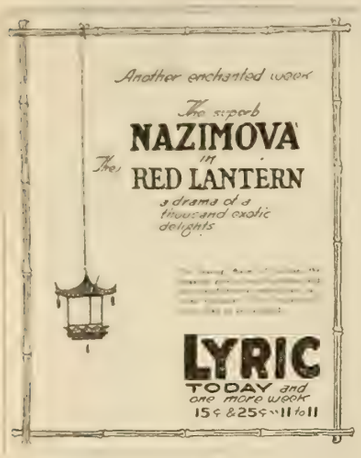
You will observe that white space is one of our hobbies. I learned long ago that the way to prepare an advertisement was to write out the smallest number possible of words that you thought you had to use and then prune them to the limit. They figure on just about the space that the ordinary theatre would use for such a message and double or triple the space. Then you are sure of plenty of white, getting away from the crowded appearance—and therefore readers. I doubt very much whether the general public stops to consider anything about the technical side of advertising, whether the average reader appreciates the fact that we are taking three times as much space for a less wordy message than another house—*but the average patron certainly does get the quality idea, because that necessarily stands out.*

For our eye getter, or illustration, we try to either get the big point of the story from some scene picture or to use some drawing of cut of the star that is suggestive of the character of the picture. There is generally a theme to each production and if you can put over this theme through your advertising you generally get a better effect than if you tried to tell the story itself. We work on the belief that the public does not want to know just exactly what it is going to see before it comes to the theatre, it certainly doesn't want the picture diagrammed and the advertiser literally turning over to the last chapter and showing "how it is going to come out." But the public does want to know the general nature of the picture. If it is light and frothy, suggest that point in your illustration. If it is a story with a big punch and a heart throb, a story that can be suggested by a single scene such as that of the mother and daughter in "The Unpardonable Sin" that point should be illustrated and the advertisement built around it.

Now in the case of the "Mary Regan" display, here is a cut that really gets at the sub-strata of the photoplay. It is not a picture of the underworld in the sense that photoplay goers generally know it and to play it as such would cheapen the

(*Continued on page* 708)

Your Idea and Ours

HERE is a clever advertisement when one considers that it was used at the beginning of the second week's showing of a picture that had originally been booked for a single week. It is a three column, 7½ inch display of the Lyric theatre, Cincinnati.

Now the picture had been advertised for the showing the first week with cuts of the star and scenes of the production and the designer of this advertising figured that the two things that had left their greatest impress on the people who had seen it was the artistry of the production and the work of the star. So decidedly the right thing was to make the display artistic and then to use the minimum amount of reading matter.

The phrase "Another enchanted week" is a good one and it's likely to make people who have not seen the picture reflect whether they have not missed something worth while. The brief selling argument says:

The teasing charm of incense, the romantic glow of mystic splendor, the lure of Oriental melody have captured Cincinnati. This engagement simply had to be extended.

Just the hanging red lantern was sufficient illustration in this case. The whole effect was that of an engraved invitation to some special function.

Some advertising is like the amateur artist's pictures—has to be labelled.

MRS. JOSEPH GROSSMAN has left her sales argument largely to illustrations here as she generally does in the quarter pages used for the

ALWAYS COOL
Standard
ALWAYS COOL
TOM MOORE
IN
"The City of Comrades"
From the Saturday Evening Post Story by Basil King
Directed by Harry Beaumont "A Man May Be Down, But He's Never Out!"

Standard theatre, Cleveland, O.

The link effect has brought the picture of Tom Moore in real life and as he appears in the course of this production together with a scene picture in the middle and then the name of the star and the title. We do not know whether Harry Beaumont has any especial pulling power as a director among patrons of the Standard, but certainly the display has been weakened from a typographical appearance by that line being put in where it is. We would much rather have referred to the fact that this was taken from the *Saturday Evening Post* story and then have used the Salvation Army slogan "A man may be down, but he is never out."

Then below that should have been the additional selling argument that is carried: "That's the motto that hangs over the door of the modern Down and Out Club. Tom Moore was a living example of the motto. He never gave up."

You've got to have the confidence yourself first before you can convince the other fellow.

THIS five inch, double column is rather best than most of the Rochester, N. Y., advertising, though there is considerable room for improvement. First the theatre needs the sort of a name plate that would save space and at the same time attract more attention than the 60 pt. John Hancock type that is used. It

would then have been more distinctive without dominating.

However we want to comment the Rialto on getting away from the massed type effect that marks most displays in that city. It has taken the selling argument and has placed it below the picture of Miss Baird whom it calls "the picture girl beautiful." This selling argument says:

Since the world began woman has been entrusted with the purity of the race—and has been denied the liberty accorded to man.

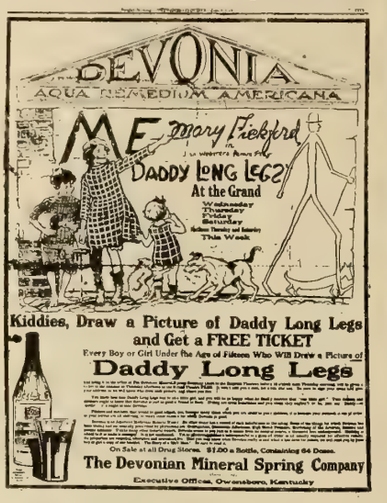
"As a Man Thinks" answers the perplexing question of the "double standard" of morality.

A great play embodying a great moral message.

Arrangement of the border here serves to call attention to the cut and make the black type stand out all the stronger.

Ancient history may be interesting reading, but it is poor advice.

HERE is a clever stunt, differing from most of the cooperating advertisements, that was put over by George A. Bleich, the Owensboro, Ky. magnate. Just as soon as he looked at the cuts supplied by the Big Features Right Corporation, of Louisville, Ky., owners of the First National franchise, Mr. Bleich had an idea. So he took the advertisement over to the offices of the Devonian Mineral Springs Company and made arrangements whereby the latter should give a free ticket to a matinee performance


DEVONIA
AQUA REMEDIUM AMERICANA
ME Mary Pickford in DADDY LONG LEGS
At the Grand
Wednesday Thursday Friday Saturday
This Week
Kiddies, Draw a Picture of Daddy Long Legs and Get a FREE TICKET
Every Boy or Girl Under the Age of Fifteen Who Will Draw a Picture of
Daddy Long Legs
On Sale at all Drug Stores. $1.00 a Bottle, Containing 64 Doses.
The Devonian Mineral Spring Company
Executive Offices, Owensboro, Kentucky

to every child under fifteen who would draw a picture of "Daddy Long Legs." We presume that Mr. Bleich made a rate on these tickets, but in any case he landed the page advertisement, which was almost as good as if it had come from the theatre itself in its general pulling power, and better still because there was something that would get every child talking.

It's a good idea that can be used in connection with most any business. Only the cormice with the nae of the water has been added to the stock advertisement.

Let it be always TODAY.

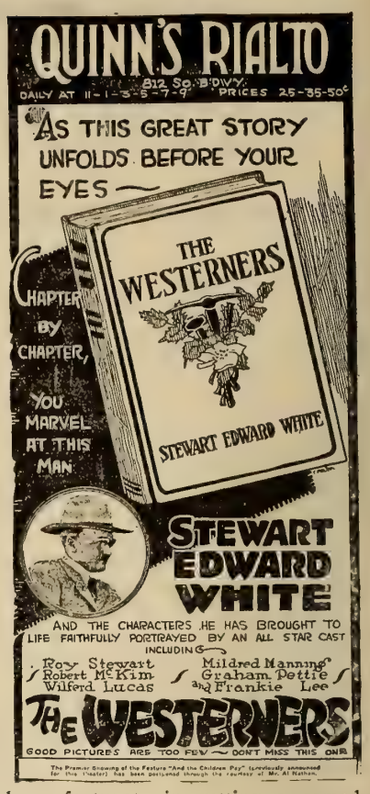
HERE is an excellent advertisement for comparatively small space. It occupies 5¼ inches across four columns and contains just about everything that an ad ought to carry about this picture. The only improvement was for the scene picture to have stood out better.

Miss Barriscale has been used in the largest type and then the title of the

picture featured with the added announcement that this is a picturization of Kathleen Norris' novel. Emphasis to this fact is given by a reproduction of the cover of the book at the right. Then here is the selling argument:

Lillian Josselyn was a society love-pirate who lived on flattery and the adulation of men, and did not scruple to ensnare her own stepson. How her schemes were foiled by the love of a true wife is the theme of this thrilling photodrama.

Then the main selling line "A drama of woman wiles" is certain to get the attention. The Symphony has


QUINN'S RIALTO
DAILY AT 11-1-3-5-7-9 812 SO. BROADWAY PRICES 25-35-50c
AS THIS GREAT STORY UNFOLDS BEFORE YOUR EYES
THE WESTERNERS
CHAPTER BY CHAPTER, YOU MARVEL AT THIS MAN
STEWART EDWARD WHITE
STEWART EDWARD WHITE
AND THE CHARACTERS HE HAS BROUGHT TO LIFE FAITHFULLY PORTRAYED BY AN ALL STAR CAST INCLUDING
Roy Stewart
Robert McKim
Wilford Lucas
Mildred Manning
Graham Pettie
and Frankie Lee
THE WESTERNERS
GOOD PICTURES ARE TOO FEW — DON'T MISS THIS ONE

been fortunate in getting a comedy that fits in with the general tone of the feature in title, at least, "Tell Your Wife Everything."

WE have commented here a number of times on advertisements in which covers of the volume from which the story was taken have been used in the display, but this is just about the best piece of "book" exploitation that we have seen yet. It is a three column, thirteen inch display of Quinn's Rialto theatre, Los Angeles. If there is a person who has read this book will willingly fail to see it in picture form after reading this story we are bad judges of human nature. To those who have not read the book there is a strong suggestion that here is something that they should not miss and most of them are likely to "follow the crowds."

Right at the start we are told that as this great story unfolds,—and then a reproduction of the cover—that chapter by chapter you will marvel at this man, Stewart Edward White, and the characters that he has brought to life. Then follow the names of the principal players. Our only criticism is that one has to read to the left of the volume to get the continuity and a straightaway effect would have been better.

The fellow who is always looking for an excuse generally finds himself an "ex."

OUR attention has been called to a campaign of the Lyceum theatre for the summer season with a policy of double bills and a number of specimens of the advertising has been sent us. We are reproducing the one with the first announcement, for the others, varying in size, are absolutely balanced between the two features offered, generally with a cut of a star at either side.

Every one knows our idea about the double bill and the advertising of it. Such advertising as this is simply

What Live Wires Are Doing

LYCEUM
SUMMER POLICY
MR. WM. FOX
ANNOUNCES
HE WILL PRESENT A BIG
Double Feature--First Run Program
Together With the Latest SUNSHINE COMEDIES
With Full Orchestra Accompaniment and Lighting Effects
THE TRIUMPH OF THE MOTION PICTURE
This is the First Time in the History of Canton That Such an Elaborate Policy Has Ever Been Offered to the Public. Thirteen Reels of the LATEST and BEST Photo Plays. A Three Hour Show in a Cool, Well Ventilated Theater. The Most Popular Stars in the World
Prices Daily for All Performances: Children 10c, Adults 15c; Matinee 2, Evening 7:45
Monday, Tuesday, Wednesday
William Fox PRESENTS The Eminent Star THEDA BARA IN THE SIREN'S SONG
The Story of a Soul Redeemed by Sacrifice
WILLIAM FOX OFFERS HIS TWO LATEST STARS Albert Ray AND Elinor Fair IN "MARRIED IN HASTE"
A Delightfully Clean, Snappy American Comedy-Drama Teeming Full of Humor.
SUNSHINE COMEDY
ROARING LIONS AND WEDDING BELLS
THE FUNNIEST COMEDY EVER PRODUCED

quantity advertising when you get down to the bottom of it; no matter what may be the quality of the pictures.

Certainly this sixteen inch, five column display stands out like a "house afire" and it is bound to impress a lot of people. As an announcement of the new policy of the house we must admit that it is good work, but after a single announcement such as that we would much rather sell the quality of the pictures offered.

Anybody can have a past, but it takes a man to smile into the future.

AFTER all that we have had to say against crowded effects and the urge we have made of using striking cuts properly, there will probably be a lot of people wondering why we say that this 7½ inch double column of the Bijou, Lansing, Mich., was good advertising under certain circumstances.

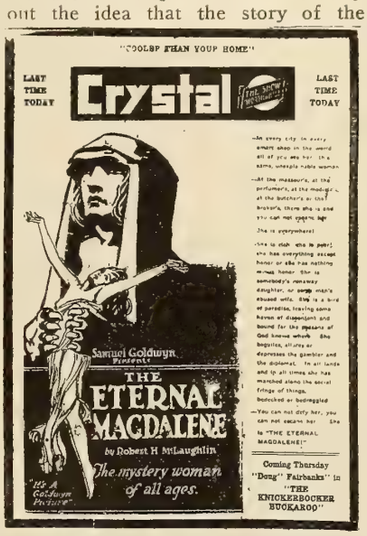
If there was display matter used in advance of this one and attention called to the fact that Anita Stewart was to be seen at the Bijou, then this one served as an accentuated "reading notice" and doubtless got more attention than if it had appeared in the regular amusement column. For here we have a bare outline of the story, with some suggestion of the thrills of New York's fast life told in a way that is not sensational, but the more convincing because there is an absence of big black type. If the Bijou had people looking for this they read it. If this display here was sprung "cold" we fear it escaped a lot of readers.

Those who "sit back and wait" are very to find both their feet and their heads going to sleep.

WITH the use of one of the double column cuts supplied by Goldwyn and then the theatre has very properly added the selling argument at the right. The cut, while not particularly striking and somewhat weakened by the considerable amount of white space on it will certainly get the attention and then the matter at the right is fairly sure to be read. Material used is large press book copy.

We believe that one striking cut in outline is always more convincing than the black and white effect employed in the producers' cut here. Of course the face of the sphinx is used to carry out the idea that the story of the

BIJOU
TODAY 2:30 - 7:30 & 9
ANITA STEWART
"MARY REGAN"
From LEROY SCOTT'S famous novel. Has the heritage of both a criminal and an aristocrat in her blood. She couldn't marry the man she loved because loving him, she wouldn't harm his name.
ANITA STEWART
In "Mary Regan" you will meet millionaires, many of them having made their easeful fortunes by dubious operations which shrewd counsel had steered just within the law; here are young men of moderate means, spending recklessly; here are society women of the younger and smarter set, with their efforts, sowing the seeds, though they dream it not, of possible scandal and possible blackmail; here are members of that breed of humans who are known as "sporting men;" here are the most modern types of professional crooks, many accompanied by the finished women of their own kind, but here and there with them a girl who has no idea of the manner of man with whom she eats and drinks, and no idea of the end of this her pleasant adventure; and here are respectable mothers and their daughters, who are innocent of what sits at the next table; and here are out-of-town visitors who are visibly excited and exalted by the thought that they are seeing life—Big Pleasure!—the real New York.
SPECIAL ADDED FEATURES
SEMON COMEDY — "THE STAR BOARDER"
ED BRADY, Singer — AUGMENTED ORCHESTRA
COMING THURSDAY, "OH, PRETTY LADY"



eternal Magdalene is the strong of all the ages. But these are severe criticisms, for the Crystal theatre, Greenville, Tex., is entitled to credit for the results that it got out of this three column, 9½ inch display.

Your patron comes to your theatre to forget his worries, not to think about yours.

WE have said so much about the use of name plates in motion picture theatre advertising that we are glad to be able to point out a display where it is the name plate only that saves the whole thing. This is the case of the eight inch, four column ad of the Strand theatre, Ottumwa, Iowa.

Now the content of the selling matter is good, but the display of it is bad, yet we believe that the greater part of it will be read for the reason that it is better than the other matter on the same page of the newspaper. But now when we start to read we find repetition galore. First the picture is referred to as Beach's "powerful story of Alaska" and then we have the same production called in the "tremendous drama of Alaska." Similarly there is no reason for two references to the fact that Kay Laurel is in the cast.

Now directly under the two lines of 24 pt. Cheltenham type we have this: "Famous Author's Powerful Portrayal for His Newest Goldwyn Production" and then in the same type we have "Screen Talent Matches Her Beauty." This refers to the

Strand THEATRE
Tomorrow & Monday
"THE BRAND" REX BEACH'S Tremendous Drama of Alaska
Coolest Theater in the City
"THE BRAND," GREATEST OF ALL REX BEACH THRILLERS, HERE
Famous Author's Powerful Story of Alaska Brilliantly Picturized for His Newest Goldwyn Production. Screen Talents Match Her Beauty.
REX BEACH'S
Tremendous Drama of Alaska
"THE BRAND"
FOR HAIR-RAISING REX BEACH FIGHT, SEE "THE BRAND"
Extra for Monday—CURRENT EVENTS
Coming Tues. & Wed. LUCILLE STEWART in "The Eleventh Commandment"
Coming Thursday and Friday—WILLIAM FARNUM in one of the greatest western features he has ever appeared in—"THE MAN HUNTER"

smaller type matter below about Miss Laurel and should have been separated from other matter. As it is, it is a jumble pure and simple. It will be read, yes, but it won't convince.

Make the calendar mean something besides a list of days.

THIS half page display of the New Diamond theatre, East Liverpool, O., is a very bad case of mixing things up. Here the designer tried to say a lot about the improvements of the new house and to talk about the opening bill at the same time. It would have been better to have placed the emphasis on either one of the other. In this case we would have devoted the talk to the big points of the new house and would have mentioned the opening bill as incidental, merely calling attention to the fact that we had picked a feature in keeping with the occasion and then announcing Dorothy Dalton in

Grand Opening Today
THE NEW DIAMOND THEATRE
Grand Opening Today
Dorothy Dalton
"Vive La France!"
Our Prices Children 11c | Also "Kinograms," News of the World in Pictures | Our Prices Adults 17c
FIRST SHOW STARTS PROMPTLY AT 1:00 O'CLOCK

"Vive la France" with just a few lines of selling talk on the picture itself.

There is no excuse for the series of box effects here. They mean nothing and the only thing that they serve to do is to break the selling argument on the picture at either side. The display would have been much improved simply by devoting one side to the theatre and the other to the attraction,

AT THE THEATRE BEAUTIFUL
MURRETTE
Monday and Tuesday—Extracts from "Mary Regan"
"I Want You Jack"
"Sounds Interesting, Don't It"
ANITA STEWART
In
Mary Regan
'Yes, This is Mary Regan'
Sounds Like She Meant it, Too--
"Never Mind Jack, Go With Your Father--I Wish It'
Did She Get Him Back? Continued on the screen
Murrette Theatre
Today and Tomorrow

with the matter neatly paragraphed and indented and without the foolish boxes.

THIS is an advertisement that is out of the ordinary and as such is bound to get attention. Small scene pictures have been used and the reading matter contains extracts from the story together with descriptive matter that to an extent explains the situations, but at the same time leaves the mystery element dominant.

But at the same time this has been a little awkwardly done. Just why the dates of showing and the caption "Extracts from 'Mary Regan'" should be used in the same line we cannot see. Then, again the line "Sounds interest don't it?" should not have been quoted in the newspaper copy and then there is the grammatical error that is always bad. Another thing bad is the way that the name of Miss Stewart and the title break into the center of the display and then with the sentence "Yes'm, this is Mary Regan" we have the single quotes used for that matter instead of the double and the matter that follows, also supposed to be the spoken words of Miss Regan are not quoted. It's a good idea, but poorly carried out both so far as punctuation and typography are concerned.

It is a fifteen inch, three column advertisement of the Murrette theatre, Richmond, Ind.

Wrinkles are proud heritages when they have come from thought.

WE'VE got a lot of kins folk and friends down in Tyler, Texas, and one of them may be running the Queen Theatre there for all we know, but we can't help it if we have to say some unpleasant things about this two column, eight inch "affair"—because there is nothing else to call it.

There has been a two-column cut used that prints badly and is meaningless because it is not explained in the selling talk. Then it goes ahead with the lines, "A Girl for Sale. 'What Am

Scoring Hits and Errors

MAE MURRAY in "WHAT AM I BID"

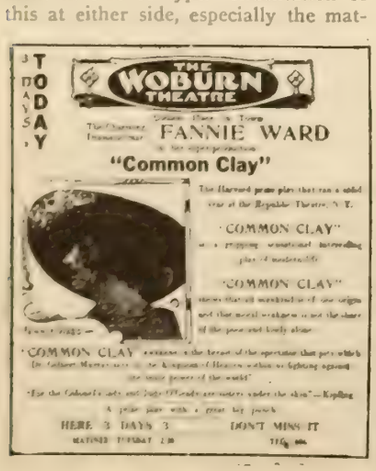
A Girl For Sale
"What Am I Bid"
Dramatic. Thrilling. Romantic, Different.
That's MAE MURRAY.
—AT THE—
QUEEN
TODAY AND TOMORROW
10c AND 20c

I Bid'", and so doesn't even indicate the title of the picture. The name of Mase Murray is buried. This is absolute waste of money. We would a whole lot rather have used a single inch of space with the name of the star and the title of the picture to this abomination. This copy must have been left to the mercy of the printer, and certainly he was no Venician judge.

The fellow who quits will find his patron getting the habit.

HERE is a quarter page display of the Woburn theatre, Woburn, Mass., that could have been improved typographically, but which still has many good points. The first creditable thing is that the theatre has adopted a name plate but we do not believe that the "flowers" and the bother fancy work add anything to this. Name plates should be as simple as possible and nothing should be added to them unless there is a reason for so found.

We would have played the title of the picture and the name of Fannie Ward both much stronger and would then have reduced the selling argument in size of type. Indentation of this at either side, especially the matter alongside the cut would have resulted in considerable improvement. While we oppose using a large number of different type faces in one display there is so much of the same type here that it becomes rather tiresome, while the larger display lines on the star and the title and smaller indented matter for the rest would have afforded a distinct relief.



Yesterday always will be yesterday and tomorrow opportunity.

IF we were conducting a newspaper we would never permit a theatre to use one of these heavy one inch black borders, but they certainly do make an advertisement stand out on the page and at the same time kill everything else on the page.

Our objection to it from the point of view of the theatre is that it cheapens the picture you are offering. The cut used here printed poorly and the whole general effect is that of a smudge. And then the cut used was one of the most gruesome scenes that could have been employed, showing the girl after the attack and the villain being choked into submission. The selling lines that are used below

the cut is based on the violence of the picture.

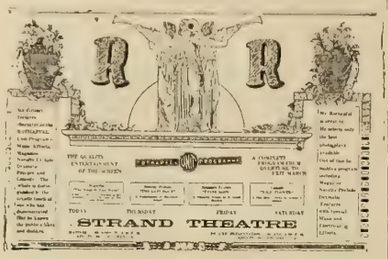
We cannot understand why the selling power of Beatriz Michelena's name and the attractiveness of a picture of a beautiful woman were ignored.

Ideas and enterprise are forefathers of prosperity.

UNQUESTIONABLY the Strand theatre, Sioux City, S. D., got the attention of all the people to its display on the Rothapfel Programme, but we question whether the display went far enough in telling just who Mr. Rothapfel is and the reasons why the people should expect something more than the usual picture show in his selection and direction of the various units. We believe that the designer of this display realized that Mr. Rothapfel might not be known to all the patrons of the Strand theatre for in the box at the right, it says:

Mr. Rothapfel is creative. He selects only the best photoplays available. Out of this he builds a program including Magazine, Novelty Prelude, Dramatic Features with Special Music and Electric Effects.

It would have been a great deal better to have made the selling argument on the ground that here was the man who created the Strand, the Rialto and Rivoli and refer to them as the temples of the motion picture and then to have told the public that his art was brought direct to the people of Sioux City through the productions for



which Mr. Rothapfel himself is responsible. We are very much afraid that this display left the impression that Mr. Rothapfel was some sort of an "introducer" who travelled along with a lot of pictures that he had gathered together.

Local advertising of the Rothapfel Programme has generally been inadequate, not in space, but because the exhibitor has not taken the trouble to tell the public enough.

"Perhaps" hesitates. IS gets there.

LIBERTY THEATRE, Spokane, Wash., certainly foes put it up to Fairbanks to make good in "The Knickerbocker Buckaroo." It helps along no further than to show a picture of the star starting a locomotive by turning the driver around and then is content with the star's name, the title of the picture and the fact that it is his latest seven part feature.

We haven't any doubt that the Liberty did big business on this one, and we haven't the slightest doubt that it would have done more had it properly

featured the production, told its time in making and its cost. Ordinarily we would say that such details have been done to death, but the public had been waiting so long for a new Fairbank's production that in this case it would have impressed considerably.

A BIG DOUBLE ATTRACTION---Positively First Showing in Minneapolis of Second and Last Installment of the
Martin Johnson
Feature Series
"CAPTURED by CANNIBALS"
A STARTLING PHOTODRAMA BASED ON LIVES OF UNCIVILIZED HUMAN BRUTES—SAVAGES THAT KNOW NO LAW
—TRAPPED BY MAN-EATERS—
Also Fatty Arbuckle in "A Desert Hero"
starts Sunday STRAND

WHILE it cannot be claimed that there is anything especially attractive about the head of a cannibal, it certainly gets the eye and J. L. Johnston, in preparing this three column, fifteen inch display for the Strand theatre, Minneapolis had that one object in view. Evidently he tried to make his selling argument the briefest possible, especially since the first section of the Martin Johnson picture had already been shown in Minneapolis. But we really believe that this is a case where the selling argument should have gone in greater detail and where the appeal should have been made to those who did not see the first picture.

One of the strongest elements in this picture, to us, is that fact that Mrs. Johnson, a very beautiful young woman, made this trip with her husband and certainly her capture together with that of her husband by the tribe of the "big Numbers" and their rescue by a British warship. That would have resulted in giving a reason for people to see it rather than the sideshow effect that this display gives.

Experience is a good teacher, but TRY is a better leader.

HERE is a case of study in backgrounds. We have commented many times here on the fact that it is hard to use black and white and halftones or even Ben Day and backgrounds and get the proper effect. The man who designed this eight inch, double column display for Tally's theatre, Los Angeles, realized this, so he used a circle of white space to make the head and shoulders of Florence Reed stand out. Physical appeal has been brought out strong here, but we are not at all sure that the Ben Day background helps things along much.

It rather leaves them of being added for good measure. The selling argument is a curiosity arousing one that could have been improved by indenta-

From 100% to Zero

TALLY'S
Tally's Starts Monday
FLORENCE REED
IN HER SECOND SUPREME DRAMATIC ATTRACTION
Prices 15-25-35 Cents
A GUARANTEED GOOD PICTURE
"HER CODE of HONOR"
Heredity's grim specter flings itself into the only romance a girl ever knew and brings th astounding revelation that the man she is ENGAGED TO MARRY IS HER BROTHER.

tion. Why are so many exhibitors unwilling to sacrifice a little space at the side when a little smaller type would have had the same effect. With this picture would advise a rather bold display of the figure of Miss Reed and a selling argument that people don't get as incidental, but one that they are forced to read.

It's not what you KNOW, but what you tell the public that counts.

SOMETIMES it appears to us that the moment a theatre takes unusually large space the manager loses his knowledge of what to do with it. Now in the first place never buy mere space. The ideal way to design advertising is to lay out your cuts, arrange the matter that you want to use in it, then cut it down to the limit, add a lot of white and then buy the amount of space that is necessary. Simply to buy the space first and then set in to fill it seems to have a bad psychological effect.

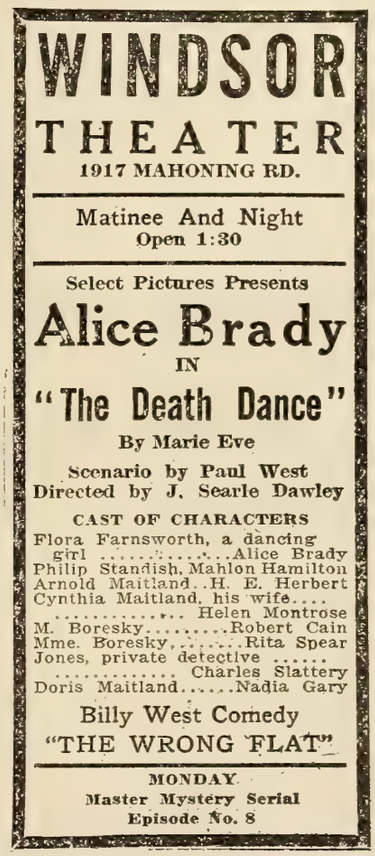
Such has evidently been the case with the Eureka theatre, Hackensack, N. J., with "The Man Who Turned White." Now this mass of type at the top means absolutely nothing. The very matter that should have been displayed has been crowded together with the name of H. B. Warner where it will scarcely be noticed and then the sides show methods have been used to call attention to the oriental dancing girls and the "Daredevil Arabian Night Riders." Even the display on the fact that Warner starred in "God's Man" is greater than that on the fact he is the star of this picture. Then we have the selling argument starting at the lower left and jumping over the cut to the lower right.

This is a terrible waste of space—an example of filling space and getting the least possible out of it. Don't buy space; plan your advertising first and then take the space necessary. It'll pay.

Don't believe in advertising? Well, the earth is SQUARE.

WINDSOR theatre has five inches single column in the Saturday afternoon paper, and evidently felt that this had to be filled up. So fill it up the theatre did.

It was bad enough in such a small space to take up space with the name of the author, the writer of the scenario and the director without going to the extent of giving the entire cast. Mahlon Hamilton and H. E. Herbert are the only ones especially well known and we believe that even their names might have been omitted with profit had that space been occupied



with either a sound selling argument of the picture or a picture of Alice Brady.

There is also too much space taken up with the name of the theatre and the word "Theatre" itself is unnecessary here. It is simply a case of filling space and if this pays the Windsor the manager ought to become a millionaire with real advertising.

Ice is too high this summer to put your ideas in cold storage.

DISPLAY on this half page from the Atlanta, Ga., papers is terrible, but the idea is a good one. There was an effort made to stop the showing of "Auction of Souls," but the Superior Court ruled that it was a proper film to be displayed and the Atlanta Theatre did the right thing in advertising this fact, but there is so much of the capital letter and such a wandering about effect that it is largely lost.

How much more effective would it

have been to have employed the same space but in three full columns with the opinion at the right, circles as if with a blue pencil with an arrow leading off and pointing to: "The Superior Court has said that," and then in large type "Auction of Souls"—"is a picture that you should see," and then to have gone ahead with the selling argument. As it is the opinion of the court is lost in the general mix-up.

Try to make speed in hurrying your show through and you're sure to hurry your patron away.

UNQUESTIONABLY there is a very strong line in this four column, nine inch display of the Mary Anderson theatre, Louisville, Ky. with "Auction of Souls," but here is another case where an additional three inches of space would have doubled the pulling power.

One immediately gets the crowded effect, and let us keep repeating that every time you do this there are going to be a lot of people to pass it by. We would have used that line "Women

Sold For 85 Cents Each" in larger type some three inches above the top of the cut and then have carried the other matter down. The title of the picture is brought out fairly well by the Gothic type employed but the name of the Armenian girl, Aurora Mardiganian, whose story has been syndicated to thousands of newspaper readers, is too well known to be buried as it is.

The content is good, the illustration striking, but what an improvement

three inches added to the whole thing would have made—a convincing sales argument instead of a jumble of type. And the continued refusal of the Mary Anderson to use a name plate doesn't help matters much.

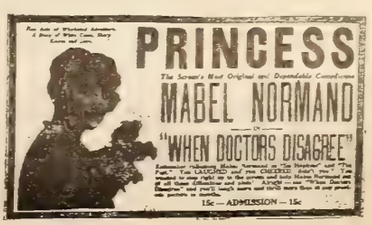
This twelve inch, five column one from the Colonial theatre, Toledo, is much better though it lacks the punch that more prominence to the idea of the sale of the girls would have given, for we believe that line is even stronger than the title which has been featured to the limit in the Colonial advertisement.

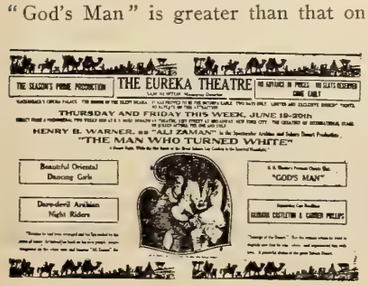
But it gets the eye and one is pretty apt to read the matter at the right which gives an account of some of the things that are shown in this production. The half tone effect of the Turk and one of the Armenian girls does not stand out anything like as well as does the line drawing in the Mary Anderson display and in that the advertisement weakens.

Some fighters grin when they're hurt, but it's a whole lot better for a theatre patron to smile all the time—for then he'll be putting the real punch over.

PRINCESS theatre, Milwaukee, knew that many of the other theatres that would be represented on the same page would use large space and black type and therefore it decided to get the attention of all of the patrons of the house by using the name of the theatre in big black Gothic type. Then it has gone the rest of the way in using Chandler for Mabel Normand and the title of the production and for the selling argument.

Now this newspaper evidently realizes the pulling power of the picture of the star for it has used one and has left some white space around the cut, but has crowded up the remainder of the space so that whole effect is lost because there has not been so much as a lead left between the solid type. It is another case of using every line possible. Now we would have advocated an entirely different style of advertising in the same space, a name plate for the theatre, the type lighter and smaller and more white space and the result on the dead black Milwaukee pages would have been a display that would have stood out and attracted attention by the contrast.




THE SEASON'S PRIME PRESENTATION
THE EUREKA THEATRE
THURSDAY AND FRIDAY THIS WEEK, JUNE 19-20th
HENRY B. WARNER
"THE MAN WHO TURNED WHITE"
Beautiful Oriental Dancing Girls
Daredevil Arabian Night Riders
"GOD'S MAN"

Everybody simply has to see this billboard of the Vune theatre

"Regular Position" Billboards Make Business For Small City House

SOME one in answering the question "Does billboard advertising pay?" answered with a counter question "Where are your billboards and I will tell you." Then he went ahead with the statement that merely plastering a city with announcements of a picture was more or less hit or miss exploitation, that probably lots of them would attract attention and that others would be ignored.

"I would," he continued, "never post a 24 sheet stand unless I had some reason for posting that stand, unless I was sure that there was a certain element of the public that I would reach regularly. There is no more sense in the indiscriminate use of paper pasted to upright boards just any old place than there is in scattering an equal amount of matter about the streets and expecting some one to pick up those heralds. Perhaps they'll do good —perhaps."

It was just about six years ago that the MOTION PICTURE NEWS told of the success of A. E. Blanchard who was conducting a theatre in the lumber town of Bogalusa, La., and how he attracted attention by using a billboard facing the station and the public square where he carried the announcements of coming and current attractions until the public began to look to that place as the register of local amusement offerings. That was as religiously cared for as the front of the theatre

Now there comes to hand the case of the Vine theatre, a house seating 500 in Mount Vernon, Ohio, a city of 10,000. The Vine has adopted regular stands for its announcements and sees to it that the people look to those places for the current and coming attractions for the daily change offerings covering an entire week. Harris and Smoots, the managers, know that they have no strong opposition in their particular district, but they have also found that these continued advertisements in the same place every day gets lots of additional patrons.

For instance, one of the permanent displays maintained by the Vine is a board located at the south end of the city at the approach of the viaduct, over which all traffic from the outlaying country districts must pass to reach the business district. This board, as is shown in the accompanying illustration, contains places for twelve one-sheets on which the week's attractions are posted. One picture gets two displays, such as is shown at the left with the Paramount picture "Oh, You Women" being prominently advertised.

The permanent lines at the top advertise the theatre prominently. The results of such exploitation in such a prominent locality have proven of wonderful worth to Harris and Smoots.

Another excellent location for a display selected by the managers lies between Main Street and the Post Office. The value of such a position is immediately apparent. For Main Street and the Post Office are traversed by everyone in a city of the size of Mt. Vernon. Everyone going to the Post Office from Main Street *must* see this board.

On this stand there are places for five one-sheets.

Of course these stands are changed weekly. And not only do Harris and Smoots take care of these positions but they also maintain one more stand opposite the B. & O. passenger station.

Thus the entire city of Mt. Vernon as well as all visitors to it, know of the Vine theatre and the attractions that are playing there.

GETTING YOUR OWN POLICY

Isn't It Time to Think More About Your Own Theatre Now?

TURN through most any issue of the MOTION PICTURE NEWS in these weeks before the opening of the fall season and you will read announcements of the policies of the producing and distributing companies.

Does that mean anything to you in the way of your adopting a real policy for your theatre? We do not mean in the selection of the brands of pictures that you are going to show, but the principle on which you are going to conduct your house so far as your patrons and your town are concerned.

A real policy, a definite plan of action, a real determination to do things means as much to the smallest house in a fourth class city as it does to the biggest film company.

For two years we have been placing before you here the best policies of others, but lots of you have remained silent. It's time for you to "speak for yourself, John."

Des Moines, Handsome New Blank Theatre, Is Opened

Thursday, July 10, saw the opening of A. H. Blank's newest theatre, the Des Moines, in Des Moines, Iowa. This is the tenth fine theatre in his chain and follows just one year after the opening of the Rialto, Omaha, one of the finest houses in the middle west. Strand, Omaha; Garden and Palace, Des Moines; Garden, Family and Casino, Davenport, Iowa, and the Strand, Marshalltown, Iowa and others in his list.

The Des Moines has been erected in connection with the Iowa building, a six-story office structure at the corner of Sixth and Grand avenues, and represents an investment of $750,000. Every modern improvement is said to have been included in the building, whose completion has been delayed for several weeks because of a strike in Des Moines.

Cecil B. DeMille's "For Better, For Worse" was the opening attraction, besides shorter subjects. A twenty-piece symphony orchestra is maintained in connection with the theatre.

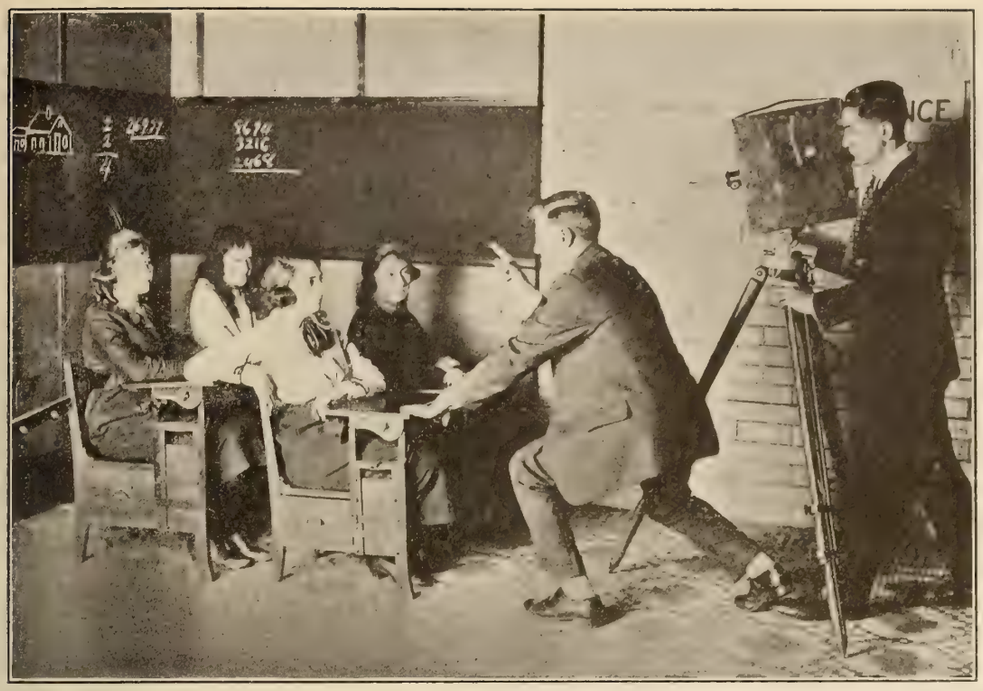
Arthur G. Stolte, who is well known to readers of the MOTION PICTURE NEWS because he was among the first contributors to the Exhibitors Service Bureau is manager of the new house, and there is no doubt that his unusual ability will contribute a great deal to its success. Mr. Stolte really broke into the motion picture business in 1912 when he started a motion picture page on the Waterloo Reporter, one of the very first in the country. The lute of the photoplay became all the stronger and thence he went to California for study at the studios. Recently he was manager of the Strand theatre, Omaha, leaving that post to take charge of the Des Moines, though the strike referred to has prevented his active work since that time. Mr. Stolte is a member of the Advisory Board of the Exhibitors Service Bureau.

Advisory Board
Exhibitors Service Bureau

Thomas D. Soriero, Park theatre, Boston, and Strand theatres, Lowell.
Chas. H. Williams, Strand theatre, Providence, R. I.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Jack Kuhn, Loew's Stillman theatre, Cleveland.
Mrs. Joseph Grossman, Standard theatre, Cleveland.
George J. Schade, Schade theatre, Sandusky.
H. C. Horster, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
S. Barret McCormick, Circle theatre, Indianapolis.
Edward L. Hyman, Liberty theatre, St. Louis.
Theo. L. Hays, New Garrick theatre, St. Paul.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo A. Landau, Alhambra theatre, Milwaukee.
George Fischer, Alhambra theatre, Milwaukee, Wis.
Julius L. Johnson, New Garrick theatre, Minneapolis.

C. Edgar Momand, Garden theatre, Flint, Mich.
Charles C. Perry, Strand theatre, Minneapolis.
W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta.
Chas. G. Branham, S. A. Lynch Ent., Atlanta.
R. B. Wilby, Strand theatre, Montgomery, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
C. A. Lick, New theatre, Fort Smith, Ark.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Herbert J. Thacher, Strand theatre, Salina, Kan.
H. M. Thomas, Strand theatre, Omaha.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Sunset Theatre, Portland.
E. J. Myrick, Rialto theatre, Butte.
A. S. Kolstad, Liberty theatre, Hood River, Ore.
H. L. Percy, Antlers theatre, Roseburg, Ore.
P. E. Noble, Liberty theatres, Portland.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Ralph Ruffner, Rialto theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
A. C. H. Chamberlin, Opera House, Madera, Cal.



Girls who think they look like Mary Pickford attract much attention to the lobby of Tremont theatre, Boston

Would-Be Pickfords Boost "Daddy Long Legs" in Boston

COMPLETE miniature motion picture studio, equipped in detail with regulation lights, special scenery and all the standard fittings of the huge studios in which the masterpieces of filmdom are produced, was erected in the lobby of the Tremont theatre in Boston for the presentation of "Daddy Long Legs."

It was announced in all local newspapers that girls between twelve and sixteen years of age, who wished an opportunity to appear in motion pictures, would be eligible for a Mary Pickford film contest, in which the winners will be cast in a special production.

The idea of setting up a miniature Mary Pickford studio in the Tremont theatre was the idea of Thomas Spry, manager of the Gordon-Mayer Exchange, which holds the First National Exhibitors' Circuit franchise for New England.

The advertising campaign leading up to the presentation of the picture and the working out of the plans for the miniature studio were directed by Mr. Spry.

The announcement that candidates for the Mary Pickford film contest would be filmed in the miniature studio in the theatre brought a response that the management had not anticipated.

The first day saw the theatre lobby thronged with would-be actresses. The second day it was necessary to station policemen about the theatre to keep the applicants in line, and by the end of the first week of the contest more than 1,000 candidates had registered, and were awaiting their turn.

The first showing of "Daddy Long Legs," with seats selling at $1.50 and $1.00, was attended by a capacity audience, and the seating capacity of the big theatre was taxed at every performance thereafter.

The miniature Mary Pickford studio attracted hundreds who wanted to see how a real studio worked, and the lobby was crowded from morning till night.

Filming of the candidates in the contest was carried on in the morning and afternoon, when little girls, dressed in their Sunday best and very much excited, appeared with their parents for the big event.

The miniature studio represented in effect one of the school-room scenes in "Daddy Long Legs." It was equipped with blackboards and school desks, even the blackboard showing crude childish drawings and bits of writing.

A number was placed in every scene filmed and announcements were carried in the newspapers giving the date on which the film would be shown.

Mrs. Charlotte Pickford, mother of Mary, aids the contest by posing one of the entrants

The papers also carried each day cuts of several of the contestants, announcing the day on which their particular films would be shown. These pictures, outside of the great newspaper publicity interest, had real news-picture value, and were gladly published as such.

The climax of interest in the miniature studio was reached when Mrs. Charlotte Pickford, mother of Mary Pickford, came to Boston to see the presentation of "Daddy Long Legs," and to inspect the lobby display. Mrs. Pickford was so pleased that she met the candidates and spent hours showing the would-be Pickfords how to pose and to appear at ease before the camera.

An unexpectedly large number of children showed unusual talent in working before the camera, and with more than 1,000 to choose from, the judges in the contest still have several weeks' work ahead of them in making the final selections of those who will have opportunity of taking part in the Gordon-Mayer play.

More than 2,000 little orphans of Greater Boston were the guests of Mrs. Pickford at "Daddy Long Legs" during her visit in Boston, and each child received a box of chocolates as a remembrance of the day.

The widespread publicity obtained for "Daddy Long Legs" in its Boston presentation fulfilled the confidence of the men who planned and carried it to a successful conclusion that their idea would draw the public.

Never in the history of local exhibitors has a picture created such a furore; never has a production received such valuable mouth-to-mouth advertising, or so much valuable free newspaper publicity.

The cleverness and enterprise of the originators of the miniature studio idea is shown in the results of the campaign. They reached the child patrons as they could have in no other way. The studio with all the romance and glamour of the film world proved an irresistible attraction, against which the scruples of the parents, if they might have, could not withstand the pleas of the youngsters to be in on the contest, and of course, to see "Daddy Long Legs."

"Daddy Long Legs" came to Boston, was presented at one of the city's best known theatres, and was received by the public with enthusiastic admiration and delight—all a tribute to a superb advertising and publicity campaign carried out.

As a matter of fact here is a plan that offers results for any of the theatres in cities of any size which are showing Mary Pickford pictures or those of any other star of the so-called younger school who frequently take child parts. Every exhibitor recognizes the desire on the part of the thousands of gets to "get in the movies."

WHAT A "LITTLE FELLOW" DOES

Interesting Article for You In This Issue

ALTHOUGH we have told you time and again how we want to hear what the fellow in the small town is doing, it is exceedingly difficult to get this matter. It is impossible to keep correspondents in every village and hamlet and therefore a lot of the good ideas are lost.

More and more exhibitors are coming every day to realize that this interchange of ideas in these columns means progress for everyone. It is the problem of the small fellow that we are so anxious to reach, where there is really an idea of what he is doing. So on Page 705 of this issue we print some observations from Wm. C. McIntyre, who conducts the Rose theatre in Fayette, N. C.

There is nothing especially sensational in this article, but there is some philosophy that will pay us all to think over without merely labeling it "old stuff."

General lobby effect of the display at the Princess theater, Milwaukee, and the crowds that it drew

Milwaukee Manager Proves Hot Weather No Bar to Enterprise

GIVING no quarter and asking for none, exhibitor ability in Milwaukee engaged in a finish fight with the dreaded foe of all showman—hot weather—with the result that Frank Cook, manager of the Princess theatre, emerged victorious in a campaign of exploitation that dwarfs his previous efforts by its size, scope, volume and persistency.

Mr. Cook began this promotion work without the aid of any previous interest that might have been aroused in his attraction. Unfortunately, no Milwaukee newspaper had published the serial version of "Ravished Armenia," the story from which was made the photoplay, "Auction of Souls," starring Aurora Mardiganian. This was the special feature production which Cook proposed to play for a week despite hot weather. How he did it, and broke box-office records at the Princess makes an exhibitor article with some new and interesting facts.

Mr. Cook decided that the best way to arouse interest was to let the public know how the picture had been received in other cities. Accordingly, a week previous to the first presentation of "Auction of Souls" at the princess, small four inch, one-column ads appeared in the newspapers. It was teaser advertising, plain and simple. The ads stated: "Coming, the only picture ever shown for $10 per seat." These teasers ran the first half of the week. During the later half of the week, another teaser reading: "Coming to the Princess, 'Auction of Souls,' the only picture ever shown for $10 per seat."

Several days before the opening, Milwaukee suddenly blossomed forth with bright red and yellow posters, bearing the floating red banner carrying the words, "Auction of Souls." Every vacant store window, and there are many of them in Milwaukee since saloons began closing, every wall and billboard, boasted of a flock of auction flags and posters. The street cars were not forgotten, either.

For a week previous to the opening presentation of the picture the newspapers carried pictures of the Armenian girl who stars in the picture, together with news stories telling of her tragic story and the announcement of her visit to Milwaukee.

Committees from several clubs called at the theatre to invite the girl to be their guest during the week. Mr. Cook was quick to realize that these invitations made news stories.

The day of the opening was the hottest day of the year. Doubtless auto trips and park excursions had been planned by many families, but the half-page ad of Mr. Cook's was too enticing. It seemed that most of Milwaukee was interested in "Auction of Souls." The 1,100 seats of the theatre were filled for every performance and sweltering crowds stood in line to get in.

An unusual lobby display was intended to interest the ordinarily casual passerby. A cardboard drop, picturing two pillars bearing crossed scimitars, formed three arches, for the entrance, exit and ticket office, while the name of the show and star were conspicuously arranged in big letters. Directly over the ticket office was the announcement that Aurora Mardiganian would appear in person. The ushers were attired in Armenian costumes, and added a touch of local color to the presentation.

Publicity appeared to come easy for Mr. Cook. Monday's newspapers carried long interviews with her, mentioning that a motion picture starring her was showing at the Princess.

On Tuesday Miss Mardiganian and Mrs. H. L. Gates, who appeared in Milwaukee as her sponsor, spoke at the Rotary Club luncheon, the club being composed of about 300 business men of the city. A news story of the affair was a feature of each afternoon paper.

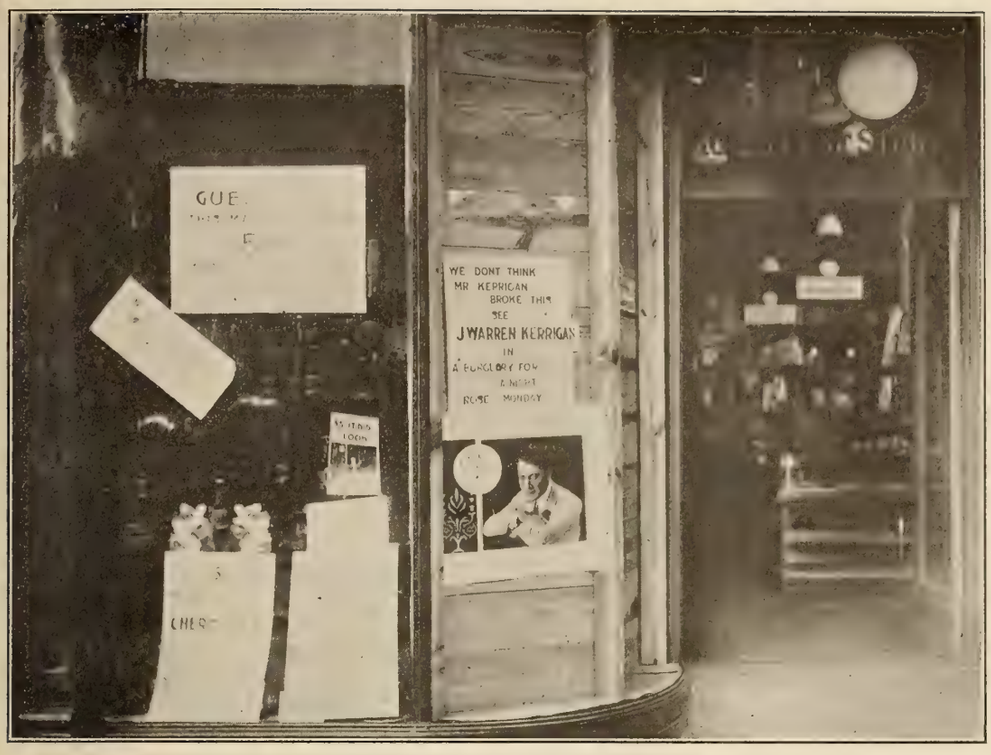
On Wednesday the Armenians of Milwaukee staged a dinner for Miss Mardiganian, and this resulted in publicity.

On Thursday and Friday, stories telling how a long lost cousin and aunt of Aurora's were found in Milwaukee found their ways into the newspapers. And on Friday night, the Scribblers' Club, an organizationtion of women writers of Milwaukee, entertained the Armenian girl.

Publicity gained this way did not prevent the insertion of quarter-page ads nearly every day.

A woman's matinee was given each morning at 10 a. m., with a more detailed talk by Miss Mardiganian and her guardain. Attendance increased each morning by 25 per cent.

Details of the setting and some of the ushers in Armenian garb



This is the way that McIntyre took advantage of a broken window to advertise "A Burglar for a Night"

Big Advertising Pays "Little Fellow" Down in North Carolina

HERE'S the case of a man who was a successful butcher and who went into the motion picture business and made good. While he was handling the steaks and the tenderloin cuts over the counter and sending the remnants back to the sausage machine he found out the truth of the old adage "it pays to advertise." This man is William C. McIntyre, manager of the Rose theatre, Fayetteville, N. C.

Dealing in fresh meats is not much of a training for a man to handle canned films, but Mr. McIntyre had the ground work of business ability, the right idea of exploitation and the determination to study the business in which he was engaged and develop it to the utmost. So he sold out the fresh meat business down in High Point, N. C. where there is enough furniture made very year to give each man, woman and child in the country a new chair once a year.

So to Fayetteville he went and took charge of the Dixie theatre there. He decided that the best thing to do right at the start was to make everyone in the city forget the Dixie theatre. "I realized that I was inexperienced in motion pictures," says Mr. McIntyre, "but I could at least see the many things that were wrong with the house. I determined that the thing to do was not to start in by telling the public how poor the other fellow was, but to make a clean start for myself and to take the blame for the mistakes that I myself would make without handicapping myself with a past."

Most of the business principles of Mr. McIntyre are not novel. They consist in following the same policies that are followed by the better class of exhibitor, no matter the size of the city, plus heavy advertising—as heavy as he figures the production will stand.

He first started out to identify the Rose theatre—for such he called the old Dixie—as representative of the better element of Fayetteville. The theatre was renovated and repainted and the whole affair changed around as much as possible under the circumstances. Ventilation was poor and this was immediately remedied. Projection was terrible and he started out to study the best in the proper screening of pictures with the result that Rose is said to have screen results now that equal any in the country. He covered the lobby floor with clean linoleum, hung pictures in the theatre, employed real or artificial flowers. Minor improvements were made wherever possible and when the theatre was opened for business it was as clean and attractive as the meat shop down in High Point that McIntyre had been running. And cleanliness has been just as great an urge in his motion picture theatre as it ever was in the butcher emporium.

Then the next thing that he did was to start to telling the people about the theatre. Now Fayetteville is a city with a census population of 7,045 and one daily newspaper with naturally a limited circulation. Theatres there had not been advertising in this newspaper and Mr. McIntyre decided that he would do so. There's where he got off to a flying start. The exhibitor who enters the big city and finds the other theatres using the display columns deserves some credit if he goes them one better and uses more space and uses it intelligently, but the man who blazes the way in a town like Fayetteville deserves the more. He is a real pioneer of the sort that during the past few years has given the cinema forward to better things.

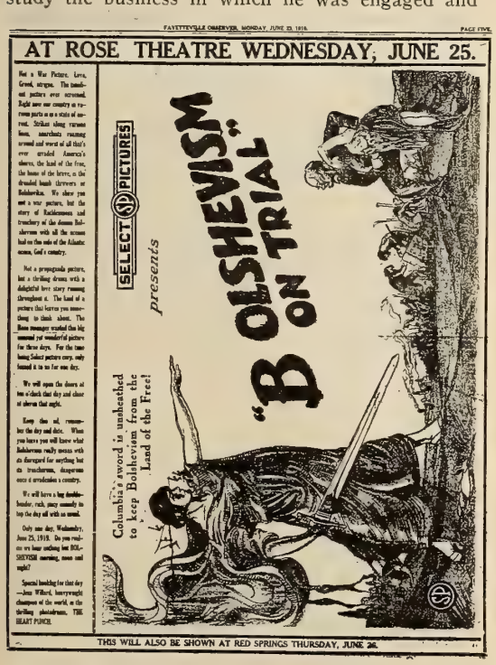
Considering big city opportunities we would not call the most of the advertising of the Rose theatre good advertising, but when a man takes the fullest advantages of the chances that he has he deserves the greatest credit. Now cuts are hard to get from the exchanges, and therefore he has them seldom. He resorts largely to the use of type in his advertising and after having displayed the name of the star and the title of the picture prominently, then he talks about the production in the intimate sort of way that builds business when you back up what you say. For instance, in the 3 col. 9½ inch display announcing the holding over of "The Turn in the Road" for another day he refers to the fact that the film came late on the first day and that to disappoint no one he is holding the picture over. Then he starts in with the selling argument, which is in effect a reading notice. Very often he used two full columns in the paper dividing the space up between different attractions and giving selling talks with each one.

Now when he started in to play "The Heart of Humanity" he heard that this picture had fallen down in the city of High Point where he sold fresh meat with success, so determined that he would show how he could sell the picture in Fayetteville. He knew that he had the goods and that there was something the matter with the way that the theatre he used to visit between dispensing pork chops and liver had played it. The wrong thing was the lack of advertising, so McIntyre planked down $75 in the newspaper office, and went to it. He got more on the repeat day than High Point did on the first day run.

Here is his policy in a nutshell:

"I find that it does not pay to advertise an inferior article too strong. If I get a picture that I know is not very good, I say little about it. But the average picture that is being put out by the exhibitors these days will stand going to strong. I believe in advertising every show possible—in letting the public know that 'Brown's in Town.' It

(*Continued on page* 706)


FAYETTEVILLE OBSERVER, MONDAY, JUNE 23, 1919. PAGE FIVE

AT ROSE THEATRE WEDNESDAY, JUNE 25.

Not a War Picture, Love, Greed, intrigue. The hundred pictures ever screened. Right now our country is in ruinous parts as in a state of unrest. Strikes along various lines, anarchists running around and worst of all that's ever invaded America's shores, the land of the free, the home of the brave, is the dreaded bomb throwers or Bolsheviks. We show you not a war picture, but the story of Bolshevism and treachery of the demon Bolshevism with all the scenes laid on the soils of the Atlantic ocean, God's country.

But a propaganda picture, but a thrilling drama with a delightful love story running throughout it. The land of a picture that leaves you nauseating to think about. The Rose manager wanted this big unusual yet wonderful picture for three days. For the time being Select picture cuts, only limited it to us for one day.

We will open the doors at ten o'clock that day and close at eleven that night.

Keep this ad, remember the day and date. When you leave you will know what Bolshevism really means with its disregard for anything but its treachery, desperate ones it symbolizes a country.

We will have a big double-header, rock, snappy comedy to top the day off with an uproar.

Only one day, Wednesday, June 25, 1919. Do you realize we keep nothing but SOLOTONE morning, noon and night?

Special booking for that day —Jess Willard, heavyweight champion of the world, at the thrilling photoplay, THE HEART PUNCH.

SELECT PICTURES presents "BOLSHEVISM ON TRIAL"

Columbia's sword is unsheathed to keep Bolshevism from the Land of the Free!

THIS WILL ALSO BE SHOWN AT RED SPRINGS THURSDAY, JUNE 26.

McIntyre saw an ad that he liked in Motion Picture News *and wired for the plates. This is the result*

REPEATING

Tomorrow "ROSE" Tomorrow

"The Turn in the Road"

By special request from large per cent. of the people that saw THE TURN IN THE ROAD yesterday; we will repeat it tomorrow. We never got open until late; delayed in transit. In order that no one shall be disappointed the Rose manager got busy over long distance and held it over for Friday.

Special Note—Cancel all engagements for that evening and night. Come and see the most human picture ever screened.

One of the Strong Expressions—"The best picture I have ever seen in Fayetteville"—Lieutenant Jones.

"THE TURN IN THE ROAD" by King W. Vidor, produced with all star cast by Brentwood films, released by Exhibitors Mutual.

Who and What is God? Does He visit upon man afflictions as well as blessings? Paul Perry's faith in the orthodox God was blasted when his young wife died, and he went in search of the True God and sank to the depths of degradation. How his own child led him into the light of Truth is told in a drama of pathos and humor, thrills and climaxes that stir the deepest emotions. A beautiful story of the power of Love over Hate and the simple faith of a child that overcame Fear and Unbelief.

All-Conquering Love
The Voice of Truth
The Search for God
A Prayer That Was Answered
From Darkness Into Light
And a Little Child Shall Lead Them
The Dawn of New Love
Faith and Love Conquer Fear and Hate
Taming the Tyrant
Happiness at Ho's Own Hearth
When the Preacher's Family Disagrees

WHAT YOU'LL SEE IN "THE TURN IN THE ROAD"

A child playing with Wraps
A Realistic Storm with Death on Watch
A Bride of a Year Telling Her Husband the Secret
A Money-Mad Tyrant at the Mercy of His Victims
Little Ben Alexander and His Gang of Educated Pups
How a Child Saved a Capitalist from Death at the Hands of Desperate Strikers
How a Shyster Lawyer Uses a "Congenial" Secretary
A Dance Hall in the Slums of Chicago

We will top the evening off with good line of comedies, etc., entitled "THE SKATE AT SEA," "WIFE BREAKERS."

Doors open 1 o'clock. Close 11 o'clock. Admission: Adults, 25c., Children, 15c. Attend the matinee performance. Nice and cool, new air circuits; put in 21 electric fans—makes it cool and comfortable.

Cuts are hard to get and the advertisements are made almost reading notices. This one 9 1-2 inches, three columns

Two of the striking special paintings used in the lobby of the Strand "Sahara" week

Striking Lobby Cards at Strand on "Sahara" Bring Many Inquiries

MANAGING DIRECTOR Joseph L. Plunkett has been overwhelmed with inquiries from exhibitors who have booked "Sahara," the latest Louise Glaum success, as the result of the manner in which the picture was put over at the Strand theatre last week. A full account of the arrangement of the program, the prologue and the tableau appeared in last week's issue of the Motion Picture News. But in addition to those features the immense lobby of the theatre was made a thing of beauty.

Jay W. Weaver, the Strand poster artist, once again proved he has few superiors in the art of making a lobby breathe the atmosphere of the presentation his handiwork exploits. While Joseph L. Plunkett and Carl Edouarde were engaged on a beautiful prologue for the Hodkinson release, Weaver was putting in his best licks transforming the Strand lobby into, as close as a human hand can devise, a panorama picture of Cairo, the Sahara Desert and Paris. How well he succeeded is attested by the throngs that viewed the brilliant "Sahara" exhibit in the lobby and the many requests as to who was responsible for the unique and beautiful lobby cards and decorations.

A dozen remarkable paintings were made for "Sahara" by Weaver, and their splendor was heightened by the specially prepared scene stills that surrounded them. Most attractive among the paintings was one showing Louise Glaum, as Mignon, in the Palace of the Dawn, Cairo, and another depicting her as the reigning belle of a luxurious Parisian café worshipped by the revelers. Another poster worthy of mention was a life-size painting of the star with a giant peacock as a background.

Another series of painting was used the week preceeding the engagement, these showing attractive figures of Miss Glaum in something of a siren's role, desert scenes with the Moors as the principal figures and one with a huge peacock. The size of the Strand lobby permits large announcements of the current production but in this case the "next week appeal for Sahara" dominated that of the current offering.

In all paintings and illustrations Weaver used a rich Urban blue tone for his main scenes and sunlight yellows for his exteriors. Without question the artist's work on "Sahara" is the biggest achievement of its kind since the opening of the successful Strand five years ago.

This picture seems to have had a general appeal to exhibitors for word comes from various sections of exploitation methods used.

Manager Julius Johnson of the New Garrick, Minneapolis, used a program representing a scene in Cairo, the feature of which was the reproduction of the Palace of Dawn, with a score or more of men and women celebrating the "Feast of Allah." Dancing girls prformed as the banquet proceeded.

At the California Theatre, Los Angeles, Production Manager Harry Leonhardt used a prologue showing a scene on the desert with a nomad encampment in the foreground. Into this came a group of Arabs followed by a dancing girl who went through a weird dance with the Arabs bowing in prayer at its conclusion.

In Salt Lake City George Mayne, manager of the American, uses an airship dropping announcements of the attraction and, at intervals, free tickets.

Big Advertising Pays "Little Fellow" Down in North Carolina Town

(*Continued from page* 705)

does not pay to misrepresent, for there is a sure and swift come back. I don't advertise with the objective of putting the other fellow out of business. I believe in letting 'John's' business alone and attending to your own, but I do believe in selling what I have."

It wasn't but a few weeks ago that one of the staff of the advertising department of the Motion Picture News came into the office of the writer and asked:

"Who is William C. McIntyre of the Rose theatre, Fayetteville, N. C.?" and then added: "He wants to get the plates used in the double page advertisement on 'Bolshevism on Trial' that appeared in the Motion Picture News last week.

We told him; McIntyre got the plates and we have illustrated here the use he made of them—a full page display with the selling argument running down the inside column.

We have referred to cleanliness. Courtesy is another one of Mr. McIntyre's hobbies.

Mr. McIntyre pays attention to the littlle things around the town. He knows how the people of a city like Fayetteville know everything that goes on. He can't expect to wait for the visit of a French field marshal or a ten million dollar fire to bring him publicity. He uses what he gets.

One night there was a window broken out of the front of the local Kress store. The following Monday McIntyre was to play J. Warren Kerrigan in "A Burglar for a Night." He went back to his theatre and printed a card: "We don't think Mr. Kerrigan broke this, but see J. Warren Kerrigan in 'A Burglar for a Night' at the Rose Monday."

Richness of Miss Glaum's costumes brought out here

Here is a suggestion for exhibitors who want drops they can use more than once. This is used by McCormick at the Circle for Irish songs

Here's How McCormick Plans His Campaign—"Ain't it Simple Now?"

BECAUSE of the many articles that he has contributed to these pages, and because of the many other accounts of things that he has done at the Circle Theatre, Indianapolis, which have appeared here, S. Barret McCormick is certainly one of the very best known exhibitors in the country to readers of the MOTION PICTURE NEWS.

But recently we have had a number of inquiries from readers asking us to tell the way that he lays out his advertising. Robert Leibert, one of the principal owners of the Circle, is also owner of the First National Franchise for that section, and there has been unusual attention attracted to the way that the Anita Stewart, Chas. Chaplin and other pictures have been presented at the Circle. In fact, McCormick's own advertising campaign has been adopted by scores of exhibitors, especially in that section and reaching all the way to Canada.

It remains a fact that one of the Indianapolis newspapers has on its subscription list more than one hundred exhibitors who are taking the paper regularly to get day after day the advertising that is used by the Circle and that this paper makes it a regular business of supplying these mats. So it can be seen that a lot of these people want to know what are the methods of McCormick in evolving these, so we have had a representative study the work at close range, but let us tell you right now that the methods he used are no wise as impressive as the results he obtains.

In the first place let us say that Mr. McCormick never ignores anything that will throw light on a picture that he is going to play. He is one of the most careful readers of the trade publications among all exhibitors. He watches the press books of those companies that are really doing things worth while, and if there are any ideas that impress him he does not hesitate to use them. *Yet he goes in to look at the picture himself with an open mind and it is his impressions that mould the displays that are to appear in the Indianapolis papers.*

It was just after the appearance of the advertising campaign on "Sunnyside," which was described in the MOTION PICTURE NEWS last week that the correspondent called on him with the following question:

"Mr. McCormick," (or rather in the interests of accuracy he said "Mac," for McCormick is so known to all the newspaper men in Indianapolis, having himself come from the Fourth Estate), "how do you analyze the selling points of a production and make the selling points of your campaign? There are a lot of exhibitors who want to know about all the hard work you do in laying out one of these campaigns."

McCormick is generally smoking. He wasn't at that moment, so he stopped to light his pipe. Then he smiles at the idea of the hard work of laying out a campaign, for one who has seen McCormick at work understands that he really enjoys this. The picture that he is to play for the following week becomes a part of his life from the moment he witnesses the first screening and his first impressions go down. Those first impressions are likely to be the ones that he uses in the advertising, for they generally suggest the theme.

Mr. McCormick views every large picture booked at the Circle before it is shown to the public. By virtue of the fact that the Circle is a first-run theatre, he receives his prints in advance and has them shown in his private screening room. His secretary makes notations, at his direction, of the various scenes which suggest to him a basis for his advertising campaign.

"I try to pick out the dominant element that gives the picture life and appeal," said Mr. McCormick. "Some times it may be some little incident that to the casual observer would be more or less insignificant, but to me would be the thing that could be made to have the greatest appeal."

After the screening of the picture, Mr. McCormick's secretary makes a copy of his comment and submits it to him for more careful consideration. This copy, he says, is really a scenario or synopsis of the things which in his opinion contain the most dramatic force and appeal.

He then goes over his notes with his artist and after selecting a few "stills" which serve to illustrate the selling talk, makes a rough sketch of the advertising layout. Mr. McCormick writes the lines for the ads and the artist attends to the illustrating part.

In exploiting "Sunnyside," Mr. McCormick selected for his largest advertisements "stills" taken from Chaplin's aesthetic dancing scenes, and for the followups and smaller advertisements he used the kitchen scenes, in which some of the old-time Chaplin slap-stick comedy was brought out.

"I picked out the dancing feature because of its absurdness," said Mr. McCormick. "Here was Charlie as an aesthetic dancer, something entirely different from his older and more generally known antics. Why it made you laugh within yourself when you looked at the 'stills' and tried to think of Chaplin, with the funny feet, as an aesthetic dancer. It immediately started your imagination to work and suggested that here was Chaplin in something entirely new and something that no doubt must be funny. Then in the later ads were the illustrations which served to connect Chaplin as

This is a rather simple setting with the plaid hangings immediately supplying the Scotch atmosphere

Here's the Way That McCormick Plans the Advertising of His Pictures

(Continued from page 707)

the dancer with Chaplin of the old-time custard pie, etc."

"The motion picture advertising writer has to possess dramatic sense or instinct, just the same as the playwright or the author must sense the dramatic element in the play. The advertising writer must picture with words and illustrations the elements of the picture which make the greatest appeal. He is dealing with human beings and must fit each picture with publicity and advertising that will appeal directly to the emotions. He must cater to the dramatic instincts."

To find the appeal in a picture, as in any commercial product, according to Mr. McCormick, requires a careful analysis. In this analysis is included an investigation of all the selling qualities it possesses, an elimination of the lesser points and an acceptance of that element which comes nearest to the universal appeal.

"When does it tell in an unusual manner a story of the various human emotions, upon which all plays are based?" he continues. "Is love the big thing? Is it Hate, Humor or Mystery? If so why does it strike the responsive chord and subjugate all else before its spell? When you grasp this you have analyzed the local selling points and can make them the features of your advertising compaign.

"When showing a good comedy, like Chaplin's 'Sunnyside,' it is not enough to merely run a line or two in your advertisements to the effect that 'here is a great comedy.' The exhibitor should build a comic atmosphere around his advertising and publicity because advertising, after all, is just a sample of the real stuff. The illustrations in motion picture advertising should be used merely as samples of what the theatre-goer is going to see upon the screen. Advertising should be mooded to the picture, just as the orchestra leader moods his musical interpretations to it."

It was just a year ago, in the July 29 issue to be exact, that we told you the way that McCormick plans the stage presentation and the scenic settings through a miniature theatre that he has in his office. Here the scenes are reproduced in the actual colors in which they are to be shown to the audiences and the same lighting effects are obtained. The music is similarly outlined in conference with the musical director.

"I enjoy," says McCormick, "these own private performances of my own more than most people enjoy the finished presentation. There is, of course, a joy in creation. I try never to let myself get too enthusiastic, but I do like to let the ideas as they will and to be guided largely by inspiration, regulated by common sense and local conditions. The average exhibitor can get more out of a motion picture if he will enthuse a little for himself, get his own joy out of the production than if he views the whole thing as a cold-blooded proposition. You cannot expect to get more out of a production for your audience until you put the most into it yourself, and that means enthusiasm and appreciation—to be transmitted on to the patron."

Franklin Uses Clever Teaser Advertisements on Chaplin

Harold B. Franklin, managing director, Sheas' Hippodrome, Buffalo, produced a series of refreshingly original advertisement on Charlie Chaplin's latest comedy, "Sunnyside." The ads attracted wide attention and much favorable comment. Mr. Franklin opened the week on Sunday with a four column three inch display.

This was followed on Monday with an inch and a half double in which the billboard idea showing Chaplin reading the program and exclaiming "Some bill." This was followed on Tuesday and Wednesday by hand drawn one inch

CRITERION
The Event of The Year!
ALL THIS WEEK
ALL THIS WEEK
The Mary Pickford Company
FIRST PHOTOPLAY from her own studio
MARY PICKFORD
In Jean Webster's Celebrated Play
"Daddy Long Legs"
The Love Story of an Orphan
Directed by MARSHALL NEILAN
Photographed by CHARLES ROSHER
Incomparably the Greatest Pickford Picture Ever Made
Scenes that will rock you with laughter.
Scenes that will touch your heart.
Special Notice Mary Pickford offers the first production from her own studios, of which her mother is Business Manager, as an example of the quality of photoplays her friends may expect from her in the future. She paid $40,000 for the story alone. She is not controlled by any producing company and is responsible to the public only for the class of entertainment she provides. The distribution of her first three photoplays will be handled by THE FIRST NATIONAL EXHIBITORS' CIRCUIT, Inc., a nation-wide organization of Theatre owners devoted to the encouragement of better pictures.
Ladies and Children are urged to attend Matinees to avoid the night crowds.
The CRITERION ORCHESTRA of 20 Pieces
The KINOGRAMS News Pictures
PRICES—Adults 25¢, Children 10¢
THIS INCLUDES GOVERNMENT WAR TAX.

This eighteen inch, three column display shows one of the occasions when Patterson makes use of type for the reason that all of this matter, if hand-lettered, would be confusing

ad and on Thursday, when Olive Thomas replaced Constance Talmadge in the feature play, Mr. Franklin used a three inch single in which for the first time he gave prominence to the feature over Chaplin. This was because he wanted to boost Olive Thomas who appeared for the first time as a Shea's Hippodrome star. Friday he came back with a one inch Chaplin ad showing Chaplin and the words "I'm going to see Olive Thomas in 'Toton,' and my latest comedy." Saturday's ad conveyed the information that the comedy king was sad because this was the last day at the Hippodrome with the further comment that "Life Hardly Seems Worth the Living."

If we always lived in the past like some exhibitors we'd be still wearing the beaver of the pre-Civil War days.

Patterson Uses Striking Cuts and Artistic Effect to Get Attention

(Continued from page 697)

appeal. Yet there are lots and lots of people who are straight-laced enough in their own ideas who like to get a little spice of the fast life in New York so long as the happy ending of the picture, with right triumphant, justifies the events. We have tried to bring out this appeal with none of the cheapness. The result of this display was that people came to the theatre expecting to see just the sort of a picture that we showed them. We did not mislead them in either direction. Overplaying of that element would have been bad. It would have kept a lot of people away, and it would have disappointed any that were looking for the more sordid side.

In brief we believe in the show-window effect in our advertising. We believe in advertising just what we have without going into the tiresome descriptive details. But we believe in making our goods so attractive in the newspaper advertisements that the public will turn to the OFFER of them, as representing in these displays, FIRST. When we have succeeded in doing this we believe that we have accomplished a great deal.

But there is an important thing to be done after this—to keep up the quality of the theatre. It is not only our advertising, but the quality performance that we give the patron that makes our policies pay.

"Shimmie Contest" Adds Interest to 'Frisco Theatre

It is somewhat out of the line of motion picture, but Strand theatre, San Francisco, has been arousing a lot of interest during the past few weeks by staging "shimmie" contests at the end of the evening performances. This week the final contests are being held and the winners of these will challenge artists of national fame in the shimmie, tango, Texas tommie, hesitation and other modern steps.

Reports from San Francisco are that a great deal of new talent has been developed and that interest in the various contests have packed the theatre to capacity during what is supposed to be the poorest season of the year.

Tivoli Used Ten Girls in Red Lantern Prologue

Manager Frank J. Costello, of the Tivoli theatre, San Francisco, gave the coast city one of the most elaborate motion picture presentations that it has ever known last week when he showed Nazimova in "The Red Lantern."

As a prologue he staged "The Glow of the Lantern," a dance in which ten girls appeared for a dance in Chinese costume. Miss Dorothy Nevel, soprano, sang "The Red Lantern," accompanied by a number of Tivoli review girls.

The theatre was decorated in Chinese style from lobby to stage.

Guest Opens Detroit Offices to Exploit Pictures

Harry R. Guest, formerly publicity manager for the J. H. Kunsky interests in Detroit, is the latest publicity man to graduate from the motion picture field to general publicity work. Mr. Guest has just opened an office in Detroit, from which he will handle general advertising for general business, but specializing in motion picture exploitation. He has been appointed the Detroit representative of a number of Michigan exhibitors who want a man at the exchange center to take care of exploitation and other matters for them.

How New York Stages the Show

WOMEN stars have everything their own way at the three leading New York theatres. This week also marks the return of Irene Castle after a long absence from the screen and the first appearance of Constance Talmadge as a star at one of the "big three."

Pauline Frederick is the star at the Rialto in "The Fear Woman," a tense picture which gives the proper relief by ending happily. On the same bill is the latest of the Mack Sennett comedies, "Trying to Get Along," showing some of the perils of restaurant life. One of Major Jack Allen's animal catching pictures rounds out the program.

Rivoli has Irene Castle in "The Firing Line" which is also intensely dramatic, picturing the plight of a girl whose secret marriage and unwillingness to hurt her foster parents brings her sorrow. It, too, has a happy ending. "Hungry Lions in a Hospital" is the Sunshine comedy reissue. There is especially interesting scenic and a striking setting for one of the vocal numbers.

Constance Talmadge delights at the Strand with an element of comedy running through the story and nothing to ever worry about except the trouble she creates for others. The same Mack Sennett is being shown there, and there is an Outing-Chester scenic. Bruce Weyman, popular soloist, has just returned from the war and he gets a big reception from his thousands of admirers at the Strand.

Next week attractions are: Rialto, Tom Moore in "The City of Comrades"; Strand, Jack Pickford in "Bill Apperson's Boy" and Rivoli, Ethel Clayton in "The Sporting Chance."

Strand Theatre

GAIETY marks the entire bill at the Strand this week. The feature is light with comedy prevailing, there is a screaming Mack Sennett two-reeler and the music is all of the brighter sort that is mighty good for hot weather. We would describe the whole entertainment this week as interesting without anything that will urge anyone to think or to attempt to solve any problem. It is the sort of a program that sends people away from the theatre with the single conviction—that they have had a good time.

Excerpts from "La Gioconda" form the overture this week. This is a work full of effective numbers of all sorts and these have been gathered together in this number in a way that the whole thing sparkles with unusual musical brilliance. It is played with the lights gold on the stage and the house dark.

Strand Topical opens with Interantional pictures showing the polo games at Meadow Brook, which are screened to the music of "Step Lively." International also supplies some striking pictures of the fire which destroyed the terminals at South Ferry. These are largely local in their interest to New York city, but they got unusual attention here. A dramatic agitato is used with all of the fire effects including the bells, sirens, sounds of the rushing water and the chopping away of the burning structure. From the same source come unusual pictures of the battleship New Mexico which has just been named flagship of the Pacific fleet. These pictures show her going under the Brooklyn Bridge, and some of the shots taken directly down show the top of the fighting masts almost in the eye of the lens. "The Thunderer" is the accompaniment. Great applause greets the Pathe pictures of the NC-4 on board the tender "Aristook" and there are explanatory pictures showing just how the vessel cares for her charges. The same music is used through these.

There is a relief from the news subjects with Topics of the Day. Among them are "There never could be a treaty of peace that would make a licking feel good." "Field Marshal Ludendorf declares that American won the war. He ought to know;" and "Nicaragua has appealed for aid against Costa Rica. Boy, page Sergeant York." "Carolina Sunshine" is the music during these.

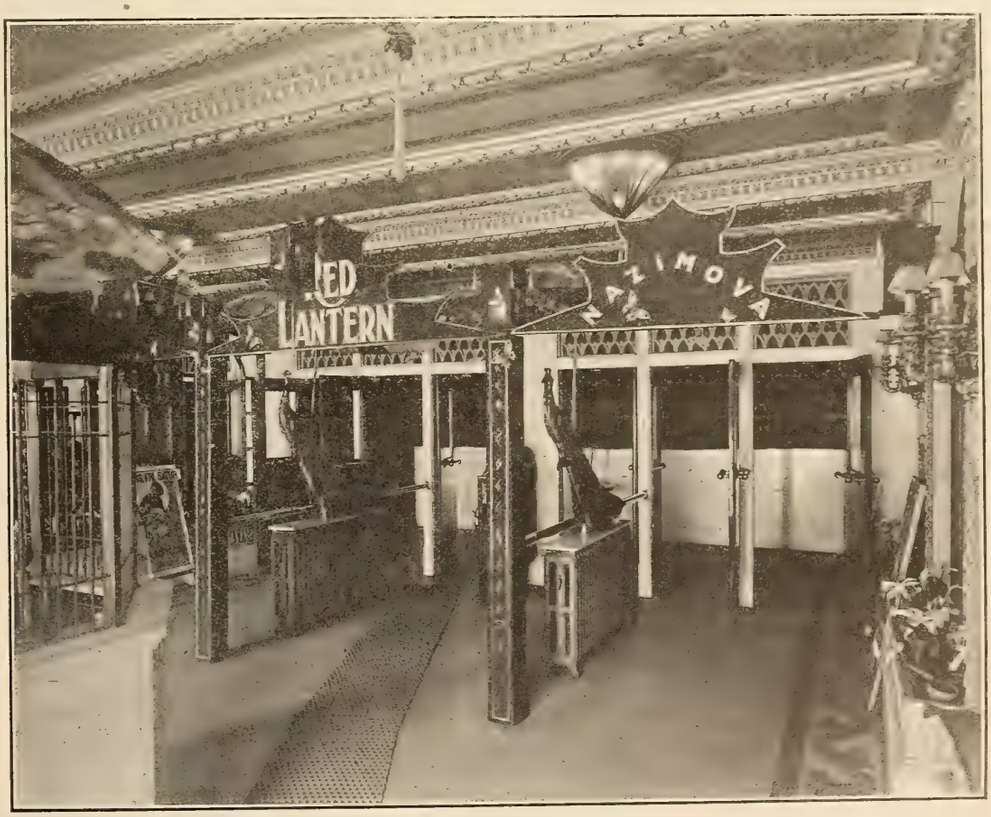
Pathe shows some interesting pictures of a wild west performance at Salina, Cal., and here we have the usual broncho busting and then riding wild cattle. "Western Rodeo" is the music and effects are used liberally. Pathe presents some of the essential facts about the R-34 through a cartoon, explaining the mechanics of the airship. Now, as we saw the performance Sunday evening there came to most of us a distinct surprise. Only a small portion of the New York people read the afternoon paper that is published on Sundays. The Sunday morning issues had told us that the R-34 was having all sorts of difficulties in a storm and apparently running short of gasoline and probably wouldn't reach New York at all. *So when there flashed on the screen pictures of the R-34 landing at Mineola and then a flash of the crew, there were a lot of people who weren't quite sure whether they were fakes or not. But they weren't. But the real thing, and the Strand had been able to show the actual pictures of an event before ninety-nine out of every hundred in the audience had known that the event had actually taken place.* Some feat for motion pictures. "Hands Across the Sea" is the music for these.

Thence we go to Charleston, S. C., where Pathe shows us pictures of Germans who were interned during the war being set back to the vaterland. "Nation's Awakening" is first used and then with the title "civilians held as spies," there is a change to "Goodbye, Huns," which is especially arranged for these pictures. From the same source come pictures "Off the French coast," showing the French sailors in training, and then some of the athletic feats used to keep them in the pink of condition. Here "Blue Devils" is used. The punch at the end is given with International pictures showing the visit of President Wilson to King Albert and the ruins of Belgium. There are a number of shots of the wreckage the Huns left behind them, and of the King and President together, showing the democracy of both of them. There is a particularly touching scene where the little Belgians pay a tribute to America by presenting flowers to President and Mrs. Wilson. "Sons of Uncle Sam" helps along the applause.

Follows an Outing-Chester, "Getting the Cassiar's Goat" which represents hunting these extremely wild goats of the snow covered mountains with the camera. There are some interesting views taken of the cruise up the Strikine river and views of the snow-covered Cassiar mountains, and finally we are rewarded with some shots of the goats themselves. "Serenade" is played by the orchestra and the organ carries the remainder of the music.

Bruce Weyman, baritone, gets a most enthusiastic welcome. He sings "On the Road to Mandalay" and is called back again and again.

A selection from "The Royal Vagabond" is played at the screening of the feature, Constance Talmadge in "The Veiled Adventure" and this is followed through with "Break of Morn" and then



Striking lobby display of the American theatre, Terre Haute, for "The Red Lantern." The entire color scheme was in red, eighteen Chinese lanterns bing used, and these connected with the electric current and supplying all the lighting. The entire house staff was costumed in Chinese dress for the run of the picture

Tips From First Showings Here

"Forget Me Nots" until the title telling us of disappointing news when the organ takes up the music for six minutes. The orchestra returns as we see Annesly falling in love with Geraldine in the manicure shop, and here "Kingdom of My Heart" is used, followed through with "Canzonetta." Then with the scene at her home where the girl recognizes Annesly "Graciousness" is played. Then as we are transferred to the activities of Reggie Crocker "Coo Coo" is used, starting at the refrain and then with the change of scene the organ takes over the music for fifteen minutes.

Then with the title "The morning after" we have the imitations of the burglar alarm and "Turbulence" is used by the orchestra, changing with the breakfast scene to "Serenade." Then with the title "When a man is in love" the theme is introduced for the first time by the orchestra with "Miracle of Love," changing to "The Wooing Hour" after four bars and then following through with "Water Lillies." At the scene at the end where the couple are seen together the theme is repeated.

Mlle. Marguerite Lamare then sings "Love's Garden of Roses" and "Her Dream" and we have a screamingly funny Mack Sennett comedy, "Trying to Get Along," which deals with an attempt to run a restaurant, the arrival of the wife's brother and all sorts of developments that come about only in comedies such as these. Occasion is taken to introduce some cabaret scenes and therefore get some of the beautiful Sennet bathing girls into the picture. "Flying Rag" is played at the screening and this is followed through with "Flirting Whistler," "Sunshine at the Y. M. C. A." and "Booster Rag," then the organ taking the music for a time and then "When We Meet Again" and "Pickin's."

Chopin's "Polonaise Militaire" is the final organ solo.

Strand theatre, Denver, used a twenty-four sheet for its main lobby decoration on "Mints of Hell," and then added just enough of the fur trees to give the suggestion of the far north. Scene pictures were used in profusion

Rivoli Theatre

MUSIC once more marks the program as unusual at the Rivoli this week, and the splendid dance selections played during the feature make it all the more enjoyable.

It is seldom, indeed, that there is anything at either the Rialto or the Rivoli with which we have to find serious fault, but there is one thing used in the program at the latter house that we would distinctly advise the exhibitor against following. Charles Maigne has achieved a masterful direction of Irene Castle in "The Firing Line" and right at the end of the feature there is occasion for the husband in name only to take his own life.

We are shown the man whom the wife really loves on his white horse standing guard to protect her and then we have the husband picking out a comfortable spot for his end, and then a flash of a huge stag. A second later the start of the horse and the deer in a flight of panic are supposed to convey the idea of the pistol shot, but right here some one at the Rivoli conceived the idea of reproducing the pistol shot. It not only mars the artistry of the picture, but it was distinctly startling and as we witnessed the performance it caused audible cries from several of the woman around.

This is carrying realism to the extremes. The director is to be credited with a distinct achievement, when he can carry out the idea of a suicide without showing even a flash of it. Director Maigne did that with this picture. The shot was not only unnecessary, nerve racking, but helped to spoil the picture effect.

Third and fourth movements from Tschaikowsky's "Symphonie Pathetique" forms the overture. This opens with the house lights in blue and purple on the orchestra. It starts on the strings with the 'cello. The horns come in strong at times with the reminder almost of a dirge, for the tragic element is strong through the greater part of the selection. As the music becomes livelier the lights change to red and then to gold toward the end with the drums and brass strong.

"War Spruce," released by Educational, is one of the most interesting pictures that we have yet seen. It shows the processes of obtaining wood for building aeroplanes from the giant spruce trees felled in the forests to the finishing airship. The music for this, followed through, consists of "The Mill in the Forest," "A Dutch Wind Mill," "April Moods" (until riving the logs), "In Holland" and "Forest Whispers" starting at the trio.

With an introduction of organ, drums and flute the curtains part revealing a scene at eve on a rockbound seacoast with Emanuel List, basso profundo, standing at the left of the stage attired as sailor or coast guard, in shirt sleeves. To the right in the rocky shore and in the distant a flashing searchlight, "Asleep in the Deep" is the selection.

Rivoli Pictorial opens with International views of King George honoring Britain's heroes of the army and navy and here "Sons of Britain," which carries a counterpoint of "God Save the King" is used, the audience enthusiastically applauding the ruler of our Ally. Field Marshal Haig also comes in for a big hand. "Tents of Arans" is the accompaniment of Pathe pictures of the representatives of Mejas mounted on their camels at the Paris peace meeting. Kinograms shows pictures of Africans parading at the Methodist Centenary in Columbus, O., many of them attired as their ancestors—or rather in lack of that attire, the same music continuing through these.

Then with the International pictures of the South Ferry fire we have the effect accentuated by the foots coming up in red to the music of "The Tempest." From the same source come pictures of "a kind of fishing that you dream about" which we are told "we dare not tell where" and here the foots are in blue. *This use of the foots now and then is mighty good stuff, especially where you have a change such as this afforded, the red for the fire and the blue for the water effects, but it should not be overdone.* International shows pictures of "Mary's little lamb" who is hard to find on the sheep ranch at Hoytville, Cal., and from the same source are pictures of "some bull," a $60,000 product on exhibition at Pittsburgh. The animal idea is carried out further with Kinogram pictures of the biggest hatchery in the world turning out chicks at Cleveland, "O'Birds and Butterflies" starts with the fish picture and continues through all the others.

Blue foots are used again with International pictures of the yacht races at Oyster Bay and there we have "Lovely Summertime," starting at the refrain. Then come pictures of the French sailors, already described to "Les Enfants de France" and then Kinograms shows pictures of Secretary Daniels dividing the American navy into the Asiatic, Pacific and Atlantic fleets. After the pictures of the commander of the Asiatic and Pacific fleets we have views of battleships in line and then with pictures a view of Admiral Wilson of the Atlantic fleet there were pictures of the big ship in the Hudson. "The Marathon" is the music. Kinograms supplies the final punch with pictures of the last session of the peace conference and here we have Gen. Foch inspecting the guards, the arrival of President Wilson, and then the departure of the German delegates, of Orlando, Clemenceau, Lloyd George and Wilson, all of whom evoke great enthusiasm. "March Militaire Francaise" is the stirring music.

Music Hints For Entire Programs

"The Firing Line" is screened to "Sizilietta" and with the first view of Irene Castle there is a change to Caresse," and then as the scene of the boat drifting with the tide we have "Over the Water" with a change to "Brahms Waltz" as the girl climbs into the boat. That night when Hamil recognizes the girl "Chaminade Serenade" is played as a violin solo, waltz time, for a few bars and with the scene on the porch there is another change to "Spanish Serenade." When Hamil tells his aunt of the girl he saw today "Brahms Waltz" is brought back and continues to scene where the girl dances where "Moonlight Waltz" substitutes.

"The next day" brings "A Garden Dance" and when he starts to tell her he loves her "Demands et Response" is used, changing to "Sehnsucht," the theme, with "A Florida Moon." With the title "One night soon afterward" there is a change to "Bucolique" and with the title "Until the final night" the organ takes up the music. However violin and 'cello are left behind and as the lovers as seen outside the theme is played as a violin solo, then with the title "Why did you come" there is a change to 'cello solo and then as the girl exclaims "Garry, I can't let you leave me" both violin and 'cello are used until the scene where he leaves and then the organ alone carries the music.

The orchestra comes back with the title "The battle" and renders a numbered selection, changing to "Serenade Valse" with the title "After long weeks" and then when the husband says that this had gone far enough King's "Romance" is used. With "The night" there is a change to "Tenderesse" and at the scene where they lay the hands on the table there is a numbered selection with effects for the bumps of the table and cymbals as the table falls apart. Numbered selections are used until near the end where with the title "Then for dreary months" we have "Fairy Tales" to the end.

"Hungry Lions in a Hospital" is the Sunshine reissue comedy. "Kinky" is played on screening and with the meatless day "The Girl Behind the Gun," changing to "Cossack Revels" as the lions escape, followed through with "More Candy" and then changing to "The Plumber" for the auto scenes. Effects are used liberally.

A sure antidote for "that hot feeling" is supplied by the display of the Ansonia theatre, Butte, Mont., on "Jacques of the Silver North." The land of the snows was everywhere suggested

Rialto Theatre

THERE is quite a shift in the Rialto program this week with the scenic taken from its usual place and with the interlude of a vocal number placed behind the feature.

Erno Rapee, conductor at the Rivoli, is responsible for the brilliant orchestration of Liszt's thirteenth "Hungarian Rhapsody" which is played with the lights all gold and includes mirambaphone and xylophone solos.

Rialto Magazine opens with the International pictures of the battleship New Mexico and then Gaumont shows views of Lieut. Com. Read and the other officers reporting to Secretary Daniels. "Regiments Return" is the music for both of these. International show pictures of a wild west show revival at Chicago and "Wild and Wooly" is used to the chariot race and then we have a drum roll crescendo. International pictures of flying over New York in a dirigible and here we have a few bars of "My Sweetie" and then the orchestra tacet, with effects, for the remainder.

Happy Hooligan is the star in the Educational side splitting cartoon "Perils of Paprika." "Moorish Dance" is played at screening and until the introduction of "Chester Clisauce"—and here a mysterioso is used until Hooligan enters the plane with a return to "Moorish" until the scene where they meet in the air and here a hurry is used. With the introduction of the Duke of Muttonchops "Lovingless Day" is played to the command "Stop" where Happy interrupts the wedding then "Debutante" is used until the "movie finish" effect near the end and "In the Gloaming" is played until the fade-out and then "Debutante" to the end.

Kinograms supplied a beautiful picture with "Blossom Time in Nova Scotia" with the apple trees in bloom and here the music is "Pavanne." Kinograms tells us the A. E. F. is still winning in France and shows us pictures of a doughboy facing the altar and his French bride to the accompaniment of "Goodbye, France." Gaumont supplies pictures of de Valera addressing crowds at Boston and then comes the striking finish with International pictures of President Wilson's visit to King Albert and shell torn Belgium, already described. Eight bars of "Belgium" are used at the start, following through with "Coronation March" with the snare drum as the President enters the auto and then changing to "Athalie" for the views of the President and Cardinal Mercier.

With the lights red all over the house, and the side curtains parted in red and a purple flood Rosa Lesea then sings "Il Bachio."

Then comes the feature, Pauline Frederick in "The Fear Woman," another one of those heredity stories, this time of a woman who fears to become the mother of children lest they follow in the footsteps of her father. "Ecstacy" is played at the screening and then with the title "His pet fear" there is a change to the theme, Beethoven's "Grave." For the scenes at the engagement dinner we have "Love's Torment" and then as the drunken father falls down the stairs to his death there is a pause and the theme taken up.

"When the first dark days" brings "Moonlight Sonata" and then with the appearance of the housekeeper's visitor "Silent Sorrows" is used changing to "Duo Amoureux" for the title "The Wedding Hour" and then to the theme as the girl sees the drunken woman in the street. "You've acted like a fool" brings "Simple Avon" and the title "Important work" calls "In Saint Malo." With the introduction of the Scar couple comes "Dialogue" and the title "Helen is popular" changes the music to "Bangalore," the organ taking it up when we are told that shadow has passed for a time.

Orchestra comes back with the hotel's tennis match and here "Yankee Girl" is used with "Kiddies" cooking in with the tournament dinner. With the title "In order to save the son" a numbered selection is used and then when Helen shows that she had been merely pretending to be drunk "Cherry Blossoms" is used with an adagio as she says "You were right, Bob," to the end.

Greek Evans, easily one of the most popular of all the male singers, is then heard in "On the Road to Mandalay," and then follows "The Leopard Hunt," one of the Major Jack Leanorard pictures showing how he takes them alive. "Dance of the Egyptian Maidens" is played for the preliminary portion and then as Allen lassoes the animal the orchestra remains tacet to the end.

Comedy element is supplied by the same Mack Sennett comedy being screened at the Strand, "Trying to Get Along." "A la Carte" is played at the screening and then with the appearance of the check "Slippery Hank" with a trombone effect with the title "I insists on saying." With the title "A wife's privilege" we have "Can You Tame Wild Women?" and then when she is seen chasing him with an axe "Hop a-Long." When the brother presents the monkey "Zoo Step" is used, changing to "Ja-Da" for the cabaret act, and then with the scene of the spurting champagne bottle, "You'll Do It All Over Again."

Live News from the Producers

"13" Is a Thriller In Every Sense

WORD comes from the office of Burston Films, Inc., Longacre Building, New York, that President Burston in Hollywood, Cal., is busy packing his trunk preparatory to his start East, where business connected with the placing of his latest Francis Ford serial, "The Mystery of 13" is demanding his attention. In advance of his coming the picture itself is expected for review, and if reports are to be trusted, the title is lived up to in every one of the fifteen episodes.

Francis Ford heads the cast, with Rosemary Theby opposite. The principals, include Ruth Maureice, Doris Dare, Elsie Van Name, Marc Fenton, Nigel De Broullier, Phil Ford, Peter Gerald, Jack Saville and V. Ovilo, many of whom appeared in Producer Burston's last Ford serial "The Silent Mystery." The story is claimed to be a thriller that should appeal to the serial fans, for it combines mystery with the broad outdoor action of a western picture. But there are apparently no limits to "locations," for the company took a carload of diving equipment to Catalina Island for one of the first episodes, which opens in a South American country. In the first episode Francis Ford, doubling as the brother of his famous character Phil Kelley, escapes from his South American ranch, the boat on which he has stowed himself away burns at sea, and the rescue is a marvelous piece of camera realism.

Francis Ford, in "The Mystery of 13"

Francis Ford and Rosemary Treby both are seen under water in complete diving equipment, and as antagonists there is a lively battle between them over a little matter of cutting the air pipe that supplys one of Francis' henchmen. The big water stuff was taken at Catalina Island, where Francis Ford has a summer home, and to which the company was carried in his motor boat, Delirium II. Some wonderful effects are said to have been secured by the use of an under water camera of Mr. Ford's own invention.

To save time and secure the very best results where the action is so rapid that every detail must be as clean as if made under the most brilliant California sky, the fill-in water scenes have been made in one of the largest tanks ever built for motion pictures which was installed recently in the Francis Ford Studios at Hollywood. The production is said to mark a long step in advance in the filming of underwater scenes, and that Francis Ford, who is directing "The Mystery of 13" as well as playing the lead, will take full advantage of the opportunity, is the assurance of Producer Burston.

Director Ford's genius for props, effects, and novel inventions has stood him in good stead in "13," as the company familiarly calls the current production. In the play there are thirteen members in the inner circle of the band of "13" and at their meetings, to bar absolutely any and all outsiders, each must wear his hooded cowl with his number—"1" to "13"—plainly showing thereon. When three "6's" appear in the third episode there is more consternation, you may be sure, than if the same appeared in a pat hand, and there is some lively scrambling on the part of those who have not the password to this inner circle. Some of the experiments in producing "glow" effects in various and unexpected places are pronounced unusually weird and uncanny by those who have seen them.

"Man Who Stayed at Home" Broke Stage Records

Data compiled by Metro Pictures Corporation, which will be exclusive distributors of the Screen Classics, Inc., all star super-production, "The Man Who Stayed at Home," scheduled for release in September, shows that the play achieved an international record for continuous performances. In fact, it was on the strength of its drawing power as a stage production that Screen Classics, purchased the screen rights to this thrilling drama of love, mystery, intrigue and suspense.

"The Man Who Stayed at Home" is from the pen of those two British playwrights, Lechmore Worrall and J. E. Harold Terry. It was produced for the first time on any stage at the Royalty Theatre in London in the fall of 1914, where it established the phenomenal record of a continuous run of almost four years, playing to capacity business.

Final Touches Are Put on Vitagraph Serial

Antonio Moreno and scores of his fellow Vitagraph players are now back in the mountains of upper California putting the final touches on his fifteen episode serial, "Perils of Thunder Mountain." Although the sixth episode is the most advanced chapter shown by any of the exhibitors, even among those who first sensed the value of the chapter play, the work has been carried forward with the regularity of clockwork and the serial is practically completed.

Through a happy inspiration of the authors, Albert E. Smith and Cyrus Townsend Brady, nearly all of the early scenes in "Perils of Thunder Mountain" were set in the snow-capped mountains of northern California.

Tom Mix has a role midst the frozen North in "The Wilderness Trail," Fox picture

Robertson-Cole in Antipodes Deal

Australasian Films Closed with on Big Contract

SUPPLEMENTING its strides made during the past few weeks, which inclueds a half million dollar deal disposing of its entire product for Canada for the coming year, Robertson-Cole this week announce another important contract with the Australasian Films, Ltd., of Sydney, Australia.

Through its president, Harry G. Musgrove, who is now in the United States, the Australasian Films, Ltd., has purchased the rights for Australia and New Zealand to the productions starring Sessue Hayakawa, Bessie Barriscale, H. B. Warner, and William Desmond. The J. Warren Kerrigan features which Robertson-Cole control throughout the world, with the exception of the United States, are also included in the deal.

While not as big financially as the contract which gave the Exhibitors' Distributing Corporation of Toronto the entire Canadian rights to the Robertson-Cole output for the ensuing year, the arrangement with the Australasian Films is a most important transaction for Robertson-Cole.

In a resume of its foreign activities during the past few months, Robertson-Cole in a statement announcing the contract with the Australasian Films, call attention to the fact that Chester Beecroft has taken over all its pictures for distribution in Continental Europe; Jury's Imperial Pictures, Ltd., of London, has taken over the entire output for the British Isles; a large part of the South American territory has been sold to various importers of motion pictures; Exhibitors' Distributing Corporation has taken over all star series for Canada; A. George Smith of the International Variety and Theatrical Agency, Limited, acting as agents for African Films, Limited, has contracted for the exhibition rights to Robertson-Cole features in Africa, South of the Equator, and now Australia and New Zealand are added to the countries where Robertson-Cole features will be prominently exhibited.

The following statement on the deal was issued by the Australasian Films:

"Australasian Films, Ltd., have secured the Robertson-Cole output for Australia and New Zealand, which will be distributed through their ten exchanges in the Antipodes. The contract signed this week on behalf of the Australian Company by their general manager, Harry G. Musgrove, covers a lengthy period.

"With the Robertson-Cole Output and others, Australasian Films during the coming year will control the release of the productions of over thirty stars and will offer not less than six features of each artist.

"Mr. Musgrove looks forward to a new successful chapter in the Australasian Film Business in the reconstruction period after the War, and the reason for his presence in New York is to plan for future conditions."

Plan Book Reviews Begin on Page 779

Irene Castle, in "The Firing Line," a Paramount-Artcraft Special

Appoint Five United Artist Sales Managers

Ten of the seventeen sales managers to head the distributing depots of United Artists Corporation, have now been appointed.

Hiram Abrams this week gave out the names of his five newest selections and there remain only seven offices for which Mr. Abrams has not yet announced his men.

George F. Lenehan goes to the Washington office, Robert J. Churchill to Detroit, T. Y. Henry to Denver, E. C. Fielder to Cleveland and C. S. Trowbridge to Philadelphia.

As previously announced, Cresson E. Smith is in charge of the Chicago office, Harry D. Buckley is in Kansas City, Walter S. Rand is in Los Angeles, Louis W. Thompson is at Seattle and Abraham C. Berman is at the Toronto office.

Despite Contrary Report Fight Pictures Shown

Frank G. Hall, who controls the exclusive world rights to the motion pictures of the Willard-Dempsey boxing contest, held in Toledo, July 4th, wired the New York office of Independent Sales Corporation, Tuesday, that the pictures were shown to more than 40,000 people in Cleveland, Sunday. Contrary to the report in the daily papers to the effect that the Ohio State Censor Board had ruled against the showing of the pictures in the state, Mr. Hall informed his office that arrangements have been completed to show the pictures as a special attraction throughout Ohio, under the supervision of Harry P. Diggs, exploitation manager.

Two Beats Claimed by Pathe News

Pathe News not only boasts of beating all of its camera rivals in announcing the winner of the Willard-Dempsey championship battle, but scored, as well over the newspapers, which were waiting to herald the result.

This "scoop" was followed two days later in being the first to give to the cinema audiences of New York the picturesque arrival of the giant British dirigible R-34, as it touched at Mineola after its record flight from Scotland.

New Series on Universal Program

Big Stories and Stars Announced for the Fall Season

THE fall program announcement of Universal brings to light the fact that many new stories worthy of high consideration have been purchased for screen production and that new stars are to be brought out by Universal within the coming year. In practically every case the star has been selected with the idea in mind of obtaining the star best qualified to portray the leading role. The newer pictures are said to carry out in full the purpose of the company to produce bigger and better pictures. The new plan calls for the production of a series of twelve high-class photo-dramas.

The series will be known as the Special Attraction series, a brand name long noted among Universal products. Many of Universal's well-known stars are cast in leading parts in this series and several new and heretofore unstarred players will make their debut as Universal stars. The pictures will be distributed on the open booking plan.

On August 11 the first of the dozen series will be released. It is the Joseph Medill Patterson story, "A Little Brother of the Rich." Frank Mayo, J. Barney Sherry and Kathryn Adams, are starred in this attraction with a strong supporting cast.

Only three productions of the Special Attraction series will be released each month. According to the plans now, no one of the series will be released in the last week of each month.

Harry Carey, Universal's Western actor, is the star of the second of the series, "The Ace of the Saddle."

The third picture is said to be a surprise to all concerned. Universal has secured Olive Tell to lead in the picture "The Brat," which was written by Richard Harding Davis and Jules Goodman. The story is said to be of exceptional value with regard to screen production.

"The Woman Under Cover," starring Fritzi Brunette, is the fourth of the series. Monroe Salisbury, who has long been one of Universal's most admired screen actors, will be the star of the fifth of the series. The story of "Sundown Trail" was written by J. G. Hawks. Alice Eliot, who has been cast as Salisbury's leading woman in many other Universal productions, will again be seen opposite him in this production.

"The Brute Breaker," a story of the Northwest country, said to abound with realism and yet retain the finer points of a clean story, will be the sixth production. Frank Mayo and Kathryn Adams will be starred in this feature release.

Following the completion of the first six pictures the remaining six will be started, and an effort will be made to have them ready for showing to the exhibitor, all at one time. "Common Property," is the title of what is expected to be the sevenh of the series.

"Loot," a Saturday Evening Post story, written by Arthur Somers Roche, will be one of the series to be produced.

Another one of the Mary MacLaren productions which will be included in this series is the screen version of "Auld Jeremiah," taken from the novelette written by Henry C. Rowland. Waldemar Young is writing the scenario for this production.

The second Harry Carey production will be produced under the itle of "Jim of the Ranges."

It is stated many of the titles given above are tentative ones and subject to change.

Realart Discloses Its Year's Plans

First Vehicles of Star Trio Named; Forty Films This Year

THE first combined announcement of Realart's projects, and its stars' doings is made this week, a month after the formation of the concern. Not only have administrative staffs and field forces started to work, but three stars, Mary Miles Minter, Alice Brady and Constance Binney have been placed under contract.

Mary Miles Minter will make her bow as a Realart star in a picturization of the four "Anne" books, the classics of American girlhood by L. Montgomery. The title chosen is "Anne of Green Gables," from one of the series, and the stories narrated in the four will be embodied in one picture. William Desmond Taylor has been engaged to direct Miss Minter for Realart Pictures.

Miss Minter starts work at once at the studios of the Mary Miles Minter Productions in New York. Her contract covers a period of three and one half years. During this term, she will make six pictures yearly or a total of twenty for the life of the contract. Tremendously increased sums will be spent on her productions for stories, direction and support.

The securing of Alice Brady as a Realart star was considered a wonderful coup by the knowing ones in the profession. Negotiations for Miss Brady's services were under way for several weeks and her signature to a Realart contract was secured in the face of the keenest sort of competition. Her contract calls for her appearance in eight pictures during the next year. The ink was not dry on the contract before Miss Brady said that she wanted to start work immediately. Consequently this young woman is already hard at work at her New York studios on her first Realart picture under the direction of Kenneth Webb. This first Alice Brady production will be "Sinners," adapted from the stage play of the same name by Owen Davis.

Miss Brady will work on her Realart productions through the summer and later her strenuous assignment will be doubled as she will continue her screen work while on tour in "Forever After" during the coming theatrical season.

The third to be secured of the trio of luminaries to be starred in Realart Pictures is Constance Binney. Her first vehicle has been selected but she has not yet started production; the reason for this is obvious to the follower of theatricals. "39 East," the Rachel Crothers comedy, is one of the hits of the New York season.

The vehicle chosen for Constance Binney's Realart debut is "Erstwhile Susan." This is the stage success of a season or two ago with Mrs. Fiske. There is ample latitude in the part of the appealing Mennonite maid, "Barnabetta," to allow Miss Binney to bring to photo-dramatic life all the charms of her personality and youth.

Offices are in operation at the following central points, and all exchanges will be established by the end of July: New York, Lester W. Adler; Chicago, Harry W. Willard; Pittsburgh, Nat Barach; St. Louis, J. C. Ragland; Detroit, Cornelius G. Kingsley; Boston, Walter R. Scates; Buffalo, Henry E. Wilkinson; Cincinnati, Mark Goldman; Denver, Bert R. Latz.

Realart will release its first production in the early Fall. From thirty-five to fifty pictures will be the year's total.

Viola Dana, Bert Lytell and May Allison, stars in Metro pictures which are in popular favor among exhibitors and audiences alike

Comedies on New Metro Program

Trio of Light Offerings Presented for August

As its August releases Metro announces three All Star Series productions, with Bert Lytell, Hale Hamilton, and Emmy Wehlen in the stellar roles. Each of the three productions, just completed at Metro's new studios in Hollywood, is of the sprightly and sparkling comedy variety and designed as diverting entertainment.

"Easy to Make Money" is the title of the Bert Lytell vehicle which is booked for release August 4. This is to be followed, on August 11, by "The Four Flusher," starring Hale Hamilton. "A Favor to a Friend" is the title of Emmy Wehlen's newest vehicle, which will be released August 18.

These three quality pictures, each of them produced under the personal supervision of Maxwell Karger, Director General, will mark the end of the Metro program policy. This policy will be superseded, as already announced by Richard A. Rowland, president, and W. E. Atkinson, general manager, of Metro, by a policy of "fewer, bigger and better" pictures to be made by Screen Classics, Inc., and distributed solely by Metro Pictures Corporation.

"Easy to Make Money," Bert Lytell's concluding program picture, is a rattling comedy from an original story by John H. Blackwood. It was adapted to the screen by Finis Fox, and directed by Edwin Carewe.

"Easy to Make Money" releases an amusing narrative, enlivened by numerous fast-moving comedy situations. Its theme is the oft repeated assertion of its hero, "Jimmy" Slocum, that "it's easy to make money." Gertrude Selby has the leading feminine role.

"The Four Flusher," Hale Hamilton's starring vehicle, is also a comedy and likewise from original sources. It was written by Izola Forrester and Mann Pagg and made into a scenario by A. S. Lee. Harry L. Franklin directed the production.

The story of "The Four Flusher" is said to be romantic, breezy and replete with adventures, financial schemes and novel love interest.

"A Favor to a Friend" was written especially for Emmy Wehlen by Luther A. Reed, author of "In For Thirty Days," starring May Allison, and other successes. It completes the trio of summer comedies. Reed also made the scenario. John Ince directed and the photography was by Arthur Martinelli.

In the cast supporting Mis Wehlen are Jack Mulhall, who was her leading man in "Fools and Their Money." Joseph Kilgour, Hugh Fay, Effie Conley, Jack Miller, Jr., Harry Todd and Fred H. Warren.

Harry Durant, scenario editor, Goldwyn Pictures Corporation

Goldwyn Tries Repertory Plan

Players and Acting of Minor Parts Will Be Benefited

NEWS for actors and for the future of acting in motion pictures is contained in the announcement of the Goldwyn Pictures Corporation that a repertory company is to be built up at Culver City, California. It is not a thing of the future, it is already established. It is more than a stock company such as the industry knew in the early days.

Samuel Goldwyn's plan is a departure in motion pictures in the endeavor to ensure acting of a quality that measures up to the stories secured for Eminent Authors Pictures and to support the Goldwyn stars. For some time past, it has been the policy with Goldwyn as with the majority of producing companies to employ supporting players for single pictures only. The Goldwyn organization goes beyond that, to the advantage of the actor folk and the quality of the productions.

Two of the newest recruits to the Goldwyn repertory company are Naomi Childers and Sidney Ainsworth. Mr. Goldwyn has also enlisted Herbert Standing, Aleck B. Francis, John Bowers, Macey Harlam, Florence Deshon and Kate Lester. Three of the company, Mr. Standing, Mr. Bowers and Miss Lester will appear in support of Madge Kennedy in the new Goldwyn picture, "Through The Wrong Door" by Princeton's other author—Jesse Lynch Williams.

Naomi Childers went gaily into pictures after a brief but successful stage career. Sidney Ainsworth has six years on the screen to his credit, besides numerous important Broadway performances on the speaking stage.

Special arrangement has just been made by the Goldwyn Company for the appearance of Betty Blythe in some of the productions of Eminent Authors Pictures. She goes to join the colony at Culver City, following her work as the featured member of the cast of the latest Select production. Both Miss Blythe and Miss Childers gained their early screen experience under the Vitagraph banner.

Not only does the repertory system benefit the player financially but it also gives the screen actor the same opportunity to develop his talents that are given to the star who is constantly appearing in new productions. Moreover, the director takes more interest and greater pains in developing the capabilities of his company under the repertory arrangement.

The repertory idea is expected to go even further. It is known for instance that the same minor characters appear in several of the novels of Eminent Authors. Rupert Hughes for example makes a point of keeping certain characters before his readers in succeeding novels. With a repertory company, the same actors will be employed to depict the same characters in the successive photodramas.

Three actors recently engaged by Rex Beach for Rex Beach Pictures are Curtis Cooksey, Edward Boulden and Fred Stanton.

Jess Willard in a scene from "The Challenge of Chance," an Independent Sales Corp. release

Billy Shea to Assemble "Old Kentucky"

Louis B. Mayer, President of the Mayer Productions, Inc., and the Anita Stewart Productions, Inc., has engaged Billy Shea to take charge of the cutting and assembling of all future Anita Stewart and Mildred Harris Chaplin productions. Despite his apparent youth, Shea has been engaged in film work for the past ten years. He resigned last week from the Douglas Fairbanks studio, where he directed the cutting and assembling of "Doug's" pictures, the most recent being "The Knickerbocker Buckaroo."

"Oh Boy" in Film Dress Gets Many Bookings

"A masterpiece of magic shadow and song" is how Alden Sedgwick has characterized Albert Capellani's "filmmusical" version of the hilarious Broadway success "Oh, Boy!" the first of the series of productions made by the distinguished director and released by Pathe. Added to the bookings of the big photoplay houses of the country, beginning with the two weeks run at the Ziegfeld Theatre, Chicago, The Opera House of Cleveland will begin a two weeks run of "Oh, Boy!" Aug. 3rd, contracts have just been closed for Keeney's Theatre, Brooklyn and the M. & S. circuit and the David V. Picker circuit. It also plays simultaneously in the Broadway theatres, New York—the Seventy-seventh Street, the Adelphi and the Symphony.

Scores of other important bookings are also scheduled.

Barriscale Feature Is Real Fashion Show

Exhibitors booking the Robertson-Cole feature, "The Woman Michael Married," starring Bessie Barriscale, which is being distributed by Exhibitors Mutual, are advised to exploit it as one of the biggest fashion shows of the year, in a statement issued this week. Miss Barriscale, who has always been noted for the exceptional gowns she wears before the camera, is said to outdo herself in "The Woman Michael Married." Beginning in an Annette Kellermann bathing costume, Miss Barriscale runs the gamut of fashions, in a remarkable display.

Director to Enter the Independent Field

John M. Stahl has completed direction of "Greater Than Love" feature with Mollie King for the American Cinema Corporation, and is now busily engaged in the editing and cutting of the picture. This is said to be one of the best things Mr. Stahl has done, and although the American Cinema Corporation offered him very generous inducements to direct the second King picture, he did not accept, as he intends to enter the independent producing field.

Sportsman's Wife Here on Antipodes Venture

Mrs. Snowy Baker, wife of the famous boxing promoter and physical training expert of Austarlia, arrived in Los Angeles July 1 to complete arrangements previously begun by her husband to take a company of players to Sydney, where three feature motion pictures are to be produced staring Mr. Baker.

Wilfred Lucas, who was seen recently in "The Westerners," produced by Hampton and from the book of the same name by Stewart Edward White, will go to Australia to direct Mr. Baker's pictures and to play leading roles in each production. He will be accompanied by his wife, Bess Meredith, who has been doing the stories. Each of the pictures, Mrs. Baker said, will have the Australian bush as its locale, and each will be produced along lines similar to American westerns. Mrs. Baker expects to return to the Antipodes, leaving San Francisco on August 12.

Mary Pickford Working on "Heart of the Hills"

Mary Pickford is filming "The Heart of the Hills" from the story of the same name by John Fox, Jr. The locale is laid in the mountains of Kentucky, and Miss Pickford, as Mabin Hawn, is a regular little daredevil who wears on her belt the biggest gun in the Cumberlands.

The picture is being directed by Sidney Franklin, and many of the mountain scenes are being filmed in the San Bernardino mountains near Redlands. As Mabin Hawn she is known as the best shot in the Kentucky mountains, and in order to be proficient in this part she has engaged an expert shot to teach her how to properly manipulate a revolver.

The weird character, Jason, is interpreted from youth to old age by Harold Goodman, Al Sears and Fred Huntley, respectively. Other members of the cast are Betty Bouton as Marjory; Claire McDowell, San de Grasse, Fred Warren, Fred Gilbert, Antrim Short and others.

Wanda Hawley is leading woman for Wallace Reid in "The Lottery Man," which James Cruze is directing at the Lasky studio.

Annette Kellerman and Mary Pickford exchanging confidences at the Pickford studios recently

Frank Currier, Metro's grand old man, is presented with a silver service by that organization

Offer Post-Nature Specials

Paramount Will Release Twenty-six of Such Films During the Coming Season

ONE of the distinctive features of the Famous Players-Lasky offerings to exhibitors next season will be the Paramount-Post Nature Pictures, a series of studies of Nature in her charming moods, acclaimed at private views and as most beautiful examples of picture photography.

These pictures, taken in various parts of the United States and Canada, are said to mark a new era in motion picture art, and, it is predicted, will open a new field of enjoyment not only to lovers of nature, but also to all other motion picture patrons who have a fondness for things of beauty.

Three of the Paramount-Post Nature Pictures were shown last season at special week engagements at the Rivoli theatre, in New York, and were well received by the surprised and pleased audiences. The critics of the New York City newspapers bestowed praise on them, for the beauty of their scenes and the delicate charm in which the subjects had been handled.

It is announced that the Famous Players-Lasky Corporation will release twenty-six Paramount-Post Nature Pictures next season, the first picture to be released in the first week of September. Ten of the pictures already have been completed, and, although great care and time are spent on each production, the picture will be released regularly on a basis of one every two weeks.

Each of the twenty-six subjects deals with a distinct and separate theme, it is said. Each is complete in itself. The Paramount-Post Nature Pictures will be a single reel each.

The Post Pictures Corporation is a New York corporation with offices at 527 Fifth avenue. It has centered on the production of fine nature and travel pictures. The officers of the company are Albert Redfield, president, and Clyde E. Elliott, vice president and general director.

Author Approves Production

Zane Grey's "Desert Gold" Produced in Accord with Writer's Main Ideas

"BENJAMIN B. HAMPTON," says Zane Grey, the author, "is a motion picture producer with an author's idea." That idea is that a novel should be transformed to the screen containing all the elements that made it is successful book.

Benjamin B. Hampton's production of Zane Grey's "Desert Gold" is the first of that author's stories to be produced for the screen in accordance with the author's idea—the first to be produced under his personal supervision, and the first to receive his personal approval when completed.

After receiving letters from hundreds of people begging him not to allow any more of his stories to be filmed, the author decided never again to permit any of his stories to be filmed in such a way that readers of his books would be disappointed in their film version, but when he met Mr. Hampton and learned of his idea, he finally signed to have other stories of his filmed by Zane Grey Pictures, Inc., headed by Mr. Hampton.

"I knew exactly what I meant to do," Zane Grey said. "I meant to see that my book reached the public as my work, impressed with my individuality, and not with the conglomerate individualities of a dozen different scenario writers, directors, actors and producers. I felt that my novels had received the approbation of the public, and that if they were to be screened they should have my attention, just as they had in their original composition."

Mr. Grey chose the cast, engaged the director, hunted locations, designed sets and aided every one connected with the picture.

Varied Topics Pictured in Pathe Review

Intimate views of the South African bushman, nearest human approach to the Missing Link, in the privacy of his jungle mansion, is the feature of Novagraph slow-motion picture in Pathe Review, No. 14, released July 20th.

The Pathe Review also offers "Feathered Celebrities," which shows "Nature's Animated Fan," the Indian peacock, the most fascinating.

"Art in Silk," exposing in detail the Japanese artisan in weaving pictures out of gossamer strand of silk as fine as cobweb, is still another admirable Review offering shown in Pathecolor.

How a phonograph is made—everything, from the tuning up of the orchestra to the last high notes of the prima donna, or the fading sound of the speaker's voice,—constitutes a feature of the Review which will prove attractive to thousands of devotees of the speaking disc.

A Slavey's Trials, as Mabel Sees Them

Life as it is lived by the toilers below the street level in a modern palatial hotel, is presented from the comedy angle through five reels of laughter in Mabel Normand's latest Goldwyn production, "Upstairs." As a fitting successor to such comedies as "Sis Hopkins," "The Pest," and "When Doctors Disagree," Mabel Normand's new screen vehicle will add new admirers to the army of motion picture enthusiasts.

As the little slavey in the subkitchen of a hotel, toiling in overalls and cap, yet always hoping to share in the luxurious life in the hotel parlors "Upstairs," Mabel Normand runs the gamut of emotions from pathos to tears, and when she finally finds a way to play the "lady" for only an hour, her antics discloses hitherto unrevealed comic possibilities.

Victor Schertzinger was the director.

Engage Gladden James

Gladden James, prominent through his success in "The Third Degree," has been engaged to play the lead in a new independent production, under the direction of John Adolph, and they are now working at Fort Lee, New Jersey.

Virginia Pearson, in her own photoplay

The Studio Millenium

(Continued from page 686)

cepted until it has passed the editor and production manager. It should then go to the Director of Productions, accompanied by the written reasons of the other two men for their individual viewpoint. In passing upon it the Director of Productions should not only take into account the literary and production values of the story, he should also bring to his decision the special fund of trade knowledge, with which he should be possessed—information which is seldom accurately appreciated, even if possessed, by the present type of production heads. The Director of Productions thus not only becomes a court of review, he also acts as a balance wheel around which the policies and the methods of the company revolve.

After a story has been definitely accepted a conference between the Director of Productions, Production Manager and Editor, should determine the cast and select the Director to whom the "script" is to be given for production. It is then up to the Director, his assistant and cameraman, to go over the story and make further suggestions. When the working "script" is completed and approved a general conference should then be called, participated in by all the line department heads, and the combined intelligence of the entire organization brought to bear. It is then up to the Director and his personal staff, to breathe the spirit into the flesh and bone that has been so carefully prepared for him. Not having to divide his attention he is free to exert his creative genius to the utmost.

All working schedules thereafter should be adhered to as closely as is consistent with circumstances, and the attainment of the object desired. No alterations or additions should be made by the Director that would materially affect the "script," as originally decided upon in general conference, except upon endorsement of a majority opinion of, say, the Director of Productions, Manager of Productions, Editor, Writer and Director.

The system is based upon the principle that the play is fundamentally of first importance; that the collective trained intelligence of a scientific organization can be better trusted to recognize suggestions that are constructive, or to eliminate changes that are destructive, than any one man.

The value of the system proposed lies not only in its simplicity, or the fact that it places a responsible head in each department —there is nothing new in that except that it would, in this case, work practically instead of theoretically as is now the case in most studios—it excels rather because it does not permit genius to transend common sense, or commercialism to interfere with individual initiative and artistic expression, and that, in the making of a picture, each department shall have a share and a responsibility.

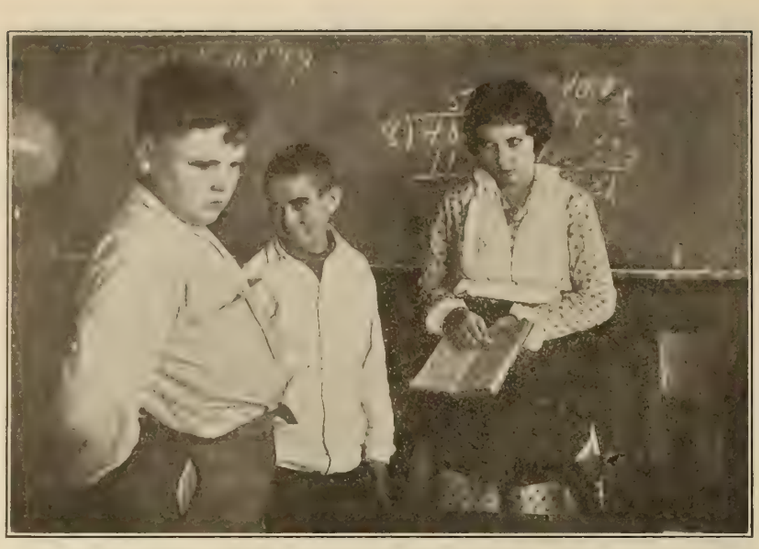
ONLY UNDER SUCH A SYSTEM CAN A PRODUCING ORGANIZATION ATTAIN THE MAXIMUM IN RESULTS, WITH THE LEAST EXPENDITURE OF WASTE, TIME AND MONEY.

In order to promote efficiency the heads of all departments should hold a general meeting twice a week, or oftener if necessary. If one department interferes with the efficiency of another, the matter should be taken up at these meetings and satisfactorily adjusted. As no chain is stronger than its weakest link, so no studio is stronger than its weakest essential department. These meetings would search out the weak links and eliminate or strengthen them.

While space will not permit a minute discussion of all the advantages of the system proposed, or the interlocking ramifications which necessarily extend to all the departments, sufficient has been touched upon to show conclusively the desirability of such a system of studio organization. The basis is laid. The balance is only a matter of systematization and detail.

The present criticism of directors is unfair. Give the director a competent organization, and compel it to do the work with which he is now saddled, and he will provide better productions. It is true that the intrinsic merit of an "idea" cannot always be foretold, and that stories and direction are, after all, a matter of viewpoint. When, however, that viewpoint does not take into consideration public intelligence, exhibitors' problems, and known and tested business economics, as well as technical and temperamental idiosyncrasies, it becomes untrustworthy, if not dangerous. Whenever "artistic temperaments" or "shoe-maker" methods are given free rein, and one is as bad as the other, productions are bound to get into a rut. With a dozen different studios, run in the same unscientific manner, we have a dozen different ruts, for all of which one hundred million people and twenty thousand exhibitors must suffer, not to say a word about the manufacturers themselves.

Lucy Cotton has been engaged to appear in "The Measure of Love," which Robert Z. Leonard will shortly begin filming. It is understood that Conway Tearle will play opposite Miss Cotton.



Vitagraph presents Bessie Love in "Cupid Forecloses," filmed from a novel

Good Report on Bulls Eyes

Mendolson Declares Billy West and Gale Henry Comedies Are Going Well

THAT the Billy West and Gale Henry comedies released by Bulls Eye Film Corporation, in No. 729 Seventh avenue, New York, have fulfilled every pre-release promise made for them is clearly indicated in the road reports forwarded to New York by James L. Mendelson, special representative of the company, who is on a visit to all exchanges handling Bulls Eye productions.

Mendelson is in Omaha, Nebraska, for a moment, visiting at the Fontenelle exchange. In his last letter he writes:

"I have changed my plans a bit, to meet some of the exhibitors, here and there, who have booked the Billy West and Gale Henry comedies. The general opinion is that our comedies have precisely the appeal necessary to keep an audience in the best of humor, and all the exhibitors I have talked with have expressed a wish for more of these offerings.

"The Middle West, as well as the Eastern States I visited, are enjoying a period of unprecedented prosperity, and this may be due to several things: the end of the war, the passing of influenza or our comedies. Figure it out yourself. Billy West comedies are popular with all classes of theatre-goers, and I find this is true of the Gale Henry comedies. Each one seems to be better than the last—this is what the exhibitors say.

"In the Middle West I feel sure we could sell one a week, or more often, if we could deliver them."

Conditions in the South are equally prosperous, Mr. Mendelson writes with a growing demand for good, clean comedies.

Milton L. Cohen, president of Bulls Eye Film Corporation, said last week his reports from Mr. Mendelson indicate to him that the firm is on the right road and traveling at the proper speed.

Unusual Tribute to Picture

Houston Post Editorially Commends "New Moon," Expose of Bolshevism

IN view of the fact that one or two anarchist and socialist newspapers have seen fit to take execption to "The New Moon," it is interesting to note that in Houston, Texas, the Houston *Post,* considered one of the leading newspapers of the Southwest, defends this Norma Talmadge story,. not only in its motion picture sections, but also on its editorial page.

Mr. L. J. VanLaeys, the vice president of the Houston *Post,* recently wrote to Mr. Jos. M. Schenck, president of the Norma Talmadge Corporation: "Under separate cover I am sending to you a copy of the Houston *Post.* On our editorial page appears a story built around Miss Norma Talmadge ,and her new picture, 'The New Moon.' Space is not for sale on our editorial page, and it is very rare indeed, when a 'movie star' breaks in on the editorial page of the Houston *Post,* but we felt this picture merits unusual space."

This editorial has created so much comment in the South that hundreds of exhibitors are framing it in the center of a group of stills from "The New Moon," and using it for lobby display. Copies will be furnished exhibitors if they write to Beulah Livingstone, publicity director, Norma Talmadge and Constance Talmadge Film Corporations, 318 East Forty-eighth street, New York.

The editorial lauds the picture's presentation of the more revolting orders of the soviet acting under authority of the Lenine government, and says "in no respect could the great moving picture interests of the country render more notable or more effective service to the nation at this time than by presenting in such productions as 'The New Moon' and by such artists as Miss Talmadge, an accurate portrayal of the life of Russia under Bolshevism."

Equity Pictures Corporation Formed

(Continued from page 691)

which the Equity corporation will handle each year.

The new distributing company have taken offices in the Aeolian Hall, on West Forty-second street, New York, and Mr. Somborn and Mr. Schnitzer are already active at that address handling the mass of business detail which always develops when an organization of this size and importance is being shipped into shape. In the same offices there will be established a sizeable department for promotion, sales, and publicity, under the direction of "Bill" Rudolph who has represented the Clara Kimball Young interests in the East for the past two years.

In this preliminary announcement the personnel of the new company is represented by but two names, those of Mr. Somborn and Mr. Schnitzer. In the near future there will be added to the roster of vitally interested executives and employees the names of a number of other men who have long been prominently identified in the industry.

Dr. Holly Denies Story in Previous Issue

In the issue of May 17, an article was carried stating that the Bureau of Commercial Economics was to circulate labor films for the Government.

The facts of the matter are that the Bureau of Commercial Economics is not a governmental bureau. The U. S. Department of Labor, Motion Picture Section, of which David K. Miles is chief, attends to picture distribution. Dr. Holly, director of the Bureau of Commercial Economics has stated he gave no interview or statement to the press in this instance.

It therefore appears that our source of information, while undoubtedly well meaning, erred in mentioning the Bureau of Commercial Economics or Dr. Holly in this connection.

To Look Into the Porto Rico Import Film Tax

Paul H. Cromelin, Chairman of the Expert Division of the National Association of the Motion Picture Industry, expects to shortly call a meeting of the members of this division early in the week, when consideration will be given to the new revenue law of Porto Rico requiring duty of two cents per lineal foot upon all films imported into that territory.

Members of the Export Division have expressed themselves as being unable to understand why they should be compelled to pay revenue tax upon motion picture film imported into one of the possessions of the United States.

Increase Capital Stock

The capital stock of the First National Exhibitors' Circuit of the South Eastern States (Virginia, North Carolina, South Carolina, Georgia, Alabama, and Florida) has recently been increased from $60,000 to $100,000, fully paid in. Business is reported excellent.

Blimp Carries Film and Letter from Actress

When the R-34 leaves Mineola, L. I., it carries a personal letter from Anita Stewart to Sir William Jury of the Jury's Imperial Pictures, Ltd., 21 Tower street, Upper St. Martin's Lane, London, England, the exclusive agent for the Stewart-Mayer-First National Productions in the United Kingdom, and one from Louis B. Mayer, president of the Anita Stewart Productions, Inc., to the exhibitors of the United Kingdom. Most important, a film is carried.

Arrangements were made for this undertaking with Lieut. John D. Shotter of the Royal Air Forces, London, England, and chief engineer and officer of the crew of the R-34, whose base is at East Fortune, Scotland. In order to enable Lieut. Shotter to accomplish this achievement, he was forced to discard certain equipment which he is allowed to carry by the government. The motion picture film is a single reel showing various scenes from the different First National special productions Anita Stewart appears in.

Upon the arrival of the R-34 in East Fortune, Scotland, according to the statement of Lieut. Shotter to Joseph F. Lee, who arranged the details of the undertaking, Lieut. Shotter will be granted twenty-four hours leave.

Wow, Biff, Zowie

(*Continued from page* 687)

and we don't howl when we are licked like he does.

"Let me tell you—the motion picture game will never get anywhere until we have honest, straight producers, exchanges and exhibitors. It's going to be a long, long time to get out the weeds, but some day let's hope it will come.

"My opinion of the picture game to day is that it is a free for all fight where producers, exchange men and exhibitors are all placed in the ring blind-folded and told to go to it. Some day the blind will be taken off and we will shake hands and walk out of the arena good friends. We will make the cinema a pleasure rather than a battle-ground. But till that time, 'God Be with Us!'"

Erect "Bleacher" House

W. A. Steffes and Harry Green, both of Minneapolis, have announced their intention of erecting a theatre on the North side at a cost of $125,000. The new house will be known as a "bleacher" theatre and will have a big seating capacity.

United Field Forces in Convention

(*Continued from page* 692)

Whelan, Alfred Tanzer, Chicago; Wm. Strafford, Omaha; J. H. Berchey, St. Louis; Stephen H. O'Brien, Minneapolis; F. Needham and G. S. Davis, Cincinnati.

The Eastern gathering comprised Jack Levy, Eastern Division manager; Ira Aronson and Stanley Hand, special representatives; J. W. Hanlon and O. P. Hall, Atlanta; J. D. Levine, Boston; Lester D. Wolfe and M. A Zamar, Buffalo; Lawrence Romaine, Henry Thomas, Juel Sarzin, New York; H. W. Given, Harry Ertel, J. A. Bachman, William T. Butler, Philadelphia; G. C. Reid, Pittsburgh; H. C. Arthur, Seattle; D. F. O'Donnell, D. M. Mitchell, Washington.

One of the tense moments in "Be a Little Sport," the Fox production presenting Albert Ray and Elinor Fair

"Dawn" Next Blackton Film

First Subject "Moonshine and Shadow" is Completed; Arranging Distribution

J. STUART BLACKTON has completed the cutting and titling of "Moonshine and Shadow," the initial release of his new company, The J. Stuart Blackton Feature Pictures, Inc., and has begun work on the first scenes of "Dawn," the second of the series, at his studios in Brooklyn.

Under the working plans of his new organization, production will be carried on continuously, and since "Moonshine and Shadow" will probably not be released until the beginning of the fall season, Commodore Blackton expects to have "Dawn" ready for showing shortly after, with the third of the list also then well under way.

Stanley Olmsted, chief of the Blackton script department, has written the scenario of "Dawn," Eleanor H. Porter's latest best seller for which Commodore Blackton purchased at what is claimed a record price exclusive picture rights soon after the novel was first put on the market. Eleanor H. Porter is also the author of the "Pollyanna" stories.

The complete cast for "Dawn" has not yet been announced but it is known that the roster will list six of the principals who will be seen in "Moonshine and Shadow." Sylvia Breamer and Robert Gordon, the Blackton stellar team, will play the leading roles, with Eddie Dunn and Lefty Alexander, both of whom Commodore Blackton has under contract for a year, playing important roles, while the other two of the sextette are Fanny Rice, character comedienne, and Margaret Barry, the Russian actress, whom Commodore Blackton has just re-engaged for the new production.

O'Brien, Malevinsky and Driscoll, the producer's lawyers and commercial representatives, are now negotiating distribution arrangements for the entire product of the new Blackton company which promises to be an important factor in the industry during the big season at hand.

MacManus Planning Surprise

"Lost Battalion" Acclaimed, Producer Has Other Ideas for Future Pictures

AUDIENCES who have witnessed the two private showings of "The Lost Battalion" have expressed their belief that Edward A. MacManus has inculcated the trinity of art, technique and originality in this production.

Major General Alexander has officially recognized the value of the MacManus production for both education and recreation and military men who saw the first showing admitted that the military tactics carried out by the advance line, establishing runner posts and deploying in the tangle of thicket and almost impenetrable forest is one of the most practical lessons in military training ever visualized.

The romance of "The Lost Battalion" (and there is plenty of humor injected into the story of the camp life and training of the men) is that of the Melting Pot, the amalgamation of 42 different races, all of whom have their own respective sense of humor and chagrin. It is a joining together of all sorts and conditions of men who in the uniform of Uncle Sam are regenerated—where regeneration is necessary—and all made great Americans.

"The Lost Battalion" will be released shortly from the MacManus proving grounds at No. 2 West 47th street, where Edward A. MacManus is preparing other surprises not only to startle the eighteen million daily moving picture theatre goers, but the trade itself.

Madge Kennedy—the Modest Woman

WHERE'S Diogenes with his lantern? We understand he is now looking for an honest, quiet, unassuming woman, one who hasn't the least little bit of conceit. Tell him to put his lantern down and search no more, for we have found her. She is Madge Kennedy, one of Goldwyn's stars. And so quiet and unassuming is she that we want to bring her before the old man, put her on a pedestal and say to him there she is, gaze upon her for she is the best of her race.

When seen by a representative of MOTION PICTURE NEWS at the Hotel Belmont and asked what her future plans were she answered: "I haven't any. I am living in the country with my husband amongst the green trees and vegetables and enjoying life to its fullest, playing tennis, rowing, swimming, etc. Why yesterday, I played thirty-six games of tennis with my husband and won every game," we think we heard her say. "I adore the country," she said, "and have no desire to live in the city again, but would always want to be near it.

"The country gives one a chance to rest up and get new fresh ideas and keep the mind in better condition.

"New York is the center of everything and one should always try to spend October, November, December and January there if possible.

"I am a California girl and love its climate, hills and waters and also have my full share of local pride but could not stay there all the time as I think it is not good for one to stay long in the same place. To visit other cities always relieves the monotony."

"What are your views on picture production?" asked the interviewer.

"I think the story is the main consideration, the director next and the star last. A star should dominate the story and should always be surrounded by capable actors. The director, star, and those concerned in the production should always be in constant consultation.

"The public wants anything that is good and a story with suspense and heart interest always appeals to it.

"Life is only a matter of viewpoint, some see it one way while others see it in another way. It is full of moods and color, light and shade and there is only a hair's breadth between comedy and tragedy.

"Costume plays have never been portrayed in a human way but I think they could be made tremendously interesting if handled right. Take for instance the lives of Marie Antionette and Mary Queen of Scots. I don't know whether pies were thrown in those days but they are also interesting.

"I have never undervalued the pie element or the element of wonderful humor in slapstick comedy."

And then she made a confession. "Do you know," she said, "I have always had a secret ambition to play with Chaplin."

And then we fainted and had visions of Miss Kennedy throwing pies and doing stunts never equalled by Chaplin.—*Frank Leonard.*

Censorship Again Topic in Cleveland

Censorship, the movie's biggest buga-boo, and its twin brother, the local license tax, has begun to walk in Cleveland again.

The City Council's judiciary committee entertained a debate on the subject of local censorship and the local license tax last week, in which the representatives of the Cleveland churches attempted to show why the entertainments of the city, both legitimate and motion picture, should have local supervision, and the representatives of the theatres stated the extent of the hardship such action would entail.

The debate arose following the introduction of the ordinance introduced by Councilman Harry C. Gahn, providing for the censorship of legitimate, vaudeville and motion picture attractions in Cleveland, and a theatre license tax of $25 a year.

This question of local censorship is not new in Cleveland. It was up before the council about five months ago. At that time, the subject was thoroughly thrashed out, and decided in favor of the theatres, and against censorship, through the efforts of the Motion Picture Exhibitor's League.

The initial debate resulted in nothing definite. The president of the judiciary committee failed to render a decision. The discussion will be resumed again next Monday before the same body.

Finish Lone Star Drama

William Stiner has finished the first of his new series of two reel Westerns, to be known as the Lone Star Dramas. These will be released through the Arrow Film Corporation and will star Harry Myers, who was starred in "The Masked Rider," the Western serial also released by Arrow.

Theatre Man Resigns

David J. Lustig, who for the past year has successfully managed the Empire theater of Bridgeport, having in that period boosted business at that house more than one hundred per cent., has resigned that position and will sever his managerial connections on Saturday, July 19.

Those Trade Rules

(*Continued from page* 689)

what these two men think of the Cleveland Board, I am glad to give their names and addresses, so you may write them. The men I refer to are Mr. Emery Downs, of the Knickerbocker theatre, and Mr. M. B. Horwitz, of the Fountain theatre, both of Cleveland.

As my friend, Joe Lee, says, "It was the difference of opinion which made horse racing a grand sport." This may be true of the particular question at hand. If so, I think everyone interested would be benefited by an open discussion in your columns of the whys and wherefors of Film Exchange Managers' Boards, such as the one which I know best, in its association with the Cleveland Chamber of Commerce.

Very truly yours,
W. E. LUSK,
General Manager First National Exhibitors Co.,
Cleveland, Ohio.

Jane Novak has the leading feminine role in support of Earle Williams in "The Wolf," the picture version of Eugene Walter's drama, which is directed by James Young.

Gladys Leslie, who has been confining herself to light comedies and comedy dramas, has an emotional role in her new Vitagraph picture, "Belinda Puts Her Hair Up."

Mildred Harris is starred in the Universal-Jewel production, "Forbidden"

Completing First "Big Four"

Fairbanks Putting Finishing Touches on Picture; No Expense Is Spared

"THE lid is off" the cash box out at the Douglas Fairbanks studios, at Hollywood, California. September 1st will see the release of Fairbanks' first independent production through United Artists Corporation and Doug has promised to "show something," now that he can produce his pictures his own way.

There are innumerable evidences that the "Big Four's" first release will more than make good the claims that have been made for it. Fairbanks is producing his picture, bearing in mind that big theatres the country over have booked it for extraordinarily long runs, and he has set about to furnish the exhibitors of the country with a picture that will draw business on the same basis that legitimate stage attractions do. In other words, the motion picture theatres of the country are to be given a production, says Fairbanks, that cannot be measured by ordinary runs. This picture will be measured in terms of weeks, whereas pictures heretofore, have been measured in terms of days.

Just as an indication of the way Fairbanks is going about this production, it is interesting to note that he has spent $40,000 for the erection of one set alone.

The cast supporting Mr. Fairbanks, which includes Marjory Daw, Frank Campeau, Sam Sothern, brother of E. H. Sothern, and Albert McQuarrie, among many others, is a further indication of the way Fairbanks is "going to it," to make his first shot for the "Big Four" a real picture.

The actual filming of the production is well along toward completion.

Florence Reed Work Popular

West Follows East in Praise; Los Angeles Critics Like "Code of Honor"

THAT the popularity of Florence Reed and her drawing power as a screen artist are no less true of the West than of the East is evidenced by reports received from Coast exhibitors and by criticisms appearing in recent issues of the Coast newspapers.

Commenting on "Her Code of Honor," which ended its Los Angeles run last week, the Examiner says in part: "Florence Reed has found a vehicle thoroughly suited to bring out the splendid dramatic attainments of this charming young actress. The plot, daring in the extreme, is still so delicately written that no sense of shock is there. The play is constructed with great subtlety and the audience senses the tremendous situation of the climax only a few moments before the denouement comes. From that moment on the tensity continues until the end, when, despite the seeming impasse, peace and happiness comes to the hero and heroine."

"There is a powerful elemental appeal in 'Her Code of Honor,'" says the Los Angeles Express, "that proves quite irresistible as the story unfolds, and affords Florence Reed great opportunity to play upon the real chords of human nature. She realizes entirely one's ideal of the finest work the screen can give us. The critic of the Los Angeles Times has this to say of the same attraction: "Florence Reed is an actress with a large following. In 'Her Code of Honor' the star's emotional abilities are displayed to the utmost. In this production she excels many of her past efforts, playing two distinct roles and scoring heavily. Miss Reed's gowns, too, demand attention."

Wide Territorial Sale of "Masked Rider"

"The Masked Rider," the fifteen episode serial produced by William Steiner and released by the Arrow Film Corporation, has been sold for every territory in the world with the exception of three territories. "The Masked Rider" is a Western serial starring Harry Myers, Ruth Stonehouse and Paul Panzer.

Ambitious Plans for Paramount Magazine

Production plans made for the Paramount Magazine by Nathan Friend, head of the Educational and Industrial Department of the Famous Players-Lasky Corporation, contemplate, it is said, one of the most varied and interesting short subjects to be put on the market next season. Production already has begun on this series, it is stated, and releasing will commence September 1. Fifty-two numbers of the Paramount Magazine will be issued next season.

The Paramount Magazine will comprise a series of the best epigrams appearing in the Smart Set Magazine, the best of the epigrams written by Helen Rowland in the New York *World* and syndicated to more than 300 newspapers throughout the country, animated technical drawings of popular scientific subjects appearing in Popular Mechanics, and animated comic cartoons. Each issue of the magazine will run one full reel.

In producing the Paramount Magazine, Mr. Friend feels that the Famous Players-Lasky Corporation has made alliances that will insure a maximum of benefit to exhibitors. The scientific animated drawings will be made in conjunction with the editorial staff of Popular Mechanics, one of the most widely circulated of national magazines.

Redistributing Territory Adds Two Branches

A redistricting of much of the Southern territory heretofore served by four of the Famous Players-Lasky branch offices, involving the establishing of two new exchanges, has been necessitated by the increased demands already made upon these offices under the Selective Booking plan.

The new exchanges will be located at Oklahoma City, Okla., and Charlotte, N. C., and will effect the territory now served by the Kansas City, Dallas, Washington and Atlanta exchanges.

All data regarding the new territory is being segregated in the Kansas City, Dallas, Washington and Atlanta offices and will be transferred to the Oklahoma City and Charlotte exchanges when they are opened. No appointments have yet been made for the new offices.

George Norris, manager of M. E. Comerford Amusement Co., Scranton, Pa.

Twenty-six Paramount-Post Nature's Yearly

The trend of exhibitors toward good short subjects that lend tone and variety to their programs is exemplified by the heavy bookings of the Paramount-Post Nature Pictures, which, according to a statement by Famous Players-Lasky Corporation, have had an exceptional reception since the announcement that Famous Players-Lasky was to release them next season.

Aside from the originality of the Paramount-Post Nature Pictures, the success which they achieved when shown at special engagements last spring at the Rivoli Theatre, New York, has been a large factor in their increasing popularity. Five of the pictures were shown at the Rivoli for week engagements.

The Paramount-Post Nature Pictures will be released on a basis of twenty-six a year, beginning September 1. Nearly half of the subjects already have been completed.

N. A. M. P. I. Meets Aug. 5 in Rochester, N. Y.

Notice is given that the Third Annual Meeting of the members of the National Association of the Motion Picture Industry, Inc., will be held at the Hotel Seneca, Rochester, N. Y., on Tuesday, August 5, 1919, at eleven o'clock in the forenoon.

Each member is urged to attend in person. If unable to do so, proxy should be properly filled out and filed at the Association's offices in New York on or before August 2, 1919, or, if proxy is to be filed thereafter, at the Association's headquarters, Hotel Seneca, Rochester, N. Y.

Universal Adds Players and Director

Two new "heavy" actors, one new lead and one assistant director have been added to the Universal forces lately. All are known widely in the screen world.

Val Paul, who will be remembered as the "heavy" in many of the old Universal features starring the late Myrtle Gonzalez has rejoined the Universal forces in the role of assistant director to Lynn Reynolds.

Arthur Carewe, who has been playing heavies in support of Geraldine Farrar and Lou Tellegen, has joined Universal to play the genteel villain in "Auld Jeremiah," a new Mary MacLaren feature.

Spottiswoode Aitken, the veteran character actor, has been engaged by Universal to play the title role in the above production which was written by Henry C. Rowland.

Exchange Man Promoted

Following its set policy of advancing men from the ranks, the Fox Film Corporation has recently promoted M. H. Greenwald, former film salesman, to the position of assistant manager of the Cleveland exchange. Mr. Greenwald has been covering the Ohio territory in the Fox interests for the past year.

Probably the most unique hot-house ever built. It belongs to "Flying A" at Santa Barba and was constructed from old negatives. The flowers are seen in American productions

Directors for Metro Pictures

Conway, John Ince and Otto Named to Handle Three Stage Successes

THE directors who are to guide the Screen Classics, Inc., stars Bert Lytell, Viola Dana and May Allison in picturizations of the respective stage success, "Lombardi, Ltd.," "Please Get Married" and "Fair and Warmer" have been selected by Maxwell Karger, director-general of all Screen Classics, Inc., productions. The forthcoming productions are all to be distributed exclusively by Metro Pictures Corporation.

Mr. Karger announces that he has engaged Jack Conway to direct Bert Lytell in "Lombardi, Ltd." Mr. Lytell will be starred in an elaborate screen version of Frederic and Fanny Hatton's smart comedy of foibles and fashions in the role of Tito Lombardi, Fifth avenue designer of women's wraps.

John Ince, who has a long list of Metro successes to his credit, has been selected to direct Viola Dana in "Please Get Married." In this farce, by James Cullen and Lewis Allen Browne, which has just closed a six months' run on Broadway with Edith Taliaferro and Ernest Truex in the principal roles, Miss Dana will be seen as Muriel Ashley.

Henry Otto, another former Metro director, will direct the beautiful May Allison in a picturization of Avery Hopwood's side-splitting farce, "Fair and Warmer."

Finish Alma Rubens Picture

First Production of Star with Own Company Soon Ready As Pathe Release

WORK has been completed on the filming of the first of the Alma Rubens Productions to be distributed by Pathe, entitled "Paradise Annie," starring Miss Rubens under the direction of the author, Dr. Daniel Carson Goodman. Cutting and titling probably will be finished within ten days.

The final scenes were "shot" in the big Paragon Studio at Fort Lee, N. J. The set, representing a huge ballroom with a grand staircase at one end, was said to be one of the largest and most massive ever constructed for the comparatively few ballroom scenes called for by the script. The set covered an entire end of the studio and was provided with a firmly laid dance floor on which one hundred couples waltzed, fox-trotted and one-stepped to the strains of a large orchestra while the camera ground off the action. Some very unusual shots were obtained during the scene by Cameraman Harold Rosson.

In the title role of "Paradise Annie," the young star has what is probably the best opportunity of her career to exhibit her rare ability for sympathetic portrayal. "Paradise Annie" is a little girl of the poorer class, working in a boarding house.

A strong cast supports Miss Rubens in her initial production with her own company. Her leading man is Lumsden Hare, who supported Elsie Ferguson in her last three pictures. Others in the cast are Robert Williams, Mercita Esmonde, Gladys Valerie and Mathilde Brundage.

John Bowers, leading man for the past year in Goldwyn Pictures, has renewed his contract and is enjoying a holiday before resuming work at the Culver City Studios.

George H. Melford is employed in arranging details for his forthcoming production of "Everywoman" for Paramount-Artcraft, which he will direct and in which Violet Heming will have the title role.

Harrison Starts Well on Review Project

P. S. Harrison, who formerly ran "Harrison's Exhibitors Reviews" for Motion Picture News, is said to have started off with a bang on his new venture.

Harrison will furnish his reviews as a service, daily, to exhibitors who desire frank, unbiased criticism of current subjects.

Reports by wire if desired will be furnished, and the specific needs of the individual theatre will be catered to. Market advice will be practical, and brief statements of the picture's value to the exhibitor will be included.

Mr. Harrison has offices at 47 West 42nd Street, New York City.

To Syndicate Story of "Everybody's Business"

H. C. Witwer, one of the popular humorous authors of the country has written the story of "Everybody's Business." Mr. Witwer is a contributor to "Collier's Weekly," "American Magazine," Evening Mail Syndicate," "Cosmopolitan," and many other publications. His two recent novels, viz., "From Baseball to Boches" and "A Smile a Minute" have created millions of fans for him.

Arrangements are being made by W. H. Productions Co., to syndicate "Everybody's Business" by Mr. Witwer in the leading newspapers throughout the country.

Signed to Direct a Series for American

George Archainbaud, who has completed his contract with Albert Capellani, has just been signed to direct a series of pictures for the American Cinema Corporation and is now working on George Middleton's latest script, featuring Louise Huff. Mr. Archainbaud will be remembered for the pictures he made with such stars as Montague Love, Gail Kane, Ethel Clayton, Kitty Gordon, Alice Brady and June Caprice.

Trade Rules Obnoxious; Exchange Man Resigns

Because his views were not harmonious with the Trade Rules put into effect by the Board of Motion Picture Exchange Managers, George Wilson has resigned as manager of the Cincinnati branch of the Standard Film Service exchange. The pre-payment of films was particularly obnoxious to Mr. Wilson, whose sympathies were all with the exhibitor.

Set in New Farrar Picture Is Massive

For four weeks one hundred and fifty men worked night and day to complete the most massive setting for the first Geraldine Farrar-Goldwyn production of the new season. The scene is a reproduction of one of the most famous streets in Petrograd. Its solidity and fidelity to the original have been vouched for by many of the 2,500 extra people, some of them Russian refugees, and the fact that 250,000 feet of lumber was used.

A photo in a million. This is probably one of the highest dives on record made for a motion picture. Charles Hutchinson made this one in the Western Photoplays serial, "The Great Gamble," distributed by Pathe

Jose Starts Work on "Mothers of Men"

Edward Jose, the director, who recently formed his own company, to be known as the Edward Jose Productions, began work on the first of his own pictures, "Mothers of Men," last week. "Mothers Of Men" is a screen adaptation by Charles Whittaker, from the well known novel of the same name, by Henry William Warner and DeWitte Kaplan.

Mr. Jose has engaged Lumsden Hare as leading man. The name of the leading lady will be announced later. Marguerite Courtot has an important role, Cesare Gravina will have a character part. Pierre Collosse, Julia Hurley and William Gaxton have also been engaged.

New Paper Necessary on "Red Lantern"

Metro Pictures Corporation has found it necessary to order a new supploy of paper and other advertising accessories to meet the needs of exhibitors now booking the great Nazimova super-production, "The Red Lantern," of which Metro is the sole distributor. This second order for paper had to be made, notwithstanding that in advance of the release of the spectacle-drama Metro made provision for what was figured to be record business with the quarter-of-a-million-dollar special.

Reports from Metro exchanges indicate an undiminished demand all over the country to see Nazimova in what has been called her greatest screen role.

Strike and Riots Hurt Winnipeg Theatres

The general workmen's strike in Winnipeg, Canada, together with the riots ensuing brought about a peculiar condition in motion picture houses.

Six of the leading theatres had week runs of their booked attractions whereas in normal days they follow the plan of splitting weeks.

Some of the new releases have been brought to Winnipeg from distant cities as the personal baggage of exchange representatives because of the uncertainty of express and mail service.

Youngsters in Briggs Comedies Entertained

As an evidence of their appreciation of the excellent work done by the children and adults who appear in the Paramount-Briggs Comedies, Clare A. Briggs, producer of the comedies, and Mrs. Briggs entertained the members of the company July 6 at a picnic at their home in New Rochelle. Others present included J. B. Gillespie, treasurer of Briggs Pictures, Inc., and Alex Yokel, vice-president and general manager.

Although the members of the company are used to seeing themselves on the screen in comedies, hereafter they will be able to see themselves in "off-stage" motion pictures, for a cameraman is going to be present with a motion picture camera and photograph scenes about the grounds of the Briggs home.

Canadian Concern Makes Novel Aero Pictures

A new Canadian moving picture institution has been established with the organization of the Canadian Aero Film Company with offices in Toronto, Ontario. This company is somewhat of a novelty in that its operation consists of a mixture of air and celluloid. The object of the concern is to make novelty pictures with the aid of aeroplanes and several well-known moving picture men are behind the proposition.

The sales manager is Sidney B. Taube, a former and widely known exchange manager of the Dominion. Another official of the company is Blaine Irish, formerly with the British-Canadian Pathe News, who has become the director of the Canadian Aero Film Company.

Sails to Join Rowland

Harry J. Cohen, newly appointed manager of the foreign department of Metro Pictures Corporation, has obtained passports and booked passage for himself and Mrs. Cohen on the White Star Line steamship Baltic, sailing July 12 for Liverpool. Mr. Cohen is making the trip abroad to join Richard A. Rowland, Metro president, who is making a survey of the motion picture field in Europe.

Gladys Brockwell as the gypsy princess in her latest William Fox production, "The Sneak"

Carl Laemmle offers
Hedda Nova
Thurston Hall
and
Claire Anderson
in "The SPITFIRE of SEVILLE"
MOI
RAIDAL
SPAIN

CARL LAEMMLE
offers
HEDDA NOVA
THURSTON HALL
CLAIRE ANDERSON

in
The Spitfire of Seville
A UNIVERSAL SPECIAL ATTRACTION

UNIVERSAL
Special Attractions

The Insurance of Common Sense

Fire Insurance for your theatre--a Surety Bond for your Treasurer--but how can you insure yourself good pictures --particularly when you have to show more than you, personally can view?

You can do it by first viewing the "wildcats"--the "long shots"--the "scoops." These are the pictures that need careful estimating, not productions like Universal Special Attractions, which are uniformly of the very highest quality.

Insure yourself of at least one super-picture each week by booking a Universal Special Attraction. View it, if you can--but, if you can't, put in your time viewing the productions that you're not so sure of.

Here is a list of pictures insured by their proven success

HARRY CAREY
in
"Bare Fists"
"A Fight for Love"
"Riders of Vengeance"
"The Outcasts of Poker Flat"

MAE MURRAY
in
"What Am I Bid?"
"The Delicious Little Devil"

MONROE SALISBURY
in
"The Blinding Trail"
"The Sleeping Lion"

PRISCILLA DEAN
in
"The Wildcat of Paris"
"The Wicked Darling"
"A Silk-lined Burglar"
"The Exquisite Thief"
"Pretty Smooth"

MARY MacLAREN
in
"The Unpainted Woman"
"The Weaker Vessel"

RUPERT JULIAN
in
"The Fire Flingers"

Choose First of Series for Blanche Sweet

Jesse D. Hampton announces that the first of the series of special dramas, in which Blanche Sweet will be starred for Pathe releases, is "A Woman of Pleasure," a famous English melodrama by James Willard. It was for years at the Adelphia, London and has been shown all over the world. It was purchased specially as a vehicle for Miss Sweet.

The production is to be both elaborate and spectacular. It will be costly but Mr. Hampton has issued orders to the heads of the various departments at the Hollywood studios, to make every act absolutely correct and locations must be true to the locale described in the story. Wallace Worsley will direct. The story was picturized by George Elwood Jenks of the Hampton Scenario Staff.

Foreign Rights Bought on Texas Guinans

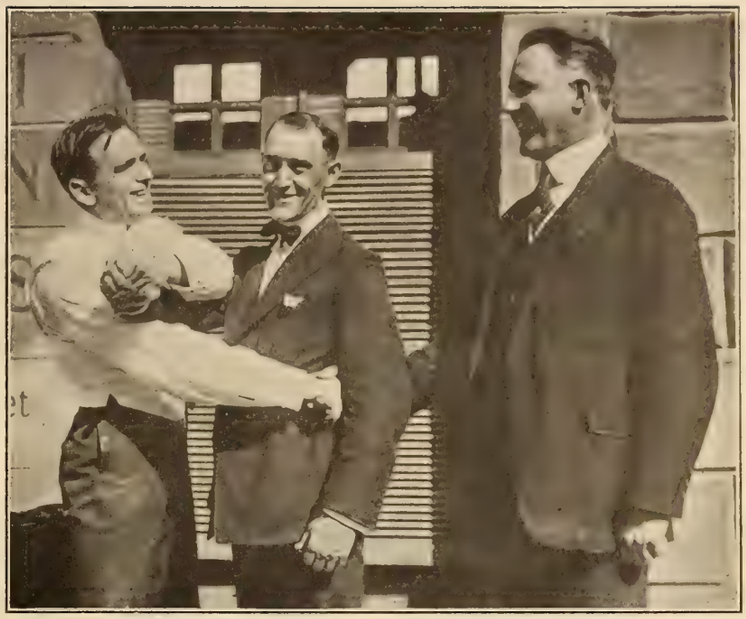
Sidney Garrett, acting for J. Frank Brockliss, Inc., closed a contract with The Frohman Amusement Corporation acquiring the thirteen Texas Guinan two reel productions for the entire foreign market, and within a few hours after the signing of that contract Mr. Garrett disposed of the entire series for South America and part of the Continent.

Mr. Garrett's concern has also acquired for the foreign market the special feature production "Once to Every Man" and the twenty-six Mack Swain single reel comedies, also released the The Frohman Amusement Corporation.

Supplementary Push Is Aiding "Common Clay"

"Common Clay," A. H. Woods' screen production of the Harvard prize play by Cleaves Kinkead, is being pushed beyond all previous records by the supplementary campaign inaugurated by Pathe Exchange, Inc. The intention to have it shown in all of the film houses of the United States is said to be within realization. In some instances return dates have been played and the reception in large cities have been more than equalled by its appreciation in smaller centers.

William Farnum, in the Fox drama, "The Lone Star Ranger"



"Doug," in a slightly athletic handclasp with Ralph Ruffner and George Mann of the Rialto, San Francisco

Russia Wants Film Learning

Commercial Representatives on Visit Tell of Nation's Reconstruction Plan

THE place of the motion picture in Russia's reconstruction plans was clearly defined by her commercial representatives to the United States a few days ago during the visit of M. and Mme. Gennady Alexandrevitch Bersenyeff, Miss Mary Woodyard of Sydney, Australia, and Howard D. Hadley, American consul in Russia for the last two years.

M. Bersenyeff is president of the Sincredsoyoz, one of the world's greatest cooperative credit systems in the world. It is an organization of 1,000,000 members, serving 6,000,000 Russian people and new methods of agriculture, manufacture and business will be demonstrated to Russia's huge population through the cinematographic medium.

While at Universal City, M. Bersenyeff met Carl Laemmle, president of the Universal Company. Mr. Laemmle told the Russian official and Consul Hadley, representing the American government, of Universal's entire willingness to serve American interests and humanity's progress in applying the motion picture to Russian conditions.

M. Bersenyeff said that the Kolchak regime which he believes has established itself as successor to the Lenin-Trotsky-Bolshevik influence or will have, conclusively, within a few months, strongly favors the introduction of the cinema as an educational force in Russia and a number of cameras and projection outfits have already been ordered. While at Universal City M. Bersenyeff and Mr. Hadley inspected methods of productions and through the good offices of Mr. Laemmle learned much of the commercial science of distribution.

Name Comedy for Viola Dana

Metro Star to Appear in "Please Get Married," a Big Broadway Play Success

VIOLA DANA'S first starring vehicle for Screen Classics, Inc., in the inauguration of its "fewer and better" productions scheduled to begin in the early fall, is "Please Get Married," the farce by James Cullen and Lewis Allen Brown, which is now in the sixth month of its New York run and going strong.

Miss Dana has just completed her work at the new Metro studios in Hollywood in "The Microbe," Henry Altimus' *Ainslee's Magazine* story, which was adapted to the screen by June Mathis. "The Microbe" is the last of Miss Dana's Metro program pictures, and upon finishing her work before the camera in this production Miss Dana decided to take a rest in preparation for her forthcoming appearances in "Please Get Married."

For a fortnight, therefore, the comedienne will seek rest and recreation—dividing her time between her cosy cottage, "Heartsease," in Hollywood, which she occupies with her mother and sister, Shirley Mason, and motoring over the endless miles of wonderful roads that are the pride and boast of Southern California.

Meanwhile Mr. Kargar, who as director general of all Screen Classics, Inc., productions, will personally supervise every detail of Miss Dana's forthcoming appearance in "Please Get Married," is whipping things into shape to make a picture that will surpass anything she has ever done.

Miss Dana was directed in "The Microbe" by Henry Otto, who also directed her in "Some Bride." Her cameraman was again John Arnold. Kenneth Harlan plays the leading male role and the cast includes Arthur Maude, Ned Norworth, Bennie Bill and Lucy Donahue.

Kiewert Imports New Carbon

Robert W. Kiewert, president and general manager of the Carbon Imports Co., of 110 West 42nd Street, New York, has returned from Europe after completing arrangements there for his firm to handle the new Kinarko carbon. Mr. Kiewert states that the carbon, which is manufactured by the General Electric Co., Ltd., will prove to be a great surprise to the projectionist who tries out the samples which he may obtain on request.

Mr. Kiewert, who has been engaged in the importation of carbons for 14 years, has associated with him Mr. Herbert Schiff, who until recently was in the U. S. Service as a lieutenant in Naval Aviation.

"Open Your Eyes" Shows in Philadelphia

The State Health Film, Inc., producers of "Open Your Eyes" at the Central theatre, have made arrangements with the Messrs. Shubert for the presentation of their picture in the Chestnut Street Opera House, Philadelphia. The film concern will take possession of the theatre the last of this week, and after a private showing to the Penna. Board of Censors, plan to present the propaganda feature film in the Quaker City. With this theatre, "Open Your Eyes" will be shown in three cities, New York, Boston and Philadelphia in as many first-class theatres.

Desmond in Another Picture of the West

The success attending William Desmond's dip into Western comedy dramas under the management of Jesse D. Hampton, has led the latter to star him in another attraction along the lines of "The Prodigal Liar" and "Bare-Fisted Gallagher," each of which is a Robertson-Cole feature distributed by Exhibitors Mutual. "A Sage Brush Hamlet" is the title of the Desmond Picture which will follow "Bare-Fisted Gallagher."

George Elwood Jenks, well known author and scenario writer, wrote "A Sage Brush Hamlet." Joseph J. Franz directed it under the supervision of Jesse D. Hampton.

Paramount presents Bryant Washburn in "A Very Good Young Man"

a perfectly

After all—for honesty—for sincerity—for the plain, straightforward language that convinces, you've got to go back to the small town

"Well—I got thru with 'The Heart of Humanity.' Had the biggest crowd that this town ever had since it started in 1882. I advertised it well, as you can see by the bill of advertisements I used. The best part of it was—the show backed up everything the advertisements represented.

"Ex-Congressman Frank M. Eddy introduced 'The Heart of Humanity' to the crowd, as he had seen it in the Twin Cities this last winter. After he had made the introduction, the theatre doors were thrown open to the crowd with a dollar ticket in their hand.

"After the show was over the *outstanding crowd* questioned the *outgoing crowd* as to the picture. Some of them were laughing—others had tears in their eyes. The general answer was that it was not a matter of the dollar—'Go and see it and you will see something you can never forget.'

"Everybody now stands on the streets talking about 'The Heart of Humanity' and asking me whether or not I can get it back again. I promised that I would try my best to get it back later if possible.

"The crowd on the 17th filled the theatre twice. It could have filled the hall once or twice more but it was late in the evening before we were through. Sunday, the 18th, it rained all day but 'phone calls came asking if the show would run, provided the rain

JEWEL

wonderful letter

stopped. Towards evening, the rain stopped and it did not take long before the theatre was filled again.

" Everyone who saw it expressed themselves by saying that it was not a matter of the dollar it cost. They would not have missed the show for any $10 bill—for it is something that can never be forgotten. I am sorry now that I did not order the show for at least four or five days. I am sure that the way the weather is now I could fill the house three times a day.

" When I come to the city I will call on you and see if I can make arrangements for the return of the film in 60 or 90 days from now."

Yours truly,
A. G. ENGLUND.

Starbuck, Minnesota.

"THE HEART OF HUMANITY"

The Screen's Greatest Picture
Directed by Allen Holubar
featuring Dorothy Phillips

JEWEL

WHY DID THE RIALTO THEATRE OF

ELMO "THE

Supported by the popular GRACE CUNARD

WHY did the Rialto Theatre of Butte, Montana, publish a *full page ad* on Elmo Lincoln in " ELMO THE MIGHTY? " Why did they get up their novel " Masked Rider " stunt. Why did they electrify their entire country?

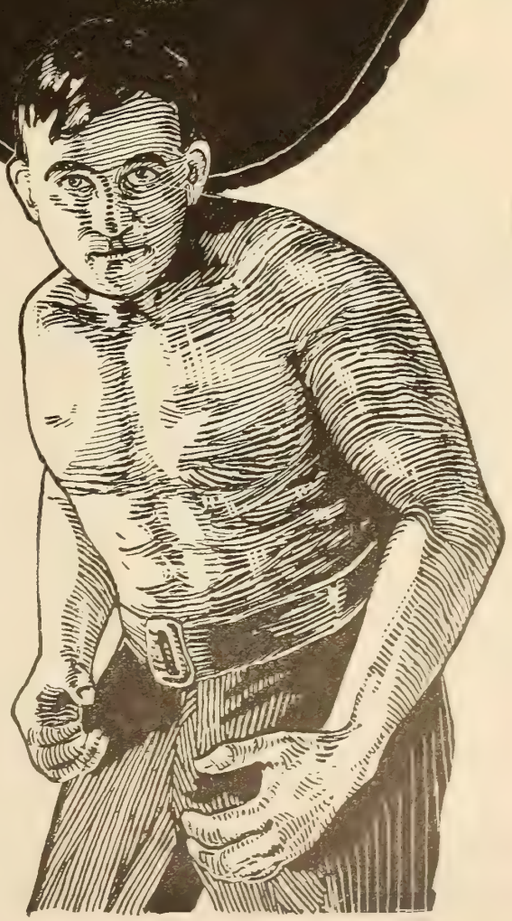
WHY have hundreds of the best theatres booked ELMO THE MIGHTY? Why is it that all the Universal has to do is merely announce a new serial and bookings fairly flow in like a tidal wave?

WHY is it that exhibitors prefer Universal serials to any other brand of serial productions on the market? Why do they boost them harder? Why do they scramble to get their booking FIRST? Just read the letter on the next page (one of hundreds) and you'll see WHY.

Go See It At Your

BUTTE, MON. RUN A FULL PAGE AD. ON

"ELMO THE MIGHTY"



And Great Cast of Universal Players

NOW JUST READ THIS

Universal Film Mfg. Co.,
1600 Broadway, New York.

Gentlemen:—

Your challenge serial, "ELMO THE MIGHTY," is a whale. I opened Thursday, June 26th at noon and I never saw such a rush in my life. The kids jammed and packed their way into the theatre for the noon performance and at 1 P. M. when I started my regular performance I did capacity and it continued all day long and not with children but with grown folks.

The whole town is talking about "ELMO." They pestered my attendants eagerly asking when the next episode would be shown. I have had other serials but never had a serial that brought me such a rush of business as "ELMO THE MIGHTY" and I appreciate it for hot weather here usually retards business. My tip to every exhibitor in the country is book "ELMO THE MIGHTY." I expect it to smash every former serial receipts of my house and believe me that will be going some.

This is the kind of a serial that gets the crowds and the money and the Universal is to be congratulated for producing such a serial with such fine profits to exhibitors.

Yours truly,
STRAND THEATRE,
Bart Datolla.
New Kensington, Pa.

NOW—If you are in the picture business for profits, go see "ELMO THE MIGHTY" at your nearest Universal Exchange. Get a copy of the big Ad campaign book. See what's prepared there to help you reap 18 weeks of big money. A TREMENDOUS STAR IN A TREMENDOUS SERIAL. BOOK IT NOW.

earest Universal Exchange

JOE MARTIN SOLILOQUIZES

I'm seriously thinking of having my own distributing company.

If other stars can get away with it, why can't I?

Has Charlie Chaplin got anything on me? Can Fairless Dougbanks do the stunts that I can?

Can either of these guys that gets a million dollars and ten cents every Saturday noon act with four hands the way I do?

Show me the human bean actor who can play a mouth organ with two hands, drink ice water with another hand, slap the director in the mush with a fourth hand and pull the plug outa the bath tub with his tail--not only all at one and the same time but simultaneously, as I do?

Balls!

If I couldn't be funnier than any human bean actor who has only two hands and no tail at all to be funny with, I wouldn't have the face to draw my salary!

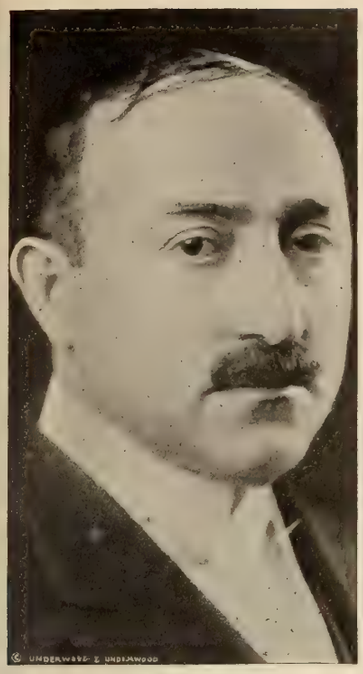
And what is the princely salary that the Universal boss pays me? I ask you, what is it? And I'll tell you what it is. It is simply one bone per day and there's dam little meat on the bone at that.

And now the boss is boosting me as a star!

All right, let him go to it. And when he has spent a fortune advertising me and making me known all over the world, I'll fool him. I'll form my own distributing company, soak the beloved exhibitor several times as much for my pictures and try my darndest to put him outa business.

When that time comes, mebbe, I can ooze a laugh out of my system. But under the present circumstances the only ones who get anything like that from the stuff I do are the movie fans. Meanwhile the Universal boss is getting rich offa me. I ask you, wouldn't your head ache, too!

Every Problem Met by Fox's Plans



William Fox,

President

Fox Film Corporation

WILLIAM FOX, president of Fox Film Corporation, in announcing his plans for the coming season said:

"I believe in the Fox policy of 1919-1920 as I believe in Gibraltar's rock. Our plans are definite, they are comprehensive, they meet the conditions created by the most active market in the history of motion pictures.

"We do not believe that the small theatre should be neglected in favor of the bigger house or that the bigger house should suffer from insufficient attractions, and a careful reading of our schedule will satisfy exhibitors throughout the world that we have provided for all.

"The day for purely local productions is passed. The day of international, world wide appeal pictures has dawned, and I naturally feel gratified that Fox Entertainments have set a pace that will keep the rest of the industry in a healthful state of activity.

"We are proud only of our chance and of our ability to serve exhibitors and the public as we ourselves like to be served. This is a golden rule that is golden in all respects. The absolute line of profit and success for producer, distributor and exhibitor is the giving to the public what the public wants to pay to see.

"Having prepared ourselves to meet the greatest market by presenting an absolutely complete line of entertainments—great production specials, big theme dramas, comedies, cartoons,

Small Exhibitor Is Not to Be Neglected for the Big

a great serial and a news weekly that will surprise the world—we propose to reinforce this line with an advertising campaign of wide scope, prepared and carried forward by the best advertising brains in motion pictures.

"The production high spots include eight big productions with William Farnum, eight big productions with Pearl White, eight big productions with Tom Mix—all made from big success themes, books, plays or acknowledged box office attractions. There are now ready three Super-Bara Productions with Theda Bara, and three great specials, namely: 'Checkers,' the Henry Blossom racing play without a parallel in stage history; 'Evangeline,' from the immortal poem of Henry Wadsworth Longfellow, and a 1920 cinemelodrama 'Should A Husband Forgive?' In addition there are other specials in preparation, and these will be announced later.

"There will be twenty-six Victory pictures with William Russell, Gladys Brockwell and George Walsh, and the success of these productions will be increased because of the fine dramas which we have been able to secure as vehicles for these capable and popular stars.

"Of the Excel group there also will be twenty-six pictures, with Albert Ray and Elinor Fair, who delight the public in plays of a lighter vein; Madlaine Traverse and Peggy Hyland, all stars that fully satisfy their audiences.

"Of the popular Mutt and Jeff Cartoons there will be fifty-two, in which Captain Bud Fisher will excel his previous successes; and twenty-six Fox Sunshine Comedies of an entertainment value even better than before. These comedies are now shown in eight thousand theatres in America and have achieved a success unapproached in their field.

"Then there will be a fifteen-episode serial of which we will have more to say a little later. It is so big that we want to discuss it all by itself.

"A surprise is promised in the new Fox News, a novelty offering that will give a quality attraction to the theatres of the world, and this also will be fully discussed in a short time. For obvious reasons a surprise, to be a surprise, must await its time for a complete announcement—which probably will come on the screen itself.

"In closing I want to thank our many splendid friends for their co-operation in the past and to assure them that their fine confidence will be fully justified by our complete line of splendid entertainments, accompanying which is an advertising campaign that will enthuse even Fox Exhibitors."

Biggest Fox Year Looms Ahead, Says Winfield R. Sheehan

Production and Selling Organizations Are Now Operating at High Pitch; Branches Girdle Globe

WINFIELD R. SHEEHAN, general manager of Fox Film Corporation, views the season of 1919-1920 in motion pictures as far and away the best in all the years of Fox success for Fox exhibitors.

"Having a complete line of fine entertainments for all types and kinds of motion picture theatres throughout the world, we will reinforce our selling campaign with direct consumer advertising on a scale that the magnitude of our plans makes necessary," Mr. Sheehan said:

"All of our campaign material for the exhibitor will be new. From slides to lithographs, from press sheets to advertising copy, the Fox exhibitors will have the advantage of the service of proved experts in the motion picture industry.

"All of our line of helps, specialties, novelties and accessories are the best that mind and money can produce. They will be distinctive and based solely on their picture selling value. They will be the work of showmen who have specialized in the motion picture field after wide experience elsewhere—men whose record is one of an absolutely demonstrated series of successes in this industry.

"Two million dollars have been appropriated for this exploitation campaign, reaching round the world and directed to the motion picture going public.

"Having a product that surpasses all others in genuine box office value, we propose to carry the message of Fox Entertainments to the classes and the masses, because the best time in the world to advertise is when your product has reached a stabilized standard of attraction perfection.

"Our selling organization is the best equipped, because it has the goods to sell and the added advertising force which helps the exhibitor to make additional money on popular pictures.

"An alive exhibitor is entitled to make more money than the careless man, and Fox exhibitors will be given the material with which to make that money.

"We believe the best way to make a happy exhibitor and a regular patron is to make sure that he is prosperous. First we provide the productions, and then we back them up with genuine advertising that stimulates his market so that he gets the final dollar out of his field.

"We don't claim to have built the pyramids, but we do claim that our organization as it stands today is the best equipped, the best organized, the best founded, the most united and the most successful in all the history of motion pictures past or present.

"Our branches now girdle the earth, and the slogan 'Throughout the world, wherever there are human eyes, they see Fox Entertainments,' is literally true.

"Through our own branches the exhibitor is enabled to deal directly with Fox Film Corporation, and the advantages of this direct contract need not be elaborated upon.

"No year in motion pictures ever has been so great as will be the season now rapidly approaching. No market has been so active as this will be. For this reason the Fox policy of a full and complete line for big and little theatres, backed by supreme advertising, will give exhibitors that sense of security and that feeling of certainty which—and I say this with due modesty—no other motion picture organization can guarantee."

Add to Publicity Staff

The William Fox staff of publicity writers has been strengthened this week by several additions, under direction of Arthur James, supervisor of advertising and publicity of the Fox forces.

The staff is now under the immediate supervision of Merritt Crawford, a well-known journalist and editor. Mr. Crawford comes to Fox Film Corporation from the position of contributing editor of the *Exhibitors' Herald*. Prior to that he was managing publisher of the *Exhibitors' Trade Review*, and editor of the MOTION PICTURE NEWS. Mr. Crawford succeeds Jay A. Gove.

Under the supervision of Mr. Crawford the staff is being enlarged. Two of the new faces have been seen before at the Fox offices, but not recently. The men are Arthur B. McGinley and Jay Voorhies, each of whom has been in war service for the past two years. They have recently been discharged, and each has been given his old job by Mr. Fox in pursuance of the latter's policy of reinstating all men who answered their country's call.

Winfield R. Sheehan

Sectional view of the William Fox plant on the West Coast

Fox Announces Extraordinary Schedule

FOX FILM CORPORATION, founded five years and six months ago, announced for the coming season what it considers the most amazing producing and marketing schedule in all its history, and steps out definitely for the leadership in the film industry.

It flings its banner to the breeze with the battle cry, "Not for One, but for All." This embraces the Fox policy of providing pictures suitable for big theatres, for little theatres, for theatres of medium capacity.

There will be presented one hundred and sixty-two productions, in addition to the Fox News Weekly, a departure in a service of this kind in that it will be a news weekly in fact as well as in advertising intent and suggestions.

The production and distribution schedule will be reinforced by an advertising campaign, national in scope, of the highest selling value.

This schedule, briefly presented, will be:

Eight tremendous productions grouped as a star series with William Farnum. These screen plays will be made from recognized big books and stage successes already acquired, and they include E. Lloyd Sheldon's "Wolves of the Night," Zane Grey's "The Last of the Duanes," Louis Tracy's "Wings of the Morning" and others of similar size.

There will be eight great productions from famous plays and books, with Pearl White—without question the most important box office figure today on the screen. Four hundred million eyes have seen Pearl White, and from the pictures which are to be her vehicles tremendous results may be expected.

There will be a series of eight pictures with Tom Mix, productions that will eclipse his already big record as the foremost dare-devil actor in the world. Tom Mix stands in a place by himself, and full play will be given to his amazing talents.

Production and Distribution Reinforced by Advertising

There will be three Theda Bara plays, including "La Belle Russe," by David Belasco "Lure of Ambition," by Julia Burnham, and another great picture, the title of which has yet to be announced, although the work now is approaching completion.

The Victory series of twenty-six pictures will include the newly acquired Fox star - William Russell - Gladys Brockwell and George Walsh, a very strong combination of box office drawing power. It is confidently expected that the great success of Victory pictures during the present season will be at least doubled.

The Excel group, of which there will be twenty-six, will include Madlaine Traverse, Peggy Hyland, Albert Ray and Elinor Fair as the stars, and the productions, all finished for this season—and ranging from serious drama to lightest comedy—warrant the utmost confidence in their money success of the exhibitor.

There will be fifty-two Mutt and Jeff Animated Cartoons and no exhibitor needs to be told of their fun-making value. The fact that the big theatres in New York City, including the Rivoli and Rialto, use Mutt and Jeff regularly is convincing evidence of their universal attraction quality.

There will be twenty-six Fox Sunshine Comedies, a new series that will be funnier and more elaborately made than ever before. These comedies which show at the big theatres throughout the country as well as at the smaller ones, of actual record showing in more theatres than any comedies with the exception of the Charlie Chaplin, have proved so popular as to justify not only the guarantee of a maintenance of the high standard set in the past, but a further elevation of the standard.

Three great special productions already made and ready for early release are "Checkers," the greatest racing play in the world, founded on Henry Blossom's unparalleled stage success; "Evangline," based on Henry Wadsworth Longfellow's immortal poem, and a 1920 cinemelodrama, "Should a Husband Forgive?"

With this extraordinary assemblage of box office values, having the great advertising campaigns and the stability of Fox Film Corporation behind them the Fox season of 1919-20 will unquestionably be the most brilliant in the history of the company, if not in the history of the screen.

It takes time to do things well.

In any industry but that of the motion picture five years and a half is but a trifle.

In the development of the film it is a cycle.

Today the Fox Film Corporation is the greatest film organization either here or abroad—its ramifications extending into practically every part of the civilized world.

Little more than half a decade ago it was barely an idea.

The basis of that idea is giving the public what the public wants and is willing to pay for.

It is the hallmark of true showmanship.

The tremendous success of the Fox Film Corporation is entirely due to this fact.

Before he is anything else, Mr. Fox is a showman.

He was a showman before he became a disributor before he became a producer.

Consequently, he has realized the needs of the exhibitor from the beginning—the necessity for real entertainment, because entertainment is the only thing that the exhibitor's public wants and will pay for—because from the beginning he was an exhibitor himself.

For the same reason he has realized that unless he could assure the individual exhibitor attractions with which to make increasing profits, he might just as well retire from the producing field.

It is strict adherence to this policy which has brought the Fox Film Corporation to the success which it enjoys today and upon which it bases its expectation of even greater success during the coming season.

When most of the producing companies are decreasing their production in order to make big features, which only the biggest theatres can handle with profit, the Fox organization sets out to make provision, for theatres big and little, of attractions that will satisfy the public and make money for the exhibitor.

In doing this there is no hint of criticism of any other company's policy. It is simply recognition of what every one in the industry has already recognized—that the present is the most active market in the history of motion pictures—and the further realization that the insistent demands of that activity must be supplied.

It is for this reason that Mr. Fox's plans for the coming season take in the needs and requirements of all types of houses.

With one hundred and sixty-two productions announced for the 1919-20 season specials, dramas, comedies, cartoons and a News Weekly that is the real article—the widest selection is given to the individual exhibitor, the demands of every theatre are amply provided for.

Showing the various studios and administration buildings

William Farnum Films on Independent Basis : :

WILLIAM FARNUM Pictures, so long a predominant feature of William Fox releases, are to be placed next season on an independent basis. There will be eight productions, and they will be booked as a series.

For several weeks—since the adjournment of the Fox annual convention, in fact—there have been persistent rumors that William Farnum pictures were to be taken off the program basis. Official confirmation has been awaited anxiously by many exhibitors who now are making up the programs for next year.

The announcement of the star series was one of the most important that has come from the William Fox offices since Mr. Fox became a producer. It would be a matter of great interest to the trade even were the name of Mr. Farnum not included; but that addition affords to exhibitors a booking opportunity which very many of them long have sougth.

William Farnum productions are a staple in the motion picture market. Second editions have been made of a great many of them. Even the earliest Farnum pictures have been active sellers almost constantly since their release.

Mr. Farnum's total of productions under the management of William Fox is about thirty, and there is not one title on the list which is not familiar to everyone in the trade. "A Soldier's Oath," "Figthing Blood," "The Bondman," "A Tale of Two Cities," "The Conqueror," "When a Man Sees Red," "Riders of the Purple Sage," "The Rainbow Trail"—these are but a few of the William Farnum productions which have been recognized as big winners by the exhibitors of the country.

Announcement has been made covering the first three of the Farnum releases for 1919-20. These will fall in August, October and November at intervals of about six weeks. All are based on stories by the best known and highest priced writers who are contributing to motion picture literature.

"Wolves of the Night," a thrilling story of a mining engineer's experiences in South American Wilds, and later with the sharks of Wall Street, will open the Farnum program. This story, a romance of a sort different from anything Mr. Farnum has done

(*Continued on page* 736)

Pearl White Pictures to Set New Mark : : :

BACK of the signature of Pearl White on the new contract with William Fox by which she will be starred in big productions, lies an interesting tale of the circumstances leading to this important affiliation.

This contract, negotiated and closed by Winfield R. Sheehan, general manager of the Fox Film Corporation, is due to the desire of Mr. Fox to have who he believes to be the best known motion picture actress in the world on his roster of stars. When he wanted to find out which motion picture actress is best known in Americt he had his many scouts investigate the matter. Their answer was unanimous; "Pearl White," was the reply from each and every one.

So much for America. But how about Europe?

One very important matter leading up to the recent trip abroad by Mr. Fox was his desire to glean first-hand information as to how Miss White is regarded by foreign audiences. He found everywhere that she is second to none in popularity. Leading exhibitor of the British Isles told him that their audiences know Pearl White better than any other screen actress; and the verdict was the same in continental Europe where Miss White's daring and beauty established her several years ago as the leading favorite.

There need be no apprehension about the class of productions in which Miss White will appear. Mr. Fox will build a producing unit around his new star which will exploit her to the utmost. She will be provided with the very best material obtainable. She will be presented in screen adaptations of well-known plays and books, though original stories which give her talents full latitude also are being considered. Miss White's director will be a man at the top of his profession. The productions in which Miss White will be starred will be staged with a prodigal hand. All the resources of the Fox organization will be at her command.

To state the matter briefly: Pearl White will be presented by William Fox in special productions of six or more reels which ——————

Miss White's screen history is known perhaps by all fans and exhibitors alike. Aeons ago, as time is measured in filmdom, she started in Crystal dramas and comedies. Thence she went to Pathe and has been steadily featured in Pathe serials for years. It is estimated $25,000,000 has been paid in the world over in admission fees to see Miss White in her serials.

Pearl White, unchallenged serial queen, the newest Fox luminary

Tom Mix Featured in Independent Series : : : :

TOM MIX is to be featured in an independent series of pictures—pictures to be released at six-week intervals and to be booked as a group—such is an item of the William Fox plans for 1919-20.

Tom Mix has had a unique and spectacular career as a star. It is difficult to realize it was only eighteen months ago that Mr. Fox announced his intention of featuring Mix in western dramas. He had been a comedy star—a favorite in two-reelers. Many persons thought the change to drama was too radical. Lengthening 2,000 feet of cyclonic action to 5,000 feet, sustaining it throughout, and then, after that, proceeding from picture to picture without falling into the deep rut where so many Western stars have been buried—well, that, the pessimists argued, was a job for a Goliath, backed by a federal mint.

Hence, today, many exhibitors speak of the rise of Tom Mix to international renown in dramas as one of the miracles of the screen. Not often does it happen thus—not often does a man deliberately turn his back on acquired fame, deserting it absolutely, and undertake to win a new reputation in another sort of endeavor.

But "Cupid's Round-Up" settled matters so far as the future of Mix was concerned. The picture was a whirlwind. Nine other productions have followed, but ere the third production, "Western Blood," had been marketed the whole industry was convinced that Mix was a success. Nine months ago Mr. Fox began receiving urgent requests for permission to lease Mix pictures on an independent basis.

These requests persisted. They became demands. And when the condition is realized, there is nothing for a producer to do but acquiesce. It was practicable to make a change of policy in the middle of the present season, but it is safe to assume that when Mr. Fox decided to place some of his stars on a star series in 1919-20, he had Tom Mix chiefly in mind.

What star popularity of this sort means to the exhibitor could not be better evidenced than by the fact that during the present summer exhibitors in all parts of the country have been exploiting Tom Mix two-reel comedies—those of a season or two ago—on a basis of feature pictures. Some of the largest theatres have heralded these comedies as they would the most pretentious productions—and have found the procedure profitable.

And this past links up most definitely with the future. The Mix success is due, Fox interests assert, largely to the fact that this actor is "one who never fakes." No one has yet doubled for Tom Mix. He is a dare-devil who is gifted as an actor—not an actor undertaking to be devilish. His own explanation, given wide publicity by Mr. Fox, is that "you can make an actor out of a cowboy, but you can't make a cowboy out of an actor." Cowboys, it appears, grow only on horses.

Half of the eight Tom Mix pictures to be released during the next twelve months are completed, and it is reported as an incident of business that the whole Fox organization is now engaged in an animated discussion as to which of the finished four is the best. The pictures are being shown successively to squads of Fox employees and each member of each squad makes a written report.

Two of the new pictures have been titled. One, called "Rough Riding Romance," is said to differ radically from any other production ever given a Western setting. It is developed along strictly romantic lines, the numerous sensational stunts growing logically out of the dramatic situations. Story in no sense is subordinated to spectacle; the emphasis is constantly on the unusual love theme.

"The Speed Maniac" is the other title announced. Advance information regarding the plot is withheld,

but it is the concensus of opinion of those who have seen the production that it is one of the swiftest-moving and strongest of all the dramas in which Tom Mix has been featured. A wreck in which two persons are hurled fifty feet through the air and driven against railroad rails constitutes one of the tensely exciting moments of the play.

A novelty of the series from an advertising standpoint is a production in which Mix has the triple role of author, director and star.

Theda Bara on Schedule for Three Fox Films : : :

THEDA BARA has been felicitously called "the Sara Bernhardt of the Screen." Her name suggests the weirdly alluring in dramatic expression. Her fame is limited only by the circumference of the earth. She is a Fox star for whom the claim is consistently made that the exhibitor who books her takes no chances.

Three Bara super-productions will be released in the new Star series created by William Fox.

These three photoplays bring out some entirely new Bara possibilities. Hitherto she has been known as the greatest vampire in drama. She has slain man's hearts by the dozen (on the screen). She has triumphed in the characters of Cleopatra, Salome—snake-like women whose charm and allurement are like draughts of poison. It is in the role of woman whose love is deadlier than hatred that Miss Bara

has excelled. Such, at least, is the popular conception and the popular tribute to her abounding talent.

Now the "Bernhardt of the screen" will play the bewitching woman still—but a bewitching woman of a new type. When "La Belle Russe" and "Lure of Ambition" are released this fall, Miss Bara will astound the public with her interpretation of the leading characters. The world's greatest vampire will prove that she can play the part of loving wife just as effectively as she can play the she-devil.

Imagine lovely Theda Bara as the Sunshine in an artist's garret! Her husband in "La Belle Russe"—an adaption of David Belasco's great play—is a nobleman whose family has disowned him. He paints pictures to keep the wolf from the door. Theda Bara, the faithful wife, smiles bravely at the bare cupboard, determined not to allow it to banish happiness. The famous vampire dons the fluff of a ballet dancer and dances divinely. No one guessed the latest possibilities of her dainty feet until she came forward to screen a big ballet scene in "La Belle Russe." Then and there she convinced her director that she was a match for the best of dancers.

In this remarkable play Miss Bara appears in a dual role and more remarkable still—the two women she impersonates appear simultaneously in one big scene.

In "Lure of Ambition" Miss Bara steps into the role of a public stenographer with a grace equalling that with which she dances in "La Belle Russe." But when the demure working girl is led into the clutches of a heartless man, there begins the tremendous story of a woman's revenge. The little girl of the East Side becomes a woman of vigor and power. Step by step she ad-

(*Continued on page* 740)

Fox Victory Pictures Make Good Score : : : : :

VICTORY pictures have conquered the public. During the part season the Tom Mix-George Walsh-Gladys Brockwell trio made millions of new friends for William Fox—the kind of friends that wear well.

The amount of Victory film that has been shown during the past nine months would stretch from the Atlantic to the Pacific. Many miles of it has been shown in every state. Exhibitors all over the country wait with impatience for the next Brockwell release or the next Walsh comedy—for Mix has entered the new Star series.

But there is a new name on the Victory list—the name of William Russell. He is strong in athletics, and as a swimmer, a boxer, a diver and a runner will make a big appeal to both young and old. In addition, of course, Mr. Russell is an actor of exceptional talent, and has been starred on the speaking stage as well as on the screen. It is confidently predicted that he add much to the prestige of Victory Pictures.

George Walsh the fun-maker and Gladys Brockwell the magnetic personality will continue next season in plays of a high order adapted to their special talents. There will be more Walsh pictures like "Never Say Quit," "On the Jump," "Putting One Over," and "Help! Help! Police." "On the Jump" kept the folks standing in line for hours outside many theatres—especially in the middle west—waiting to see the picture; while inside every seat was occupied. "Never Say Quit," Mr. Walsh's "jinx" picture has won millions of laughs all over the country and is good for millions more.

Gladys Brockwell will be seen in a number of strongly emotional character parts such as she has developed in "The Sneak," "The Strange Woman," "The Call of the Soul," "Pitfalls of a Big City" and "The Divorce Trap." Miss Brockwell always draws the crowds and never fails to repay them for coming. Whether in the role of a reformed woman crook ("Pitfalls of a Big City") a poor girl struggling against the machinations of a rich husband who plots to get rid of her ("The Divorce Trap"), a gipsy princess ("The Sneak"), or a mother battling for her child, ("The Call of the Soul"), Miss Brockwell always gives evidence of the big sympathetic nature and the versatile talent which enable her to assume any role that has distinction. Unerringly she touches the heart and sets people thinking. She can strike at the root of tragedy or fall into a charming whimsical mood with equal felicity.

The promise of the Fox organization is that the Victory Picture output for 1919-1920 will establish a new standard for this attractive series.

Thumb Nail Biography of "Bill" Russell : : : :

WILLIAM RUSSELL, affectionately known as Billy, or even as "Big Bill"—handsome, an athlete always trained to the minute, and the possessor of a winning smile and prepossessing personality—is now starting work on his first Victory picture for William Fox.

With the addition of William Russell to its already formidable list of male stars, the Fox Film Corporation acquires a player who, though comparatively young in years, is old in popularity and has been a favorite screen artist for more than five years, during all of which time he has steadily advanced in public favor.

From the days when he first became associated with the old Biograph company Mr. Russell's motion picture career has been one of continual progress. From the Biograph studio he went with Thanhouser as a featured player. He was speedily made a star and "Big Bill" Russell productions were among the most popular films of their time.

After a brief sojourn with Famous Players, in support of stage stars, Mr. Russell went to Santa Barbara to play the part of Blair Stanley in "The Diamond from the Sky," a serial. Mr. Russell's personal success in the serial was so great that he remained at Santa Barbara to star in Mutual Masterpictures until February, 1918, when the William Russell Productions, Inc., was formed. As the star and active head of his own company Mr. Russell has been making five and six reel feature productions which have reached the public through Exhibitors' Mutual and Pathe, and today would continue at the head of his own company had it not been for the attractiveness of the offer made by William Fox to star him in Victory pictures.

Mr. Russell will remain in the East for his first two Fox productions at least; and this temporarily robs the Pacific Coast of one of its best known entertainers. For the Russell ranch near Santa Barbara was always an open house, and scarcely a Sunday passed which did not see a week-end party with screen celebrities as guests. Mr. Russell's hospitality was proverbial, and "Let's run up to Santa Barbara over Sunday and see Bill Russell," was a catch phrase in the big motion picture colony of Los Angeles.

The addition of Mr. Russell to the Fox roster—already containing the names of William Farnum, Tom Mix, George Walsh and Albert Ray—creates what the Fox organization declares to be the greatest array of male stars presented today by any single motion picture company.

Release Dates of Fox Films on Page 786

George Walsh Prepares for New Triumphs : : :

GEORGE WALSH is unquestionably one of the most popular screen stars presented to the public today. To see him is to like him. To see him again is to like him more. He is the optimist supreme of filmland—a welcome guest with every audience—a sure cure for the blues. And he is preparing for a record-smashing season.

"Fun" can be spelled in two different ways: F-u-n or W-a-l-s-h.

Anyone who adopts the latter will be kept laughing in defiance of hot weather grouches and cold winter sulks. Ever since he joined the Fox organization as a Victory picture star, Mr. Walsh has been a tonic for millions of stunts and general wholesomeness.

Mr. Walsh has kept multitudes of men and women in good spirits by his clever antics in "I'll Say So" and in "On the Jump." By way of a gloom chaser there is nothing to equal his infectious smile. He fairly bubbles over with youthful enthusiasm and activity, and it is this which makes him beloved among vigorous boys and by men and women who appreciate "pep." He is a "live wire" all the way through—always clean, always delightful.

Walsh comedies are devoid of all things that might be condemned as crude or coarse. They are simply a batch of wholesome incidents which keep the hero on the go from beginning to end. George Walsh plunges through adventures at a pace which keeps his audiences in a constant state of merriment.

"Luck and Pluck" brought more luck to exhibitors who showed the picture than they could have expected from a barrel of four-leaved clover. Dozens of exhibitors wrote to the Fox Film Corporation asking that their lease on the film be extended because crowds still were clamoring to see it when the closing dates were announced.

Walsh's bad luck play, "Never Say Quit," spelled not only *fun*, but enormous *success*. In this picture the athletic star is always out of luck—and the more unlucky he is, the more he makes one laugh. The hoodoo pursues him and never lets go. He sticks so close to George that he leaves the coast clear for good luck to pursue the exhibitor who books the picture.

In his latest release, "Putting One Over," Walsh plays the part of a double—and this fact is the basis of sensational stunts and uproariously funny situations that pack the production throughout.

William Fox is preparing to cut over next season a bunch of George Walsh Victory pictures of which it is predicted that they will force the hinges on the box office safe.

Gladys Brockwell's Remarkable Development : :

TO mention the name of Gladys Brockwell is to inspire mental pictures of one of the most potent and fascinating personalities on the screen. In the portrayal of strongly defined character parts, especially, she is a favorite in every state of the Union. Her rapid rise as a Fox star has been a subject of comment among the most astute exhibitors. During the past season she added materially to her reputation as a delineator of types.

Critics who saw her work in "Pitfalls of a Big City" hailed her as a woman of remarkably broad sympathies and individuality, and one who throws herself heart and soul into a part. Every muscle in her sensitive face is brought into play and aids in achieving a realism which rarely has been equalled in film drama.

Miss Brockwell despite her attractions in "society" roles, gladly discards her silks and her jewelry to don rags and act the part of a beggar maid. In "Pitfalls of a Big City" she did not flinch at playing a woman crook who fights her way out of the sordidness of her evil life; and the fidelity with which she presents the mannerisms of the underworld astonished even her ardent admirers. The very movements of her lips as she speaks are true to type, and her gait and her gestures are perfect.

Her performance in "The Sneak" might lead one to suspect that Miss Brockwell was born and bred to gipsy life. She glides through the part of a gypsy princess with the ease of one accustomed to traveling with the iron caravan, squatting before a tent of tatters and watching the iron boil over a camp fire, loving passionately as the gipsies love, and hating fiercely.

In "Kultur," "The Strange Woman," "The Forbidden Room," Miss Brockwell endows her work with a striking individuality that becomes indelibly stamped upon the memory of the spectator. In "The Call of the Soul" she feels so strongly the emotions she depicts that she sweeps an audience with her on the torrent of feelings. She is the embodiment of mother love, and lives her part.

There is nothing superficial in any portrayal by Gladys Brockwell, for her heart and soul is in all she does, effaces herself to become the person she impersonates.

And this is the star for whom William Fox is to furnish, during the coming season plays even stronger than those in which she has recently appeared.

Theatres Change Hands

The Portola theatre in Los Angeles has been sold by Mr. F. J. MacDonald to Vincent Russo who recently came to Los Angeles from Petersburg, Virginia. Russo is a former exhibitor in the east.

The La Tosca theatre at 30th and Vermont Aves., Los Angeles, one of the larger suburban houses, has been bought by Mr. C. F. Parker, former owner of the Crown theatre in Pasadena.

Excel Pictures to Have a New Star : : : : : :

OF all the features planned by William Fox for making 1919-20 a big year for the exhibitor, none is considered more interesting or gives greater promise than the outlook for Excel Pictures.

The Excel group, with three stars, and late four, of unusual strength and variety, has come through its first year with a splendid record. It is beginning its second year under conditions that assure bigger and better things. Excel has more than made good the initial announcement that its pictures were to be "more than a program." Excel has been, and will be, Fox promises, all that its name implies. And a new star of recognized drawing power is to be added to the list.

A series of the best stories obtainable has already been chosen for Excel Pictures for the 1919-20 season, are under consideration. Many of these stories are by authors whose names alone are sufficient to attract an audience.

The fact that, notwithstanding the material changes in the Fox prospectus as outlined for the coming year, Excel pictures are to hold their place, is emphatic assurance that the expectations of William Fox at their inception have been fully realized. It is, moreover, proof that exhibitors throughout the country demand them and that, most vital of all, they have scored heavily with public—the court of last appeal.

In the Excel series 26 pictures will be released during the new year—pictures covering a broad and unusually varied field; fast, snappy, clean comedy by Albert Ray and Elinor Fair; virile, gripping drama by Madlaine Traverse; light drama by Peggy Hyland; and work by a fifth star selected by William Fox as a most fitting complement to the quartet named who will be one of the big surprises of the year.

Early in the fall Excel will launch Madlaine Traverse in "Her Splendid Sin." The advance of this actress under the direction of William Fox has been rapid. A woman of great ability, grace and charm.

Peggy Hyland, pert and gay, will probably be seen first in "The Merry Go Round" in the new year. All her stories, it is announced, will be selected with care to conform with her artistry.

A carefully arranged program has been perfected for Elinor Fair, and Albert Ray, that pair of fun makers whose clean, lively comedy has sent them humming into favor and is going to keep them there in this new scheme of things.

Cross section view of studio floor of new Fox building now in course of construction

Not the least of the winning features, from the exhibitor's point of view, of the Excel pictures for next year will be the co-operation of directors who have become acquainted with these stars, who know how to register on the screen their best points of acting and of personal attractiveness.

Madlaine Traverse an Important Factor : : : : :

THE announcement that Madlaine Traverse pictures are to form one of the most noteworthy features of the Fox organization plans for the coming year, continuing as an Excel star, draws attention anew to the meteoric rise of this beautiful woman—one of the most remarkable development in the entire range of motion picture stars.

A series of powerful pictures has been selected for Miss Traverse—pictures that center on her supreme ability in emotional appeal. One of the main attractions of the motion picture is the vicarious emotional experience that starved lives draw from the story on the screen; and no actress is more gifted than is Madlaine Traverse in satisfying this intense human craving.

In "The Splendid Sid," a story of great beauty and pathos, Miss Traverse is scheduled to open the new Excel series with Howard M. Mitchell as her director.

In Madlaine Traverse exhibitors have recognized a prize ever since her remarkable performance in "The Caillaux Case"—her first appearance under the William Fox banner. Her work then stamped her as an actress of rare talent in plays appealing to the deepest emotions, and her prestige has increased with every picture in which she has been featured—such striking pictures as "Gambling in Souls," "The Danger Zone," "The Love that Dares" and "When Fate Decides." Her power to gain the sympathy, draw the tears, and grip the heart strings of an audience is unsurpassed.

Madlaine Traverse, featured in William Fox productions

Miss Traverse's exacting experience in spoken drama and her training in photoplays before joining the Fox forces bring to her work a satisfying finish that in the past few months has led to an increased booking of Excel pictures.

Miss Traverse's classic beauty set like a jewel in an irresistible personal magnetism, is accompanied by rare ability to make every pose, gesture and slight facial expression put across the point extended. She is her own most severe critic.

It is said of Miss Traverse that in addition to her great histrionic talent, best dressed actress on the screen. Her costuming, directed by equisite taste, gives the last touch of refinement to her intense emotional work. She has made a close study of line and color that best suit her and the part she plays.

There is practically no limit to the box office possibilities of Madlaine Traverse during the coming year.

Screen beauties have reason to look to their laurels in competition with these three smiling beauties who appear in Fox Sunshine Comedies

Wm. Farnum Films on Independent Basis

(Continued from page 733)

previously, was written by E. Lloyd Sheldon and made under the direction of J. Gordon Edwards. For a considerable part of this picture Mr. Farnum enacts the part of a man bereft of reason in consequence of long imprisonment in an abandoned copper mine.

Zane Grey is the author of the second Farnum release—"The Last of the Duanes." This famous story—a novel of which the publishers have sold hundreds of thousands of copies—is declared by many critics to be the best product of Zane Grey's pen. It deals with a man who is driven by force of circumstances to lead the life of a bandit—who evades men and yet is hunted and hounded by men—an outcast who undertakes to hide in the great fastness of the remote Southwest, and becomes one of the best men in all the wide region through which he ranges. It is an absorbing story, ending happily reformation—an unusual story—a story and a picture that people will remember and that will make money for exhibitors everywhere.

Another book—a Louis Tracey novel "Wings of the Morning"—furnishes the basis of a photodrama of the same title. It is the story of a Robinson Crusoe among the cannibals of the South Seas, and it actually was screened on one of the islands of the Pacific.

The remaining five William Farnum pictures have not been titled. They are largely productions on the work of novelists and writers of fame.

Fay Tincher One Star at Convention

Immediately after the filming of "Dangerous Man McGrew" a Christie Special which is now in preparation, Fay Tincher will leave Los Angeles for Seattle and Tacoma, Washington, where she will be one of the featured picture stars at the convention and ball of the Allied Motion Picture interests of the Pacific northwest. Miss Tincher will leave Los Angeles July 12 and be in Seattle for the big convention from the sixteenth to the nineteenth.

Five Companies Make Sunshine Comedies : : : : :

A MAMMOTH mirth factory! A huge plant for the conversion of the raw comical idea into the finished screen laughter. Acres devoted to a great mill where the tools and lathes are fun-making apparatus, the workers are eccentric comedy stars, and the foremen are the directors and creators of the funniest situations that imagination can devise.

This, in brief, describes the Fox Sunshine Comedy studios in Hollywood, Cal., where today five companies, guided by the most noted comedy directors in the world, are, simultaneously at work under the supervision of that past master of broad comedy construction, Hampton Del Ruth. The plan is to issue, during the coming season, the greatest broad comedy program ever put out.

The acquisition by William Fox of Hampton Del Ruth, as director-general of Sunshine was the signal for keen anticipation. Exhibitors awaited eagerly the product of his genius, knowing his remarkable gift for expression on the screen of what is really comedy for the million. Mr. Del Ruth believes that clean comedy of the broadest kind is as vital to a picture theatre's well-being as the big feature and he predicts that it is on the high road to universal recognition as representing an art not less elevated and important than that expressed in the serious drama. His idealism ran parallel with the determination of William Fox to make his Sunshine comedies the standard for production in this field—every comedy a challenge not only to a laughter-loving public, but to motion picture censors who are inclined to be hypercritical of screen comedies.

Not only as a writer and director of comedies was Hampton Del Ruth known. He was regarded as a man of exceptional executive ability—one who knew well how to co-ordinate the complexities of a production and to handle directors and artists. When he assumed control of the Fox Sunshine Comedy lot he immediately began to plan a series of productions and to add to his list of directors and star performers in a way that caused the exhibitors to take notice and aroused enthusiasm among branch managers and salesmen. His list of directors is a truly remarkable one, including such impresarios of the motion picture laugh as Eddie Cline, Roy Del Ruth, Mal St. Clair, Vin Moore, Jack Blystone and Frank Griffin. Each of these is a man with years of experience, yet young and energetic; gifted with an unerring sense of what is funny on the screen, and backed by an enviable record of achievement.

These comedy directors can set to work with the assurance that they have the co-operation of the best acting talent in the business-artists who know exactly how to put a comedy situation across. Chester Conklin, known the world over, is one of the Sunshine stars. Others on the star list are Polly Moran, versatile and clever; Slim Somerville, whose toothpick appearance and grotesque mannerisms have made him a universal favorite; Jack Cooper, Ethel Teare, Glen Cavender, Harry McCoy, Bobbie Dunn, Tom Kennedy, Ed Kennedy, Billy Franey, Harry Booker, Laura LaVarnie and Alice Davenport—all with established reputations in the broad comedy field.

In every one of the pictures on which the five companies are at work on the Fox Sunshine lot there is something new and original. New stunts are constantly being evolved, and with the aid of an experienced mechanical engineer of an inventive turn of mind, original fun-making devices are being produced.

The Sunshine Comedy Beauty Brigade is declared by Del Ruth to be the most captivating bevy of femininity ever assembled. However, he does not employ girls who are merely pretty. He stands for a combination of beauty and cleverness, and he believes his comedies now under way will demonstrate his success in this direction. It is the conviction of both Mr. Fox and Mr. Del Ruth that while exhibitors want pretty girls in their comedies, they do not want those girls to be mere automatons. The members of the Beauty Brigade in Fox Sunshine Comedies take an active part in the development of the entertainment. Among them are found expert divers and swimmers, daring acrobats, clever toe-dancers, several who can fence with amazing skill, and a number who will take daring chances in motor-cars, motor-launches, motor-cycles or anything else mechanical.

And no part of this collective cleverness is going to waste. All of it will have place in the Sunshine Comedies now being and to be produced. No stone is left unturned that will aid in supplying to the exhibitor pictures that cannot be denied—that will set the town laughing and keep it laughing—that will deal gloom a "solar plexis."

Three Fox Sunshine Comedies just completed under the supervision of Mr. Del Ruth are said to be the most extraordinary trinity of mirth-makers ever projected on the screen. They are Mr. Hampton's "pace-makers," as he calls them. "A laugh a minute" was the order issued to the directors; but it seems the directors disobeyed orders and in many places produced a laugh every thirty seconds.

"Chicken a la Cabaret" is the title of an uproariously two-reeler prepared by Director Victor Heerman and featuring Chester Conklin, Billy Armstrong and Dorothy Lee.

"The Yellow Dog Catcher" is the title of a scream directed by J. G. Blystone, featuring Jack Cooper, Glen Cavender and Billy Franey.

Millions of people should take a plunge into an ocean of uncontrollable laughter when they see "Wild Waves and Women," directed by Frank C. Griffin, and featuring Ethel Teare and Slim Somerville.

"Mutt and Jeff" Backed by Advertising : : : : :

MUTT and Jeff, in their grouch-killing Animated Cartoons, will be a big feature in the Fox 1919-20 schedule—and they'll be funnier than ever, is the pledge of Bud Fisher, their creator.

The biggest and most expensive advertising campaign in the history of merchandising cannot measure of public attention and interest than has been won for Mutt and Jeff cartoons.

Day after day, with the regular drive of a triphammer, three hundred and sixty-five days in the year, for the last ten years, Mutt and Jeff have appeared conspicuously in hundreds of leading newspapers of the country. Millions of people have learned to love them and laugh at them.

A suit which will not be seen on New York's beaches, but may be viewed in a Fox Sunshine comedy

Mutt and Jeff have been utilized in social entertainments; their statuettes stand in thousands of homes and offices; they have been bill-posted for the Mutt and Jeff musical comedies and finally they have received extensive exploitation by Fox Film Corporation in their Animated Cartoons.

All this gigantic stream of publicity and public interest—increasing by leaps and bounds during the past ten years—has been estimated by a leading expert at from ten to fifteen million dollars in advertising value for the exhibitors of Mutt and Jeff Animated Cartoons.

William Fox at once became interested in these Animated Cartoons when recognizing their extreme cleverness, he realized also the enormous advertising strength they possess. Their success was instantaneous. The quality of these 500 foot subjects has been rising month by month.

In thousands of theatres the country over Mutt and Jeff Animated Cartoons are regarded today as a vital factor in the program. Big theatre owners have frankly confessed, and often, that Mutt and Jeff subjects have been the means of saving feature offerings from failure. As "first aid to the injured" in motion pictures they are invaluable. A Mutt and Jeff Animated Cartoon always fits into the bill, and constitutes a welcome relief from the nerve tension of the serious drama shown.

It has been attested by exhibitors that vast numbers of people enter theatres where Mutt and Jeff Animated Cartoons are announced, impelled solely by suggestion due to the years of advertising behind the Bud Fisher creations—thus drawing a large volume of extra business for the program feature.

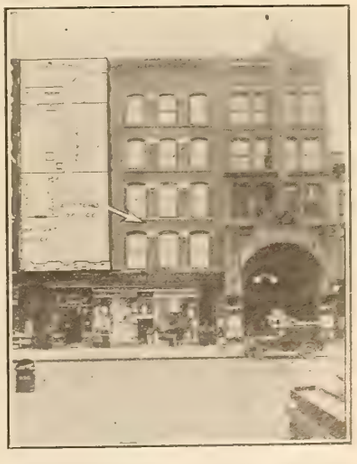
Exhibitors have expressed themselves to the effect that the Mutt and Jeff Animated Cartoons posters are among the cleverest and most effective put out. They are always genuinely amusing and original. They compel universal attention. No one is immune from their definite command to halt and take notice—which in turn reacts to the benefit of the feature advertising.

In a recent interview Bud Fisher speaking of his war experiences in the British army, disclosed the interesting fact that a whole Canadian Division had been using Mutt and Jeff as the official insignia of the division. These on all the division trucks and road transports. He found the British army, rank and file, acquainted with Mutt and Jeff, and at Arras, when he entered the town with the victorious British he found German posters advertising Mutt and Jeff Animated Cartoon showings. Mr. Fisher said the Huns evidently obtained these films through Sweden and Denmark.

German prisoners greeted Fisher with smiles and a happy light in their eyes when they learned that he was the celebrated cartoonist.

At the close of the interview referred to Fisher said:

"Tell every exhibitor who uses Fox pictures that 'Bud' Fisher is with them for a finer Mutt and Jeff Animated Cartoon service than ever before. Tell them that 'Bud' has some Mutt and Jeff things up his sleeve that will surprise the old-timers and put pep into the box offices of all of 'em. I'm fit as a fiddle, my sense of humor is hungry for knockouts, and I think we are going to deliver."



The humble offices next to City theatre, first occupied by William Fox at 116 East 14th street, New York

A bevy of William Fox producers

Fox Corporation Boasts of a Competent Directorial Staff

Edwards, Del Ruth, Millard, Stanton and Other Leaders in Varied Lines

ANSWERING the roll call of the expanded producing scheme of the William Fox organization for the coming season, here are the Fox directors, the "men behind the pictures" whose brains contribute to the quality of Fox productions. Upon their work depends largely the question of success or failure. They make up a carefully tested, remarkably balanced and versatile directorial staff.

Each of these men is master in his own peculiar line; each has made a study of his public and knows his star like a book. Hence each, in his own field of production, is the most fitting agent for bringing to the public what best will meet its demands.

Dean of motion picture directors is J. Gordon Edwards. Long associated with William Fox as director of dramatic companies at the Academy of Music, and the first director for Mr. Fox when the latter entered the motion picture field, Mr. Edwards brings to his work as thorough and varied an experience as ever fell to the lot of any screen director. He is an indefatigable worker, most exacting with his stars and his company, as with himself. In his high ideals for the art of cinema presentation, he epitomizes all the best that is embodied in Fox productions.

To the credit of J. Gordon Edwards stands a long record of big box office successes, including the best work of Theda Bara. Most noteworthy, perhaps, among these, were the Bara productions "Cleopatra" and "Salome." Mr. Edwards has just directed William Farnum in several productions taken from famous novels—a field in which Mr. Edwards shines particularly. These pictures will be released early in the coming season—making the enviable combination of famous stories, a famous star and a famous director.

Hampton Del Ruth, with his corps of assistants, is the man who makes the sun shine on the screen—the creator of Fox Sunshine Comedies, those laugh provokers that are one of the biggest features of the Fox output. Under the general direction of Mr. Del Ruth five comedy companies are now working in the Fox studios in Hollywood, California, each company under the guidance of a noted comedy maker.

Mr. Del Ruth's experience makes him par excellence a director-general of comedy, for before joining the Fox organization he was both a writer and a director of merrymaking photoplays. Moreover, he has long demonstrated his gift to see things in the large, to handle a corps of sub-workers and stars, and through them to present to exhibitors and to the public the clean, side-splitting comedy that constitutes the best medicine possible for the human race.

Hampton Del Ruth has built up his corps of directors till it is generally conceded to be a truly remarkable one. As chief co-operators under his able lead he counts such widely known directors as Eddie Cline, Roy Del Ruth, Vin Moore, Jack Blystone, Frank Griffin, Mal St. Clair—each, like every other Fox director, of record achievement in his line; each possessed of youth, of vim, of the enviable ability to visualize the funny situation and set it unerringly on the screen.

The entire Sunshine Army, directors and companies, under the Del Ruth generalship, are now busy with a set of Fox Sunshine Comedies, each new and original. Three other pictures, just hot off the Del Ruth bat, are said to be the funniest pictures ever made. They are "Chicken a la Cabaret," "The Yellow Dog Catcher," and "Wild Waves and Women," all reflecting the master intelligence that has created fun from San Francisco to Capetown and from London to Sydney.

Far famed for smashing big pictures, R. A. Walsh, the director behind such pictures as "The Prussian Cur" and "Every Mother's Son," has assumed responsibility for a forthcoming picture that will tax his directorial and artistic ingenuity to the uttermost—a work of art both as film drama and as literature, for it is founded on the work of one of the greatest of modern writers and will mark an epoch in motion pictures.

Harry Millarde, with a long series of Fox successes to his credit, is a man who never fails to divine the greatest possibilities of his star and to set them lifelike on the screen. Among the pictures he has directed are those fine emotional dramas featuring Madlaine Traverse, "Gambling in Souls," "The Love That Dares," and "When Fate Decides," and he has just completed an early release that shows this clever and beautiful woman in a different but equally brilliant light.

Richard Stanton is a director rarely gifted in handling big themes. He is responsible for the great American picture, "The Land of the Free." He also brought forth "Why I Would Not Marry," and "The Jungle Trail," with William Farnum. He is now putting all his energy into a new Fox masterpiece, with the story from a celebrated novel with an all-star cast, that promises to be a sensation.

The fine artistic discrimination of Edward J. Le Saint made his magnificient production of "Kultur" world famous. After three successes with Tom Mix, "Hell Roarin' Reform," "Fighting for Gold" and "The Wilderness Trail," Mr. Le Saint has just produced a forthcoming Mix picture, which, in the opinion of practically all who have seen it run, is the best and biggest the cowpuncher star ever has done.

Some of the authors who contribute to the Fox collection of photoplays

Exhibitors Assured of Stories of the Highest Quality

Many Well Known and Big Names in the Realm of Letters Will Lend Their Work for Fox Productions

GREAT authors as well as great stars, the best stories the whole world of literature affords, writers whose names will be a real asset in exhibitors' advertising—that is the announced policy of William Fox for next season.

It is not a policy to be confined to any particular class or pictures, but one that will extend to all—to the big special features, the star series, and to Victory Pictures and Excel Pictures. Practically all the productions thus far completed for next season are based on stories by writers of international renown. Henry W. Longfellow, Zane Grey, David Belasco, Henry M. Blossom, Jr.—it is the works of such writers as these that Mr. Fox has turned in his quest for the best material.

But these are not all. Arrangements have been made for the picturization of novels and stories by Frederick S. Isham, Agnes and Egerton Castle, Justin McCarthy, Clarence E. Mulford, Forest Halsey, Louis Tracy, Jackson Gregory, Karl Edwin Harriman, editor of The Red Book, Dion Boucicault, H. H. Van Loan, Ralph Spence, E. Lloyd Sheldon and others.

A reputation established in the last three years by such big productions as "Les Miserables," "Cleopatra," "A Daughter of the Gods," "Salome," "Queen of the Sea," "The Prussian Cur," "The Land of the Free" and others will be materially enhanced by the release early this fall of "Evangeline," based on Longfellow's classic poem, and "Checkers," a picturization of the play which brought fame and fortune to Henry M. Blossom, Jr.

The publicity and advertising value of names such as these is beyond computing. Longfellow, Evangeline, R. A. Walsh—author, story, director—is a combination that, in the opinion of the Fox organization, will fill any theatre anywhere at any time, if reasonably well advertised. Henry W. Longfellow, poet, novelist, Harvard Professor, whose highest ambition was to be a perfect man and to help others toward the same goal—this man, whose writings are known to every schoolboy, is represented in the Fox offerings for 1919-1920 by what the Encyclopaedia Britannica calls "the greatest of all his works."

Every exhibitor, and everyone else, knows "Checkers." It holds a place in the front rank of great successes of the spoken drama. It established Henry Blossom as a playwright and novelist. It is associated in the public mind with such other Blossom Winners as "The Yankee Consul," "The Red Mill," "Mlle. Modiste," "The Prima Donna," "The Velvet Lady" and others. The name of Henry Blossom spells profits for the exhibitor.

The greatest surprise, perhaps, that exhibitors will find in the whole Fox policy announcement is contained in the statement that David Belasco is one of the great authors contributing to the 1919-20 program. This producer of many of the great dramas of modern times and author of many stage plays, wrote "La Belle Russe" in which Mr. Fox has cast one of his greatest actresses, Theda Bara. This picture, made under the direction of Charles J. Brabin, is said to be notable for the masterly manner in which its many tense dramatic scenes have been developed. "La Belle Russe" is well known as a great stage success which is typically Belascan.

The fourth Zane Grey picture produced by William Fox will be released this coming season with William Farnum, as usual, in the leading role. It will be called "The Last of the Duanes." The wide popularity of Zane Grey novels—his publishers report a sale exceeding 1,000,000 copies a year—and the general and timely interest in Western stories will be of enormous value to the exhibitor in the exploitation of this picture.

George Walsh is shortly to begin work on a Benjamin F. McCutcheon story, "The Seventh Person;" William Farnum has made a picture based on Louis Tracy's well-known novel, "The Wings of the Morning;" Dion Boucicault's "Kathleen" has been completed by Theda Bara and other stories of similar merit—the best works of popular authors—have been purchased by William Fox for production in the immediate future.

The William Fox announcement respecting authorship is a pledge to exhibitors of the highest obtainable quality of stories.

A full list to date, given out by the Fox offices, of the works of the varied authors in course of production, or ready, follows: "Evangeline," Longfellow; "The Last of the Duanes," Zane Grey; "Wings of the Morning," Louis Tracy; "La Belle Russe," David Belasco; "If I Were King," Justin H. McCarthy; "Checkers," Henry M. Blossom, Jr.; "The Seventh Person," Benjamin F. McCutcheon; "Kathleen," Dion Boucicault; "The Orphan," Clarence E. Mulford; "Chasing Rainbows," Karl Edwin Harriman; "The Speed Maniac," H. H. Van Loan; "Joyous Troublemakers," Jackson Gregory; and "Wolves of the Night," E. Lloyd Sheldon.

Elinor Fair, starred with Albert Ray in Fox comedy dramas

Fox Merrymaking Team

That everyone must laugh heartily at least once a week to keep well, is one of the soundest of reasons for Albert Ray, that clever young comedian, and his pretty co-star, Eleanor Fair, to go merrily along, adding to people's happiness, in Fox Excel pictures of 1919-20.

In "Words and Music By——," "Be a Little Sport," and "Married in Haste," Ray and Fair have spread what one reviewer has called their "contagious cheerfulness" — have caught audiences in the grip of laughter and held them there. These pictures have set forth clearly the Fox scheme for Ray and Fair of clean, snappy comedy, full of ginger and rapidity—comedy that brings the smile and the laugh and at the same time is hung on the golden thread of romance, "the sweetest stories ever told."

In October Ray and Fair will go laughing and leaping forward in a characteristic comedy—as yet untitled—said to be filled with the delightful humor, the fun and the sentiment that have made the success of the pictures in which they have been featured during the past few months.

William Fox presents Peggy Hyland in "Cheating Herself"

Peggy Hyland Looms Large in Fox Plans

PEGGY HYLAND goes soaring into another successful year with William Fox, carried onward by and helping to carry onward the expanded and improved 1919-20 plan for the Excel series of pictures, in which Miss Hyland has made a record success in the past year.

"The Merry-Go-Round," based on the story of the well-known author Richard Washburn Child, is the first of the new series of photoplays that William Fox has selected for Miss Hyland. It presents her in the sort of role in which she is unequalled—fresh, wild and breezy, filled with wholesome humor and spirited action. "The Merry-Go-Round" is directed by Edmund Lawrence, a tried and experienced Fox official who understands and makes the most of the qualifications of his star.

Following this picture will come a brilliant series, to every one of which piquant Peggy Hyland will bring all the charm and dash that mark her personality and her exceptional ability to register on the screen sparkle, sprightliness, daintiness—to romp through a picture like a breeze of spring and to handle the more serious moods with a firm grasp.

These pictures will include society drama and light, bright, merry stories of the sort in which Peggy Hyland has made herself a box office power. Pegg's share of work in the wonderfully balanced Excel group of stars will be a big share during the forthcoming season.

Hall and Miller Back from Toledo

Charles Miller, Charles Miller Productions, Inc., returned to New York July 7, after spending a week in Toledo, O., where he assisted in the direction of the taking of the pictures of the Willard-Dempsey boxing contest. Mr. Miller was representing Frank G. Hall who controls the exclusive rights to these pictures.

Harry P. Diggs, exploitation manager for the Hall interests and who superintended the work of the cameramen and others instrumental in getting the pictures, will remain in Ohio for several weeks, to personally supervise the exhibition of the pictures in this State. Mr. Hall returned to the New York offices July 8, and reports a big demand for these pictures.

Peggy Hyland, William Fox star

Two of the reasons why Fox Sunshine comedies are so popular

Entertain Western Salesmen

F. P.-Lasky Managers Given Luncheon Prior to Convention; Flynn Presides

PRELIMINARY to the convention of the branch managers and salesmen of the Famous players Lasky Corporation, held at the Alexandria Hotel in Los Angeles, twenty-five or more of the visiting delegates, headed by Herman Wobber and Louis Marcus, district managers, were entertained at luncheon at the Lasky Studio on Tuesday, at which John C. Flinn, Director of Advertising and Publicity from New York City acted as toastmaster.

In addition to the visitors, the following were present: C. B. DeMille, W. C. DeMille, Frank Woods, George Melford, James Cruze, Donald Crisp, Irvin Willat, Harry Houdini, Wallace Reid, Bryant Washburn, Hugh Ford, Robert Warwick, Ann Little, W. J. Fender, Adam Hull Shirk, Lou Goodstadt, Miss West, Al Palm, Alvin Wyckoff, A. Sheppard, R. G. Vignola, Ben Hadley, Neil McCarthy, George Dickson, J. MacCormack, James Sonter, Wilfred Buckland, Charles Eyton, Gloria Swanson, Wanda Hawley, Thomas Meighan, Lila Lee, Howard Wells, Mrs. Julia Crawford Ivers, Ed Mitchell, Mrs. McGaffey, J. S. Woodhouse, Paul Conlon, John C. Flinn, Herman Wobber and M. E. Hoffman.

The visitors consisted of Herman Wobber, Louis Marcus—both presiding at sessions,—district managers. From Seattle, George Endert, Manager, and G. F. Navarre. From Portland, Oregon, C. F. Hill, Manager, and H. Hunter and Vernon Moore. From San Francisco, H. G. Rosenbaum, manager, and J. J. Pattridge, I. P. Arnold, E. N. Ayer, C. A. Roeder and J. J. Halstead. From Los Angeles, Harry Ballance, manager, and V. E. Hampton, O. V. Taggard, C. A. McVickers, and L. R. Schamahorn. From Denver, M. H. Cohn, manager, and H. I. Krause and O. Wog. From Salt Lake, F. G. McCracken, manager and M. S. Wilson.

Another Snow Picture Ready

"Man's Desire," Recently Purchased by Robertson-Cole for Early Release

THE psychology of "snow stuff" in motion pictures during the summer months has been taken advantage of by Robertson-Cole in arranging their schedule of releases for distribution by Exhibitors Mutual during the hot months.

Following the issuance of "The Mints of Hell" starring William Desmond, a production marked by some stirring snow scenes, Robertson-Cole have listed "Man's Desire," a special attraction for early release. "Man's Desire" was purchase a fortnight ago and is claimed to be a pulsating human interest story of life in a lumber camp of the Northwest. Lewis Stone has the featured role and is surrounded by an all star cast which includes Jane Novak and other prominent players.

Like "Mints of Hell," the Stone feaure was filmed in the Sierra Mountains near Truckee, Calif., where it is possible to obtain the best "snow stuff" for film purposes.

Snow pictures have been proved most enjoyable attractions for motion picture audiences during the summer months.

Robertson-Cole and Exhibitors Mutual have already found out the truth of this statement through "The Mints of Hell" which has been heavily booked. "Man's Desire" which is listed as one of the Robertson-Cole specials, is expected to have even a more popular vogue. "Man's Deside" is a series of stirring punches.

Bathing Beauties Draw

The engagement of Mack Sennett's Bathing Beauties at Moss' Broadway, New York, where they are appearing in the flesh with Bothwell Browne, in "Yankee Doodle in Berlin," has been extended to eight weeks.

Bara on Schedule for Three Fox Films

(*Continued from page* 734)

vances in her pursuit of revenge, until a ducal coronet rewards her perseverance.

The plot moves with amazing rapidity, and Theda Bara does some of the most splendid work of her screen career. One sees her sudden emergence from obscurity. Her quick development into a woman of the world, and the impelling force in an ambition for greatness and wealth—which is satisfied at length by her own planning and endeavor.

The third of the Bara super-productions scheduled is even more radically different from anything Miss Bara has done than are the two already mentioned. She assumes the part of a merry Irish colleen. Flying pigtails, clumsy shoes and roguish eyes are her badge of introduction.

As one of the Irish peasantry, among the thatched cabins and the cows and the chickens, Miss Bara is as much in her element as in the drawing room. In this picture, which has not yet been titled, Miss Bara is full of girlish roguish—and in this new type of characterization she is certain to make an extraordinary appeal.

Selecting Studio Site for Benj. Hampton

George W. Yates, comptroller for Zane Grey Pictures, Inc. and Great Authors Pictures, Inc., arrived in Los Angeles last week. He immediately plunged into the work of selecting a site for a new studio which Mr. Hampton is going to build for the production of features for his various producing units. Mr. Yates is one of the best known and most expert accountants in America. He held the position of comptroller of the American Tobacco Company for a number of years.

Powell in Lupin Tale with Florence Reed

David Powell, who plays a leading role in support of Florence Reed in her latest picture "The Woman Under Oath,' has been engaged for the leading role in the "Teeth of the Tiger," the sequel to Arsene Lupin.

Harry Carey in "Ace of the Saddle," a Universal production

The story of a social butterfly who used her old vain and frivolous self as a stepping stone to better things; superbly acted, superbly directed, splendidly produced, absorbingly gripping.
Worthy of the fine - Fannie Ward money-makers which have preceded it -
FANNIE WARD
in the extra selected feature
OUR BETTER SELVES
Produced by Astra
Written by Ouida Bergere
Directed by Geo. Fitzmaurice
PATHÉ
DISTRIBUTORS
EXTRA SELECTED
FANNIE WARD
PHOTOPLAY

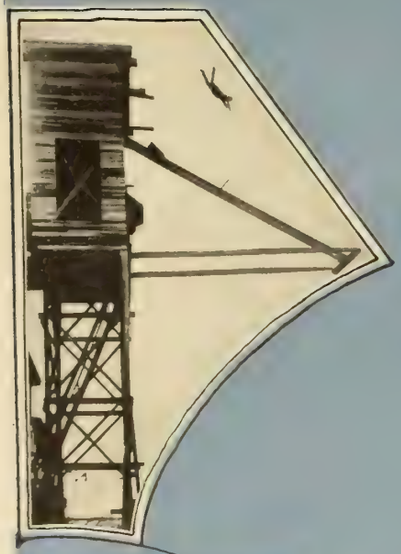
The Most Thrilling Motion Picture Ever Made!

Sounds extravagant, doesn't it? But that's what the thrill-hardened Pathe film committee said after seeing

ANNE LUTHER
and
CHARLES HUTCHISON

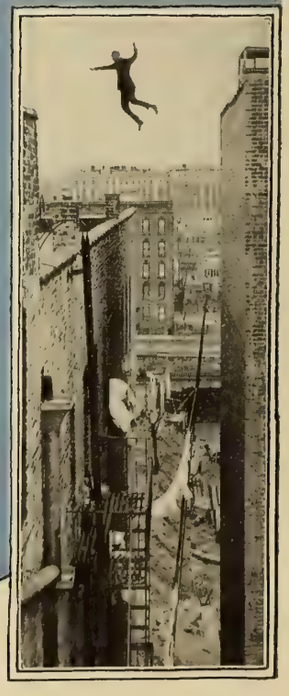
in the new fifteen episode serial, dynamic in its action and high-voltage situations

THE GREAT GAMBLE



Mr. Hutchison does "stunts" that do not seem humanly possible. He takes his life into his hands time and time again. He jumps from heights well over a hundred feet; he scales the side of a tall building without the assistance of a rope or anything else; he leaps from one of its high windows into a clothes line; he is carried over a boiling waterfall; he does a hundred such death-daring deeds.

This serial holds the interest every minute. Your audiences will be anxious to see every episode.



Produced by Western Photoplays Inc.
Written and directed by J.A.Golden

PATHE
Distributors

The Rainbow of Prosperity
will hover over your theater while you show this feature

Louis Meyer presents

VIRGINIA PEARSON
in
THE BISHOP'S EMERALDS

with Sheldon Lewis

Adapted from Captain Houghton Townley's novel by Frank S. Beresford

John B. O'Brien
Director General

Produced by
Virginia Pearson Photoplays, Inc.

Rarely has a picture received such commendation from exhibitor, public and reviewer alike as has

FRANK KEENAN

in the extra selected feature

THE MIDNIGHT STAGE

EXTRA SELECTED

FRANK KEENAN

PHOTOPLAY

"Splendid..Keenan rises to the lofty heights of dramatic artistry that have earned him his world-wide reputation."
Exhibitors Trade Review

"Excellent," says the *Exhibitors Herald.*

"Tremendous dramatic effect," says the *Moving Picture World.*

"Powerful Western with Keenan in dual role," says the *Motion Picture News.*

Exhibitor comment as summed up in reports to the trade papers; "Excellent picture; patrons much pleased."

Have YOU played it yet? Get it, it's *Good.*

Produced by ANDERSON-BRUNTON CO.

Directed by ERNEST WARDE

PATHÉ
DISTRIBUTORS

Atlanta Court Admits "Auction of Souls"

After the Atlanta Board of Censors had stopped the showing of "Auction of Souls," starring Aurora Mardiganian, and of which the First National Exhibitors' Circuit is the official distributor, Judge G. L. Bell of the Supreme Court of Georgia, June 27, issued an injunction restraining the local board from interfering with the run of the picture at the Atlanta theatre.

Judge Bell's decision followed a private screening of the production.

"The picture seems to me to be an appeal to Christianity to rise up against the crimes of the Turks," he said. "Its effect on me, as I believe it would be on most people, was to arouse a feeling of sympathy for the Armenians and a hatred for the Turks. It is a portrayal on the screen of the things we read of every day in print.

"While the picture shows a great deal of immorality and crime, the evil is not presented in an attractive form. This is the principle that would seem to govern the admissibility of this sort of a thing."

Latest Semon Comedy Is Well Received

A two weeks' pre-release run in New York has demonstrated that Larry Semon has again struck the right note in his latest Vitagraph comedy, "His Home, Sweet Home." Flattering reviews were given by the Metropolitan critics to this picture, which in a new guise, deals with the mother-in-law problem, although the antics of a monkey gives the comedian the best basis to work on.

As in Semon's previous comedies "His Home, Sweet Home" has a well-defined plot, with situations worked out in logical manner.

Brady Announces Sales

William A. Brady announces two more sales of his picture "Stolen Orders." To Messrs. Jule and Jay J. Allen of the Famous Players Film Service, Ltd., of Toronto, Mr. Brady has sold the rights of "Stolen Orders" for Canada.

To the Globe Film Attractions of Pittsburgh, Mr. Brady has sold "Stolen Orders" for Western Pennsylvania and West Virginia.

Vitagraph presents Bessie Love in "Cupid Forecloses"

Franklyn Farnum signing a long term contract with Canyon Pictures Corp. (who will make a series of two-reel Western pictures); Jack Weinberg, President, seated and Joseph M. Goldstein, Treasurer, standing

Add Scenes to Willard Film

Pictures of Fighters in Training Go with "Challenge of Chance" Picture

WITH the acquisition of the world rights to the pictures of the Willard-Dempsey boxing contest, Frank G. Hall believes that with these pictures and the feature "The Challenge of Chance," featuring Willard, combined in one special, he has one of the best bets on the film market today.

Although the Interstate Commerce Law forbids the transporting of fight pictures from the State in which the contest took place, this law does not forbid the showing of the preliminary work incident to the contest. Of this phase of the big sporting event, Mr. Hall has more than four thousand feet of film, every foot of which shows interesting scenes of the two boxers preparing for the big event that gave Jack Dempsey the world's championship title.

It is Mr. Hall's plan to combine the two-feature, "The Challenge of Chance" and the pictures of Willard and Dempsey in training together with interesting "Shots" of the big arena before and after the big contest. The feature starring Jess Willard is now being re-edited and cut to about four thousand feet and together with the pictures of Willard and Dempsey in training will be released as a big special.

Contrary to the opinion that prevails in many sections of the country, the Jess Willard picture is not a fight picture. It has no bearing whatever on the Willard-Dempsey fight.

Mr. Wilke, the producer of "The Challenge of Chance" and Frank G. Hall, the distributor, are most anxious that the exhibitors and the public understand that the picture is not a fight picture. Mr. Wilke who spent approximately $200,000 on this production has the following to say in reference to this phase of the production: "With Director Harry Revier, I made every effort to give the public a photo-drama free from any suggestion of pugilism.."

Animal Life Films Presented

Three Universal Subjects, Unheralded, Are Shown in New York at the Rialto

THREE special pictures produced at Universal City are to be given pre-release showings at the Rialto theatre on Broadway, New York, within the next two months. The three pictures are of the educational type, but they are said to be more than entertaining also.

Although previously unannounced and unknown the pictures are expected to bring forth wide comment and praise. They are the animal pictures known as the Major Allen productions. Major Allen directed the productions as well as taking the leading role in them.

The pictures show how wild animals in their native haunts are captured without the use of a gun. No doubt many have wondered how many of the animals in the zoos throughout the country have been caught without harming them. This series shows in detail just how this is accomplished, and each of the pictures are true illustrations. Many exciting chases are pictured and those who have seen the production have agreed that they are indeed novel.

The titles of the three pictures and the weeks in which they were and will be shown at the Rialto follow: "The Leopard Hunt," week of July 6, "Bear Hunt," week July 20, and "The Lion Hunt" during the week of August 3. The Morning Telegraph of July 7 spoke of the first showing at the Rialto as "a remarakable piece of film."

Counties Vie to Aid in Filming "Kentucky"

All Kentucky has been aroused by the filming of "In Old Kentucky," starring Anita Stewart, and to be released by the First National Exhibitors' Circuit, judging from the scores of letters from leading citizens of that state to Marshall Neilan, director and to Alfred Green, assistant director.

S. E. Lee, secretary of the Middleborough Board of Trade, has offered the cooperation of that body to the company in a letter in which he stated that living participants of Kentucky feuds are living close at hand and moonshine stills may be found in these parts in active operation.

Major J. G. Pulliam has written to Mr. Green asking that the possibility of taking scenes in Harrodsburg be considered because of its great historical past. Aaron Burr, according to Major Pulliam, plotted many schemes against the government there.

Universal Adds Trio of Directors to List

Three new directors have been added this week to the already large staff at Universal City.

William C. Dowlan, formerly with Metro, Fox and Triangle, has been engaged to produce "Loot," the Saturday Evening Post story by Arthur Somers Roche. Douglas Gerrard, best known as the director of "Playthings" starring Fritzi Brunette, and "The Cabaret Girl" with Ruth Clifford, has returned to Universal to direct Monroe Salisbury in his next production.

M. W. Testa, a veteran stage director, who has been playing character roles on the screen, was assigned to direct Florence Turner in one-reel comedies.

Meyers to Direct Rogers Film Publicity

Maurie Meyers has been engaged as director of publicity and advertising by Lou Rogers of the Roger Film Corporation, presenting the Lee Kiddies, Jane and Katherine.

An exploitation campaign to exhibitors and the public is being planned which will make these young stars more popular than ever.

In "Dust of Desire," a World Picture, Stuart Holmes is seen in the villain role

At the left is Hale Hamilton, Metro star, in the picture, "In His Brother's Place." In the center Bert Lytell is shown behind the bars in "Easy to Make Money," and at the right is an exterior in "The Man Who Stayed at Home"

Metro Begins a Big Picture Drive

METRO'S new million dollar studios in Hollywood, now the home of Screen Classics, Inc., productions de luxe, are tuned up to the highest production pitch for the "fewer, bigger and better" picture drive that is scheduled for the early fall under the personal supervision of Maxwell Karger, Screen Classics, Inc. Director General.

Since their virtual completion last November the studios have been put through a finishing process that has brought the plant now to the highest point of efficiency. Even before the studios were built plans were maturing in the minds of Richard A. Rowland, president of Metro and Screen Classics, Inc.; W. E. Atkinson, general manager of Metro and Director General Karger for the fall expansion which was to see the discontinuance of Metro's program policy and the inauguration of a policy of special superproductions to be made by Screen Classics, Inc., and distributed solely by Metro.

Screen Classics Studio Made Ready for Production

To carry such ambitious plans to fulfilment requires studios of great size and equipped with the last word in modern power plants, laboratories, properties and organization. All of these essentials are now available in fullest measure and at the hand of Director General Karger, so that he can go ahead in the production of quality pictures.

The first of the Screen Classics, Inc., "fewer, bigger and better" specials to be started are the three comedy successes, "Fair and Warmer," Avery Hopwood's farce; "Lombardi, Ltd.," the comedy by Frederic and Fanny Hatton, which scored heavily when produced on the stage by Oliver Morosco, Ltd., and "Please Get Married," by James Cullen and Lewis Allen Brown.

These three hits are among the thirty-six stage plays and famous novels recently acquired by Screen Classics, Inc., for its stars. The beautiful May Allison will star in "Fair and Warmer" in the role of "Blanny" Wheeler, the deceived wife who gets "square" with her gay husband by imbibing a cocktail of many ingredients to her own sorrow. Bert Lytell will be starred in "Lombardi, Ltd.," taking the novel part of Tito Lombardi, Fifth avenue gown designer, the role created on the stage by Leo Carillo. Viola Dana is to star in "Please Get Married," in the character of Muriel Ashley, the little bride whose honeymoon is spoiled by meddlers.

As these three productions will be surrounded by a wealth of pretentious settings, the lighting of the lavish interior "sets" will be a problem of the utmost importance. In this regard Director-General Karger has reason to rest content, as the Screen Classics, Inc., studios boast of one of the largest and most complete studio lighting equipment to be found anywhere.

Universal Films "Loot"

"Loot" the Arthur Somers Roche Saturday Evening Post story is to be made into a feature production by Universal with Darrel Foss and Ora Carew in the leading parts. Both the story and the two stars are well known to the public and Universal expects to make this one of the best pictures of the year.

Lee Kiddies Finishing First Rogers Film

Jane and Katherine Lee, picture stars, are now completing work on their first picture at Fort Lee, New Jersey. If one would see them work on the lot outside the Solax Studio, they would be reminded of a veritable circus, for it holds a conglomeration of all the freaks imaginable, such as the fat lady, bearded lady, the giant, dog-faced boy, living skeleton, the dwarf, animals and other essentials of a big circus.

The first story was supplied by Phillip Bartholomae, the playwright, and is in following of the plan which Lou Rogers, president of the Rogers Film Corporation presenting the Lee children has in mind, that of using only stories by leading authors, and such that will appeal to adults as well as youngsters. They will be known as comedy-playlets and will consist of two reels each. The release will be announced shortly.

The Lee kiddies and a little playmate. Lou Rogers presents the youngsters in a series of 12 two-reel comedy playlets

Zukor to Oversee Minter Films

COUPLED with the announcement that Mary Miles Minter is to appear for the next three and a half years in Realart Pictures was the statement that all the attractions were to be made by Mary Miles Minter Productions Company.

It now transpires that this modest reference to Mary Miles Minter Productions covered an affiliation of import which was not disclosed.

Adolph Zukor, the star maker, has been interested in the producing concern and will give the benefit of his great ability, wide experience and the vast resources of his affiliations to further Miss Minter's flight to the very top of stardom.

There is said to be more in this disclosure than appears on the surface. Wiseacres have been saying for many weeks that Miss Minter was anxious to interest Mr. Zukor in her fortunes because she believed, from his many achievements in putting stars to the fore, that with the benefit of his counsel her future would be assured. On the other hand there had been whispers that Mr. Zukor regarded the young star as the one preeminently fitted to occupy a foremost place among the world's screen favorites.

Will Aid Realart Player to Climb Stardom's Ladder

"I have taken an interest in Miss Minter's Productions because she is an artist who already stands at the very front and will go far," says Mr. Zukor. "In my opinion she has as great possibilities as anyone in pictures today. Because of this faith I shall do everything I can to help secure great stories, fine directors, scenarioists and entire productions in keeping with her transcendant ability. I am very happy over the association and feel we can do things of which all will be proud. A contract has been placed with Realart Pictures Corporation to release Mary Miles Minter Productions throughout the world, and I am assured they will be handled in a style that befits their importance."

The director selected is Mr. William D. Taylor, who has directed many photoplay successes. He is coming on from the Coast especially to direct Miss Minter. The scenarioist is Frances Marion, who wrote or adapted "Johanna Enlists," "Rebecca of Sunnybrook Farm," "M'liss," "Amarilly of Clothesline Alley."

Work is to begin on the first picture on July 14 instead of June 30, as previously announced.

Miss Minter expresses herself as delighted at her association with Mr. Zukor, and feels that by earnest work she will make better pictures for Realart than she has yet made.

Director Frank Crane has begun work at the World Studio on "His Father's Wife," in which June Elvidge will be the star. The story was written by Helen Christene Hoerle and was scenarioized by Philip Lonergan.

A setting, mindful of Spain or Mexico, reveals dimpled Lillian Walker and J. Warren Kerrigan. From Robertson-Cole's "A White Man's Chance"

Director Mackenzie is Man of Varied Talent

Donald Mackenzie, who is directing Helen Holmes in her latest serial, being made for the S. L. K. Serial Corporation, has had a long career in the cinema business, and in addition lays proud claim to having had a musical career. He sang in a number of light operas and was with Richard Carle in "The Mayor of Tokio."

Mr. Mackenzie entered pictures in the early days, beginning with the Camerphone Company. Later he started with the Pathe Company and directed Pearl White in her first serial, "The Perils of Pauline."

Mr. Mackenzie believes that in the new serial with Helen Holmes he will make the best and most thrilling serial of his career. "I do not say this in a boastful manner," said Mr. Mackenzie in speaking of Miss Holmes' serial, "but it must be conceded that the serials that I have made, were exceptionally successful and brought in big money. I believe that in this new serial we will be able to reach a higher mark than ever before. With Helen Holmes and Jack Levering and such a well balanced serial cast, I feel certain of turning out my best effort."

Press Agent Covers Two Cities by Aeroplane

A press agent from Boston, John W. Luce, comes forward with the claim that he is the first to do publicity work by aeroplane. He has made two trips between Boston and New York directing the publicity in both places for the motion picture, "Open Your Eyes," presented at the Central Theatre here and the Shubert Theatre in Boston. It simply had to be done, he says, for besides being the general press representative of the five Shubert houses in Boston, he is press agenting for two other feature films in Boston, as well as looking after the publicity for several summer amusement parks, among these Paragon Park at Nautasket.

United Artists Booking

Announcement has been made by management of the California theatre Messrs. Miller and Leonhardt, of the booking of subjects made and released by the members of the United Artists Assn. the first offering will be shown in September.

"Blue Bonnet" Finally Is Finished

First Hodkinson Feature Which Stars Billie Rhodes

AFTER two months and a half of work Billie Rhodes and her director Louis William Chaudet attained the photographic completion of her National Film Corporation production, "The Blue Bonnet," which marks her first appearance nationally through the W. W. Hodkinson Corporation.

The making of this production involved bringing Miss Rhodes and a company of fifty players with her director and a complete technical staff from Los Angeles to New York for the making of certain Salvation Army scenes and their return to the Coast to complete the picture in Los Angeles.

The month of July and most of August will be devoted to the task of assembling and editing "The Blue Bonnet," which will be released during the latter part of August.

Prominent in the cast of "The Blue Bonnet," supporting Miss Rhodes are the following players: Ben Wilson, with a reputation for many successes as both leading man and director, Stanhope Wheatcroft, long a favorite on the stage and screen, and Allene Hale and Irene Rich, screen players of recognized ability.

The story of "The Blue Bonnet," which is the work of E. Magnus Ingleton, is laid entirely in the United States and it shows a phase of the Salvation Army which reveals the reason why that organization won such a place in the affections of the world during the recent war. "The Blue Bonnet" has no war phases at all, being announced as "a story of Over Here."

"The Blue Bonnet" has been advertised and exploited throughout the spring and early summer and at the time of its release will have been advertised consecutively for five months thereby gaining recognition in every part of the country simultaneously.

Though tense dramatic scenes are said to abound in "The Blue Bonnet," Billie Rhodes has no end of opportunities to sustain her reputation as a leading screen ingenue comedienne, her role of the waif who becomes a Salvation Army worker giving her talents even wider scope than did any of her previous five-reel successes, "The Girl of My Dreams," "Hoop-La," "The Love Call" and "The Lamb and the Lion."

Following a week's rest at her Hollywood estate, Miss Rhodes will begin work on her second W. W. Hodkinson release, which will also be produced under the supervision of Chaudet, director of all Billie Rhodes productions since her transition from the two-reel field to big feature pictures.

Costly Feature of the Old West

No Pains or Money Spared to Make "A Man's Country"

HERALDED as one of the most spectacular pictures released by Robertson-Cole through Exhibitors' Mutual, "A Man's Country" is also claimed to be one of the costliest subjects ever turned out by the Brunton studios. The construction of the town of Huxley's Gulch for the film alone was said to have cost more than $30,000. A perfect "forty-nine" atmosphere is claimed to be created, and when the picture is released Robertson-Cole believes the exhibitors will consider it one of the best Western pictures made.

Streets and buildings were erected for this big setting, complete inside and outside structures built for this story of the golden west that was. The main street in this phantom town of filmdom was more than a thousand feet long, with stores, bank, post office, church and the big Washington Hotel of 1850 barring the lower end of the street looming up as an impregnable reminder of the California that has ever been absorbed in the progress of civilization.

Oliver Kemp's Dance Hall, an excellent reproduction of a structure of the early days, covered an area of over eighteen hundred square feet, with a fifty foot bar and a long rail that breathed an environment of the early days when guns were notched to the hilt, and an exceedingly wide gulf existed between the good and bad of a community.

Everything in the staging of "A Man's Country" was it is said accurate in detail. Nothing was neglected. Even the hitching posts outside the general merchandise store, church and dance hall were hewn out to imitate the cribbing of an impatient horses' feet to bring out the desired natural teeth, and the ground pawed by horses' effect. Deep ruts in the roadway were driven to mark the traffic in this mock town of movie creation.

Henry Kolker directed the production. Kolker has a wide reputation on the dramatic stage and in the picture field. After playing in a number of screen productions Kolker became a director, and his work in the new Robertson-Cole features esablishes the fact that he is indeed a master hand when it comes to bringing a scenario to life.

No expense was spared in combing all California for early settlers to play in this unique startling feature. Men were brought from the mountain and mining districts. Some of the old settlers are over ninety years of age, gray and grizzly and bent with age. But they were full of pep and spray as crickets in the dance scenes in Oliver Kemp's dance hall. The lively tunes of so long ago caused the red blood to flow again in their veins, and they swung their partners around in the Virginia Reel with a glint in the eye that gave an assurance that they lived again for the moment in the memories of the good old days that have passed leaving them bent and old, but unforgetting.

Exhibitors Visit the Universal Studios

A. B. Cook of Jackson, Miss., Bert Tiller of Lake Charles, La., and G. T. Dureau, Jr., of New Orleans, La., all prominent motion picture exhibitors, recently spent a day of their vacation visiting the studios of the Famous Players-Lasky Corporation in New York and at Fort Lee, N. J.

The visitors were greatly pleased by the activities at the studios, for every available foot of space in both studios was occupied with production work.

Bryant Washburn in "A Very Good Young Man," a Paramount release

Broadway Houses Feature Select Films

Forthcoming weeks in Broadway's leading photoplay theaters will find Select Pictures well represented. The Rivoli theatre has booked "The Better Wife," Clara Kimball Young's latest Select, for the week commencing July 20.

Norma Talmadge comes to the Rivoli also; her latest Select, "The Way of a Woman," adapted from Eugene Walter's famous stage play, "Nancy Lee," will be the feature attraction at this leading theatre during the week commencing August 10.

At the Strand theatre Constance Talmadge represents Select during the week commencing July 6, with "The Veiled Adventure," in which, as in all her Select pictures, she is presented by Lewis J. Selznick.

Lasky Coast Activities

Lasky companies are all busy out on the coast. Cecil B. DeMille, who is directing Thomas Meighan in Sir James M. Barrie's play, "The Admirable Chrichton," has returned from shooting outdoor scenes at Santa Cruz Islands. The trip was an exciting one, Meighan being almost drowned during the taking of a scene showing the wreck of a yacht.

Houdini, star of "The Grim Game," has had the misfortune to break one of the small bones in his left hand while doing a comparatively simple stunt.

Selznick Trade-Mark

Starting with "The Perfect Lover" a special introductory title will be used on all Selznick productions. It will resemble the front of a theatre in night time and a large electric sign bearing the words, "Selznick Pictures, Myron Selznick presents Eugene O'Brien in "The Perfect Lover," or whatever the name of the production might be.

Mrs. Drew in Golf Comic

Mrs. Sydney Drew appears as "Polly Dexter," a woman golf champion in "Bunkered," her latest Paramount-Drew comedy which is a July release. The story was written by Emma Anderson Whitman and Mrs. Drew whote the scenario and staged the production for the V. B. K. Film Corporation.

Mollie King and H. E. Herbert, in "Greater Than Love," made by American Cinema Corp.

One of the beautiful shots typical of the many Robert C. Bruce secures for his scenics which are distributed by Educational Films

Rare Views of Life in Turkey

Pictures Taken by Red Cross for Release by Educational Enlightening

THERE are many unique "camera shots" to be found in the new single-reel subjects now being photographed by the Bureau of Pictures of the American Red Cross for release through the exchanges of the Educational Films Corporation of America. Vice-President E. W. Hammons, of the latter organization, announces that no negative yet received in New York has been so unusual as the recent shipment from Constantinople.

It goes without saying that "shooting" things with a moving picture camera has been a very precarious pastime in the Turkish empire up until the last few months. In war-times it was utterly impossible, and before that the Turkish officials simply did not believe in allowing film men to go around with their cameras. Nothing but the extraordinary influence of the American Red Cross could have gained the necessary permission to make pictures in Constantinople.

Among the most unique subjects are the first photographs of the Sultan going to church—a very elaborate and complicated affair, as it is done in Turkey. Interesting scenes that show the preparations and the grand street parade that seems to be a very necessary part of his trip to the Mosque, are concluded with the "movie" debut of the Sultan himself—his first appearance before the camera.

Another of the features of the subject will be pictures of the famous Mosque "Sancta Sofia"—which has been called the most interesting building on the world's surface. For five hundred years it has been a Turkish Mosque, the last Christian service having been held in 1453. The Turk, not being a builder, has added a minaret or two to convert the edifice into a Mosque, otherwise the building stands exactly as it did centuries ago. The teaching of Islam forbids the True Believer to destroy the face of a picture, the statue of man, or any writings, because religious meanings may be hidden therein. The building is therefore a veritable treasure house of paintings and sculpture, that have been concealed from Christian eyes for centuries.

Big Night Scenes in Goldwyn

Rex Beach Production, "Girl from Outside," Example of Artistry of Cinema

WHAT are perhaps the most remarkable night scenes made in any Goldwyn picture have been taken by Director Reginald Barker in Rex Beach's production of "The Girl From Outside" at the Goldwyn Studios. They are said to incorporate every phase of cinema artistry in their tenseness, dramatic value and magnificence.

During the making of the production four hundred extras have been at work to people the town of Nome, Alaska, as it was populated in 1900. Every detail is claimed historically correct. The main thoroughfare of Nome has been reproduced accurately, embodying such places of historical interest as Denton's saloon, the North Star Hotel and the Nome warehouses.

As the action in "The Girl From Outside" transpires during the so-called Alaskan "rainy season," the mud scenes of the production are of paramount interest. The camera has caught the vast flood and the fierce beating of the waters against the buildings; the flashing lightning, and the terrible wind storm,—a production of the catastrophe storm that in 1902 wrecked a part of Nome.

Rex Beach incorporates a fight into the action of "The Girl From Outside," with the same skill with which he developed climatic struggles in "The Brand," "The Crimson Gardenia" and "The Auction Block." The battle in "The Girl From Outside," however, takes place in the mud in front of Denton's dance hall during the black hours of the night.

The screen adaptation of "The Girl From Outside" was made by Lawrence Trimble.

Expect "Undercurrent" to Be Long Popular

Wilfrid North, who directed the filming of "The Undercurrent," Select Pictures Corporation's special attraction starring Guy Empey, recently expressed himself in highly enthusiastic terms over this production. He is of the firm belief—and he bases his estimate on many years of experience in the motion picture field—that the theme of "The Undercurrent" is so strong and vital that the picture will remain a live, drawing attraction long beyond the average period of popularity enjoyed by even the best photoplays.

Other officials who have seen portions of "The Undercurrent" are equall yenthusiastic over the long life and success which they agree with Director North will be the lot of this Select Special.

Empey's leading woman in this picture is Florence Evelyn Martin; other important members of the cast include Betty Blythe, William Dunn, Marguerite Courtot, Charles A. Stevenson, Betty Hutchinson, Sally Crute, Eugene Strong, Arthur Donaldson and Frank Norcross.

Bracken Not to Hurry with "Confession"

Bertram Bracken, who is directing "Confession" for the National Film Corporation returned to his studio in Hollywood after a two weeks stay at Lake Tahoe.

After the usual studio preliminaries, work was immediately resumed. In this production it is not the intention of Mr. Bracken to hurry matters, for both Mr. Bracken and Henry B. Walthall consider "Confession" to be the biggest and most important production that either of them have even been identified with.

Taking Exterior Scenes on "Love Wins"

With the interior scenes of "Love Wins," Violet Mersereau's new production for the H. & H. Productions, Inc., practically completed, Director Herbert E. Hancock has gone on location this week. Major and Mrs. Rupert Hughes have tendered the use of their beautiful estate at Bedford Hills, N. Y. to Mr. Hancock for several scenes.

Helen Chadwick, starred with Tom Moore in "Heartsease"

Corbett's Picture Idea Undergoes Change

From laying sewer pipes to jumping off the Majestic theatre building in Los Angeles has changed the view of James J. Corbett, former world's boxing champion, regarding the "easy" life of a motion picture actor.

"If I had known," Mr. Corbett said recently, "the real work connected with playing a star role on the screen, I'm afraid I would have retired before I started. I had an idea that a movie actor's life spelled arriving at the studio at 10 o'clock in the morning and quitting at 2 o'clock in the afternoon, with an hour off for lunch and no Sunday work. As a matter of fact, in five and one-half months, which it required to make "The Midnight Man" serial, I had just one Sunday to myself and that was spent in bed because I was too ill to get to the studio."

Christie, Ill, Directs from Bedside

Stricken by a sudden attack of acute indigestion, Al E. Christie, director in chief of Christie pictures, directed the making of scenes for a Christie Special during two days from his bedside. A large western street had been constructed in the San Fernando Valley and arrangements made for the filming of important scenes beginning on the day on which Mr. Christie was taken ill. Rather than delay the production Mr. Christie borrowed Scott Sidney from Strand Comedies to handle the direction in person while telephone communication was established from the location in the valley to the Christie home in Hollywood.

Gail Kane Slightly Injured During Scene

A little drama was enacted at the Norma Talmadge studio, the early part of the week that was not in the script, when during the taking of a particularly dramatic scene in Ivan Abramson's new drama "Somebody Must Pay," Gail Kane who plays the lead opposite Edmund Breese, fell in a faint and missed death by only an inch or two as in falling her head just escaped striking the projecting corner of a bank of Cooper-Hewitts. It was fully ten minutes before Miss Kane could be revived.

Luther Reed, who recently joined the scenario staff of Thomas H. Ince

A tense scene from "A Man's Country," Alma Rubens featured, distributed by Robertson-Cole through Exhibitors Mutual

Robertson-Cole Publication

"Cinema News," Devoted Exclusively to Foreign Interests, Issued Monthly

THE progressiveness of Robertson-Cole is again manifested in the publication of the Robertson-Cole Cinema News, a house organ which is to be devoted exclusively to its foreign interests. The first edition of the Cinema News is just off the press, and it is a model in printing neatness and make-up appeal. It contains a wealth of information about Robertson-Cole subjects, and the Bell and Howell Cinema machinery which Robertson-Cole handle throughout the world outside of the United States and Canada. The publication is in eight pages. An attractive two color portrait of H. B. Warner, in the garb of the Arab chieftain which he wears in "The Man Who Turned White" adorns the front cover. In style the magazine is modeled after the Saturday Evening Post.

A mailing list that comprises virtually every organization and individual in the world outside the United States and Canada who is interested in the distribution or exhibition of motion pictures, has been complied by the foreign department of Robertson-Cole. Every person on the list will receive a copy of the Cinema News free.

Latin-American exhibitors and film importers have exhibited a keen interest in the organ, and have replied in large numbers to an advertisement asking them to apply for the magazine.

The first issue contains clear, concise statements of what Robertson-Cole is doing in the way of production, and distribution; what its pictures have done the world over; brief sketches of all its stars and much data that will be of interest to all foreign film folk.

The publication will be issued monthly, and Robertson-Cole is laying every stress on making it the most substantial, information-giving foreign organ in the film world.

Pioneer Gets Jennings' Film

"The Lady of the Dugout" Taken for Two States; Big Circuits to Show It

THE Pioneer Film Corporation has acquired the rights of "The Lady of the Dugout" for New York State and New Jersey. The release date set by the Pioneer officials is August fourth, and already bookings are coming in unsolicited to the New York and Buffalo exchanges.

It is hoped to have Al Jennings, the author, producer, and star of "The Lady of the Dugout" in New York on the day of the picture's first showing, and to have him address the audience of the houses enjoying the first run. The matter is still in abeyance, and if the work now under way at the Jennings studio in Los Angeles permits, he will be the guest of the Pioneer during his visit to New York.

"The Lady of the Dugout" is based upon a thrilling and humane episode in the career of Al and Frank Jennings, when they were bandits operating in the Southwest a few years ago. Both were caught and were sentenced to a long prison term. Through the good offices of former President Roosevelt they were pardoned, and began their life over again.

While Al Jennings is a product of the west, he is a man of high intelligence, and academic education. This fact is evident all through "The Lady of the Dugout." Some of the most prominent picture authorities, and many others representative of the business and professional life of the country, have seen this picture and have given it their whole hearted approval.

The entire Marcus Loew Circuit and the William Fox houses are said to be planning to make "The Lady of the Dugout" a special attraction.

Merritt Film Official Tendered a Dinner

Friends of I. E. Chadwick, of the Merritt Films, gave him a surprise dinner last Friday at Tappen's, Sheepshead Bay. All the exchanges were represented.

About thirty in all, sales managers and members of their staffs, met in Mr. Chadwick's office from which he had been temporarily enticed away by John Hammel. When he returned he found the gathering and a brand new desk outfit which had made its appearance in his absence. Then the entire party motored out to Sheepshead Bay for a shore dinner.

Among those present besides the guest of honor and Mr. Hammel were Sam Zierler, Jules Burnstein, Arthur Abeles, Joe Klein, Lester Adler, Charley Moses, Phil Hodes, Joe Schaefer, W. R. Wilkerson, W. C. Herrmann, I. Schmertz, Fred E. Baer, William Raynor, L. Willis, H. Siegel, Frank Gersten, Joe Unger, George Uffner, Nathan Hirsch, George Baldston, Jr., and Messrs. Gilford, Connors, Harris, Bellman, Kaplan, Hoy, Lenehan, Von Tilzer, and Clark.

Success in New Jersey

"The Unpardonable Sin" which is owned by the N. J. Rolfe Film Co., Inc., for the State of Jersey is reported showing big returns at every theatre in which it plays.

It recently opened the Virginia theatre at Atlantic City, to the biggest Sunday's business ever done in that theatre, since its erection. The business at the Garden theatre, Elizabeth, was also tremendous last week through both heat and heavy rainstorms. At the Strand theatre, Hoboken, all records of the house since its opening, were broken. In Bayonne, where "The Unpardonable Sin" played for an entire week at the Opera House, there has been no such business done in over three years.

Standard Has Slide Rights

The Standard Slide Corporation of New York secured the slide rights to the Willard-Dempsey Championship Contest at Toledo, Ohio, July 4, according to announcement made in New York Thursday afternoon.

Ex-Sheriff Neal Hart, now chumming with ex-bandit Al Jennings

Pathe Serial Players are Named

Well-Known Stars Lead in Forthcoming Productions

WITH the announcement of a vastly increased serial program for 1919 and 1920; Paul Brunet, Vice President and General Manager of Pathe Exchange, Inc., has made public the names of the players who will be featured in six of the serials to be released through Pathe during this period.

The fact that Pearl White, world famous as a serial star, has retired from serial work and is hereafter to appear in features, lends peculiar importance to what will be her last serial, "The Black Secret," based on stories by Robert W. Chambers and produced by George B. Seitz.

Chief in support of Miss White will be Walter McGrail who has had a successful stage career.

Warner Oland and Eileen Percy are the featured players in the Louis J. Gasnier serial, "The Third Eye," by H. H. Van Loan.

Mr. Oland has gained wide fame as a portrayer of Oriental roles and is probably the most noted "heavy" on the screen. He has gained his greatest picture success in serial roles.

George B. Seitz, long known as author, director and producer of serials for Astra, Pathe and his own company, George B. Seitz Productions, Inc., adds to his list of accomplishments by playing the lead in his forthcoming serial, "Bound and Gagged," by Frank Leon Smith. Marguerite Courtot is cast in the leading feminine role.

"Stuart Holmes, villain of the screen, and Frances Mann are the featured players in the Arthur F. Beck serial, "The Isle of Jewels," by Charles T. Dazey, author of "In Old Kentucky." Mr. Holmes has won a big reputation for his portrayal of polished scoundrels and is known also for his character work.

Charles Hutchinson and Ann Luther are the co-stars of the Western Photoplays serial "The Great Gamble," written and directed by Joseph A. Golden. As a "Stunt" man Mr. Hutchinson has no equal on the screen. He is a trained athlete, boxer and wrestler, and his work on the motorcycle is said to surpass anything ever attempted by a speed-demon. He had a long stage experience and entered pictures several years ago with the Crystal Film Company.

Miss Luther is another youthful screen beauty. She entered pictures under Griffith direction and supported George Walsh in two Fox pictures.

Ruth Roland, who now heads her own producing company, Ruth Roland Serials, Inc., is the author of the serial her company is now making for Pathe release. It is entitled "The Adventures of Ruth," the scenario for this was prepared by Gilson Willets, Miss Roland has been starred in many successful Pathe serials, among them being "The Neglected Wife," "Who Pays?", "Price of Folly," "The Red Circle," "Hands Up!" and "The Tiger's Trail."

Glen Lambert, director of Sunbeam Comedies, made in Jacksonville at the Klutho plant

Pettijohn Features "Better Times"

Exhibitors Mutual Representative Active at Convention

AN aftermath of the convention in St. Louis, now going the rounds of the trade, is the able manner in which C. C. Pettijohn of Exhibitors Mutual handled an exploitation campaign on "Better Times," the Robertson-Cole feature.

Here's how it was done:

On the second day of the convention, the exhibitors adjourned from the Statler to the Mississippi where they transacted their business while sailing down the river. In the interim, Mr. Pettijohn was busy, with a corps of assistants, covering the hall with a sign card, about 6 inches by 14 inches, lettered purple on violet background, containing merely the words, "BETTER TIMES." This sign was posted in every advantageous spot in the hall. Back of the speakers' dais, the cards were arranged in pyramid effect and attracted widespread attention. On the palms which decorated the Statler lobby, the signs were also posted. The registration table in the convention room was surrounded by the slogan which was nailed to all the posts. The card was stuck in every elevator and on the entrance to the elevator on every floor, in the dining rooms, and in the bar room.

They were even placed, it is said, in the headquarters of Paramount, Goldwyn, Select and Universal.

On their return from the boat trip, the exhibitors found the slogan everywhere and immediately adopted it, not realizing that they were promoting a picture the while.

Pettijohn then had distributed hundreds of what were apparently calling cards, on one side reading "We met at St. Louis, June 26, 27 and 28." On the other side they read, "Yours for Better Times," which was followed by two blank lines, upon which to write names.

These cards were used largely for memorandum purposes, from ten to fifteen cards were issued each exhibitor, while hundreds were left in the headquarters of the rival organizations. Rival salesmen were making memorandum for exhibitors on cards that were advertising another concern's product.

But that was not all.

Pettijohn was still busy during the night, and when the convention was called to order on the third morning, all the original Better Times Cards had disappeared and in their place was a card similar in design and size, but reading

Yours For Better Times, Exhibitors Mutual, Robertson Cole.

Then it dawned upon all what a scheme had been put across on behalf of "Better Times," the picture. The same signs were placed on every chair in the hall, and they made ideal fans for the sweltering exhibitors who for the first time realized why they make so much beer in St. Louis.

Rival representatives, recognizing they had something put over on them, proved good sports by letting the ads remain in their headquarters.

A tense moment in the Pioneer offering, "The Girl from Nowhere," in which Wilfred Lucas and Cleo Madison are featured

Actress Needs Month to Assemble Wardrobe

Betty Blythe, who recently signed a contract to appear in a Rex Beach production, has been permitted a month in which to assemble the elaborate wardrobe required for her part. Each gown must be put to the camera test before it is definitely accepted. All of which presagees a fashion revelation for the fans of the country.

Active Week Reported at Universal City

The highlight of the current week's activities at Universal City was the completion of the James J. Corbett serial, "The Midnight Man" and the launching of the new six-reel feature production, "Common Property," which will star Robert Anderson.

"The Midnight Man" was produced by James W. Horne from a story upon which he collaborated with Frank Howard Clark. Joe Brandt supervised the production.

"Common Property" is a story written by Elliott W. Clawson, author of "The Man in the Moonlight" in which Monroe Salisbury is the star. The action of the play deals with nationalism of women in Russia. Paul Powell is directing.

"The Right to Happiness," the latest Dorothy Phillips' vehicle, has received the final cutting at the hands of Allen Holubar.

Marie Walcamp is now resting after the completion of the first four of the "Tempest Cody" Western two-reelers.

Ford Educational Trio

The Goldwyn Distributing Corporation announce the three latest Ford Educational Weeklies as ready for general distribution. They are "At the Crossroads," a story of the life led by the inmates in the Federal Prison, at Leavenworth, Kansas; "School Days," a trip through a modern industrial school, where vocational training goes hand in hand with academic High School work; and "The Fable of the Olive and the Orange," in which the culture and marketing of the olive and the orange are presented in full detail.

Revival of "Custer's Last Fight"

The Weestern Photo-Drama is one of the few things in moving pictures that seems to make a permanent appeal to the public. The subject itself predisposes the film fan in its favor and when the name of Thomas H. Ince is coupled with it as the producer, its success seems assured. That is the combination offered in the revival of "Custer's Last Fight."

The Tower Film Corporation are disposing of this production on the independent market and have prepared a big advertising campaign for this subject.

"Nugget Nell," a Paramount Picture, stars Dorothy Gish

Pioneer Is to Enlarge Its Sales Force

The warm reception and success which the sales force of the Pioneer Film Corporation have enjoyed during the last few weeks has been most gratifying to the Pioneer executives, so much so that it has been determined to increase the number of representatives in the field so that the entire country can be reached.

The list of pictures now being disposed of by the Pioneer are "The Boomerang," with Henry B. Walthall; "The Sins of the Children," with Alma Nanlon and Stuart Holmes; "The Girl From Nowhere," with Cleo Madison and Wilfred Lucas; "Virtuous Sinners," with Wanda Hawley and "Suspecion" with Grace Davidson.

Among the productions slated for exploitation during the early fall may be mentioned Henry B. Walthall in "Confession," "The Long Arm of Mannister," and "Parted Curtains."

"The Hidden Code" will also be placed upon the market.

Kerrigan's Latest Said to Hit Right Note

J. Warren Kerrigan's admirers have a treat in store for them in "A White Man's Chance," which W. W. Hodkinson has announced for release this month, according to Robert Brunton, the producer.

"Without question 'A White Man's Chance' is the greatest of all Kerrigan pictures," wrote Mr. Brunton in informing the Hodkinson organization that the first prints have been shipped East.

It is the first of a series of ten productions by Mr. Kerrigan and his own company, to be produced by Robert Brunton. Mr. Kerrigan and his producer have resolved to make the series of adventure and romance type of stories. Lillian Walker has the leading feminine role.

Premier of "Wild Oats"

Samuel Cummins' special seven reel production "Wild Oats" was shown at the Belasco Theatre, Wednesday, July 9th, to the officials of the Navy, Army and Health Dept. as well as to prominent senators and congressmen.

The picture features William Jefferson and was produced under the auspices of the City of New York, State and Government.

An Exchange of Letters

A NEW YORK film company received an interesting letter from Japan the other day, and before an official answer could be sent it was discovered that the office boy had taken it upon himself to indite a reply. Following is the correspondence:

8 Sancho-me, Hama-che,
Nihonbashi, Tokio, Japan,
Apl. 5th, 1919.

Dear Sir

Although being without the pleasure of your personal acquaintance, I venture to wait upon you these few lines.

We cannot help confirming that there is no company comparable to your's, and has brought together the most highest players in america.

Once we had published a Motion Magazine, and so we had fear being behined another who is engrossed in money-making, and then we emulated furiously. But unfortunatele we were dispersed lacking of photo unavoidably.

Lately we have desire to restore our magazine, and prepering now.

But the thing indispensable for doing this purpose, is photo.

If you have any pity and kindly heart who will assistance upon us, and give a supreme honour to me.

Trusting that you will favor us with your esteemed reply.

Faithfully yours,
Dennosuke Tateishi,
S. Kawasaki,
Secretary.

Mr. Dennosuke Tateishi,
Nihonbashi, Tokio, Japan.

Dear Mistur Dennosuke Tateishi,—

I am Irving who is the offis boy at the place where you rote for picktures of owur stars. You didnt rite to me Xactly but ever since a feller took me out to Conie island and set me up to a Chop suey handout in the Jap gardun i bin wanting to meat sum representatif japs. So im glad to no u. I can put you wise to inside stuff in the moveies.

I cinched this job about 4 months ago. And im stil here and when ever marshul kneeland comes into the offis he talks to me first. He was here once and ast me where the bossus offis was. You don't know what it means to stay in one place in the fillum.

Im a nite school hero to and that is ware i go after offis ours to lern tiperiting and shorthand which is what u do before u tiperite see.

My honest opinun is that you got my inglish teacher all outklassed when it comes to gramer because youre letter has got more gigantik words in one line than she can find in a dickshunary. Yessir im sending u a pickture of mary Pickfurd and I want to urdge u—get the gramer Denosuke, get that gramer—urdge is what my main boss Mr. J. D. Williams dictates. And take it from me Denne he is some dinamic as he can give u a shok like a big burtha if he finds u asleep. But going back to the subject I want to urdge u to see mary Pickfurd in her new pickture Daddy Long Legs.

Another one of my friends who you can see in picktures is Anita Stewart in marry regan. You see marry as a dame whose old man is in the stir and she is loved by a dick, krook stuff for deteckatif.

If they have my frend Chaplins Sunnyside down in that part of the world be sureen see it as it is funny enuf to mak you fellos smile and rest your faces some. CharlE hast to go to woik at 6 a. m. but I dont haft to be here till 9:30 a. m. but for goodness sake Dennosuke keep this sub rosta.

Ull get the picktures soon and i no u will take more interest in my friends chaplin Stewart and pickferd since u now no me and anyhow I want u to always feel u have got a frend at hdquts.

Waiting your ferther favors,
Im yours 1st nashunaly
Irving (senior offis boy).

Lavish Sets in Farrar Film

"The Golden Song" Is Pointed to By Goldwyn as Result of New Policies

GOLDWYN'S recently announced policy of booking every picture individually, and on merit alone, has already resulted, it is said, in the production of pictures of a magnitude impossible under the old star series system. Under the plan of showing a series of pictures to prospective exhibitors, and permitting them to book one, two or all, together with the announced intention of making fewer and better pictures, the Goldwyn organization has been free to spend more time and money on any story which warrants it.

The immediate result is the production of Geraldine Farrar's screen play, "The Golden Song." Lou-Tellegen, the star's husband, plays the leading male role opposite her.

Geraldine Farrar, operatic and film luminary, in a scene from her new Goldwyn production, "The Golden Song"

The story of "The Golden Song," is laid in Petrograd and the surrounding country, with the seething political and social unrest of the day forming a dark and ominous atmospheric background for the development of an exquisite love story.

An idea of the vastness of the settings and the realism achieved by Director Frank Lloyd in picturizing the story of Thompson Buchanan, can be gleaned from the fact that a street in Petrograd has been reproduced after tireless research by the Goldwyn archeological department. In this scene, 2,800 extras were used. Another big moment in the story reveals the interior of the Petrograd Opera House, which was duplicated in the Culver City studios. The scene in which Miss Farrar scores her operatic triumph was taken at night; and seven hundred and fifty supers were engaged to applaud the triumph of the new singer. The opera around which Miss Farrar's play within a play centers is "Thias."

Christies in the South

The S. A. Lynch Enterprises, with office at New Orleans and Dallas have secured the rights to Christie Specials in two reels for the entire territory of Oklahoma, Arkansas, Texas, Louisiana and Mississippi. This new contract with the Lynch Enterprises will make Christie Specials available in a very large number of high class theatres which have heretofore been unable to secure them.

ZaSu Pitts is the featured player in "Better-Times," Robertson-Cole film through Exhibitors Mutual

Bessie Love in "Over the Garden Wall"

Now that she has completed "Cupid Forecloses," Bessie Love has begun work on "Over the Garden Wall," her next Vitagraph feature, which was written by Millicent Evison and is being directed by David Smith. "Cupid Forecloses" was made at Vitagraph's Western studio and will have an early release, the completed film having already reached here.

In "Cupid Forecloses" Miss Love has a role in accord with her name and personality. The play is based on "Hurrying Fate and Geraldine," the magazine story by Florence Morse Kingsley, and the winsome star assumes the character of Geraldine, the daughter of an old, but impoverished Southern family who helps out on the family larder by teaching school and raising shrubs. David Smith directed the picture and the supporting cast includes Wallace McDonald, Dorothea Wolbert, Frank Hayes, Jim Donnelly, Aggie Herring, Jake Abraham, Anne Schaeffer, Gordon Griffith and Otto Lederer.

Broaden Distribution of "Topics of Day"

All English speaking countries of the world will soon have the opportunity to enjoy the timely paragraphs selected for screen presentation in "Topics of the Day" by "The Literary Digest." The success of this entertaining screen subject in the British Isles has attracted the attention of Australian, South African and other buyers from British domains. It is said that there are two prominent film men from Australia bidding for the rights.

Already the "Topics" are an established feature on the programs of leading theatres in Canada where they are distributed by Pathe Exchange, Inc., who are also handling the subject in the United States. Timely Films, Inc., are the producers of "Topics of the Day."

Bulls-Eye Picture Cast

Nat H. Spitzer, studio manager for Bulls Eye, has announced the following cast for the "Adventures of Mrs. O'Grady" series, now being filmed by his company: Phyllis Allen, Evans Kirk, Paddy McGuire, Blanche White, Harry S. Griffith, H. LaBelle, Patsy O'Byrne and Frank Ferguson. Leo White will direct.

Church Property Purchased for Setting

Christ Episcopal Church, Los Angeles, which has for some time past been the center of mortgage tangles, and legal fights, lost its identity as a place of worship when on Friday, June 20, a deal was consummated whereby all of its furniture, fixtures and interior decorations became the property of the Famous Players-Lasky Corporation and were moved and stored in the property rooms of the Lasky studio in Hollywood.

These furnishings will at once be used by the studio as the dressing for a chapel setting wherein the wedding scenes will be photographed for "Why Smith Left Home," a new Paramount-Artcraft picture being produced under the direction of Donald Crisp—an adaptation of the stage farce by George Broadhurst, in which Bryant Washburn stars, with Lois Wilson as his leading woman.

Apfel Chooses Cast Off "Oakdale Affair"

Oscar Apfel announces the cast to support Evelyn Greeley in "The Oakdale Affair." Mr. Apfel, pursuing the policy of engaging the best talent obtainable for the productions that he is making for World Pictures, has secured the services of Eric Mayne, Maude Turner Gordon, Charles MacKay, Eric Dalton, Mona Kingsley, Reginald Denny, Frank Joyner, Albert Hart, Eddie Sturgess, Frank Nelson, Jack Drumier, Edward Elkas, Nick Long, Jr., Jules Cowles, Ben Johnson, Corrine Uzell, Charles Dewey and Dick Collins.

Condon Out of Service

Charles R. Condon, well known in the motion picture trade paper field, received his honorable discharge from the army this week. Condon spent one year in service, being stationed in Georgia and Massachusetts. He left for the coast on Monday for the purpose of associating himself with one of the production companies in California. Condon was manager of Motography for more than three years, leaving that organization to take charge of the film advertising department of Photoplay Magazine.

May Allison, star in Metro pictures

A scene from "Hope of the Hills," designed and produced to turn the public's attention to the handicaps the Kentucky mountain folks live under. Distributed by Universal free of charge to exhibitors

Mountaineers Appeal by Film

Universal Depicts Woman's Attempt to to Aid in Bettering Their Condition

THROUGH the efforts of a Boston woman, who has established a busy community center, inhabitants of the mountain regions of Kentucky are being brought happiness and a knowledge of the world, heretofore denied them.

Through the efforts of a group of philanthropists interested in her work, a motion picture has been made to place the life of these people before the American people and impress the importance of the move.

"Hope of the Hills,' which will have its first New York showing at the Savoy theatre on July 15th, is that picture. It was produced under the supervision of Harry Levey, manager of the educational department of the Universal Film Manufacturing Company. It is being distributed free of charge to exhibitors because it is the wish of its sponsors that the story of the Boston woman and her great work become known to those who may desire to offer support.

Perhaps the most outstanding feature of the production is the fact that every character, except one, is portrayed by a native of the region in which the picture was taken. The film was made at the Canty County Community Center, Pippapass, Knot County, Kentucky.

There is nothing "typical" in the story. The community center operates in a section of the Kentucky mountains where it has influenced the living conditions of perhaps 11,000 persons. It is becoming broader in scope, and while the response to direct appeals for assistance have been generous, there is so much to be done and so little to do it with, that the woman, at the behest of those who have aided the movement, consented to enlist the aid of the films.

Her work in fighting the scourge of trachoma, which in the country in which the picture was taken, is the enemy of childhood, hundreds of them nearly blind from its evil effects, is depicted on the screen in a manner which cannot help but touch the heartstrings of those who witness the picture.

Universal Technical Director

George H. Williams Who Staged Bigger Hippodrome Plays Is Named to Post

GEORGE H. WILLIAMS, who was obtained from the Hippodrome in New York, where he has had charge of all the mechanical details and construction of sets for the past eleven years, has been appointed chief technical director at Universal City. Mr. Williams supervised practically all the attractions and fitted all the theatres for the Shubert enterprises. The spectacular productions for which the Hippodrome has become famous were the work of Mr. Williams. "Sporting Days," "America," and "Hip, Hip, Hooray," in which the first indoor ice skating rink on the stage was ever seen, are a few of the successes for which Mr. Williams is responsible.

Since 1897, when he was in charge of Fanny Davenport's "Desdemona" when it played in Los Angeles, Mr. Williams has not been out to California.

The new technical head of Universal City is inaugurating some radical changes at Universal City. Not having been connected with the movies before this, Mr. Williams is not tied down by any old precedents of the films, and is in a splendid position to install some entirely new effects into the silent drama of today. A large library with reference books on all the architecture from the earliest era down to the present day is being acquired.

A large permanent theatre, so arranged that the interior and exterior may be altered in order to fit any type of architecture will soon be under constructions at Universal, under the direction of Mr. Williams.

Simplex Notes

Detroit Simplex Booster Touring East

Bert Weddidge, who is the head of the Michigan Motion Picture Supply Company, of Detroit, Simplex Distributors for the State of Michigan, has been making an auto tour between the "Automobile City" and the East, together with his family, and has visited the various important cities and pleasure resorts. His itinerary included a trip to the Simplex factory.

Mr. Weddidge, who is known throughout Michigan as "Square deal Weddidge" is highly enthusiastic over Simplex prospects in his territory and states that he is perfectly satisfied with the results obtained during his activities in behalf of the Simplex Product since becoming distributor for same. His company maintains a complete theatre equipment establishment, including a Simplex Service Station and Repair Department. As an indication of the results accomplished by Mr. Weddidge around Detroit he reports that two years ago in that city there were but two Simplex machines, but today there are forty-eight Simplex Projectors in the one city, while the State of Michigan is rapidly becoming "Simplexized" quite as thoroughly as are many of the Eastern States.

Month of June Breaks Another Record

When April and May figures were computed and the remarkable number of Simplex orders were made known, it was discovered that both months were record breaking months. Now on top of these figures comes the compilation of June Simplex orders with the results that figures which a year ago would have been considered impossible are apparent, making the month of June a record-breaking montr, far in excess of anything ever heard of at the Simplex factory.

Foreign orders are pouring in, putting the working force to the straining point.

The Simplex distributors everywhere have been notified of this condition in order that they might guide their orders accordingly.

Harry K. Lucas of Atlanta, Ga., the sole Southern distributor for Simplex, reports that he is advising his trade to place its orders for Simplex one month ahead in order to make certain the deliveries of same.

Lillian Hall, ingenue lead with June Elvidge in "A Tangled Romance," World Film feature

Ballad Published for Hughes' Drama

An intensive and far-reaching exploitation campaign is now under way for the nation-wide promotion of Rupert Hughes' "The Cup of Fury," the first production made by the Eminent Authors' Pictures, Inc., and released through Goldwyn.

By special arrangement with McCarthy and Fisher, Inc., one of the leading music publishing houses, Goldwyn's Service Department will exploit a popular ballad entitled "The Cup of Fury," and will circulate copies and orchestrations gratis among all exhibitors who book the picture.

The McCarthy-Fisher concern have submitted the music and lyrics of the song. The theme deals with a woman's "fury of love," and the music embodies the "light" ballroom melody well calculated to win popular public favor. The song will be featured wherever there is life and music and will also be recorded by the Columbia Phonograph.

Nazimova Opens Famed Bowery Theatre

From the standpoint of tradition and historical association, perhaps the most famous motion picture theatre in the United States was opened on Saturday, June 28, with a presentation of the Nazimova production, "The Red Lantern" supplemented by Charlie Chaplin in "Sunnyside." The theatre is the New Atlantic Garden at No. 50 Bowery, near Canal street, around which the theatrical life of New York centered for several generations.

Nazimova from the shadow screen had the honor of reconsecrating a spot made artistically holy through the appearance of Edwin Booth, Charlotte Cushman, Lawrence Barrett and all the great stars of other days. But time and invention have wrought great changes; and now it is the motion picture that has brought the higher forms of dramatic art back to the Bowery.

Signs Goldwyn Contract

T. Hayes Hunter, who has recently completed directing Zane Grey's "Desert Gold," has signed a long term contract to direct Goldwyn stars. Previous to Mr. Hunter's recent work, he made another Zane Grey feature, "The Border Legion," which Goldwyn produced with Blanche Bates and Hobart Bosworth.

Marjorie Daw, with Marshall Neilan to appear in pictures for First National Distribution

The Hill theatre, Newark, brought "Auction of Souls" forceably to the public's attention

Succeeds Sans Billboard Ads

Newark Theatre Manager Puts Over "Auction of Souls" in Novel Manner

WITHOUT an inch of billboard space, A. Johnnie Mack, manager of the Hill theatre at Newark, N. J., recently put over a special feature attraction as one of the biggest successes in the history of the theatre because he tried an original method of advertising.

Three weeks before the coming of "Auction of Souls," starring Aurora Mardiganian, and of which First National Exhibitors' Circuit is the official distributor, Johnnie Mack began practicing speeches. Before every audience at every performance he spoke, announcing the coming of this attraction.

Mack's speech was never the same. He got so familiar with his subject that it was second nature for him to make a good box appeal with little or no effort. He is unable to estimate just how many persons heard his talks. But every one who attended the show for three weeks was told of the advantages of seeing "Auction of Souls" before he left the theatre.

Not an inch of billboard advertising! This was one of the most unusual of all Mack's plans for putting his attraction over. Daily hundreds of Newark people who took an interest in theatricals waited to see the local poster boards become a flaming mass of wording and illustrated matter for "Auction of Souls." But this never took place.

"On a nice day 100,000 people pass my house," Mack said. "A good lobby splash is one of the best advertisements I could have. On this special production I had the ushers dressed as Armenians. I had a big boy out on the street in front of the house as an Armenian ballyhooer. For a while people didn't know whether I was trying to sell a new make of chop suey or leading a Bolsheviki revival or something. But finally they recognized it as an -up-to-date motion picture exploitation.

Mack's week run of "Auction of Souls" was a complete success. The Armenian atmosphere he created about his theatre seemed to generate an appealing influence. And the appeal took form in the nature of a box office investment.

And the picture was playing its second run.

Role Fitted to Vita Player

Corinne Griffith in "A Girl at Bay" Said to Excel Work in Past Pictures

VITAGRAPH'S conviction that in her latest feature, "A Girl at Bay," Corinne Griffith had done quite the finest work of the three years she had been under its direction, has been, it is claimed, seconded by all who have had an opportunity to see the picture before its formal release, as Miss Griffith has spent her entire career under the guidance of Vitagraph, this means that she has never done anything finer. Her friends and the critics agreed that in "A Girl at Bay" she has gone a long way toward her goal.

As Mary Allen, a daughter of fortune who did not know herself whether she was guilty of a crime of which she was suspected, and who was hounded by the police and friends and relatives of her supposed victim, Miss Griffith had extraordinary opportunities to display the technique of her acting. The story of "A Girl at Bay" is the first Joseph Gollomb has provided Vitagraph, but the leading character could not have fitted Miss Griffith more perfectly had the author had her in mind. Katherine Reed, familiar with the star's personality, furthered the fit in writing the scenario. Then, too, Miss Griffith was ably assisted by an excellent supporting company which included Walter Miller, Harry Davenport, Denton Vane and Walter Horton.

Mystery starts at the very beginning of the picture when Mary Allen, as played by Miss Griffith, is shown sinking back in a chair with a blood-stained knife in her hand. The camera turns slowly to show the body of a man on the floor. Immediately questions arise in the minds of the spectator as to when, why and how she committed the murder. In the mind of Mary arises the question: Did she do it?

Rex Beach Early Foresaw Longer Pictures

Rex Beach is credited with blazing a trail for Goldwyn in his Eminent Authors Pictures. His present work is, however, but the development of ideas held a long time.

Away back in the dim past when Thomas Edison was making one-reel films he called on the author for his stories, and Mr. Beach then suggested longer pictures than one-reelers. Step by step Mr. Beach went ahead until now through the Goldwyn organization he has developed the production of his own stories to the point marked by "The Crimson Gardenia."

He considers the organization of Eminent Authors, in association with Samuel Goldwyn, his crowning achievement.

Mr. Beach is now in the West and expects to return in the fall for the picturization of one of his popular novels, "The Silver Horde."

Pauline Frederick in a Story on Jealousy

Jealousy, working madly to its own destruction and the happiness of others concerned, is revealed in "The Peace of Roaring River," a new Goldwyn picture, soon to be released, with Pauline Frederick as the star. The story of the "Peace of Roaring River" is said to develop dramatically from a tenement to the open western plains, and each step in the progression of the tale is an interesting, inevitable one.

Miss Frederick plays the part of a girl weakened by illness and poverty. Out of work and desperate, she permits her friendly, romantic landlady, played effectively by Lydia Yeamans Titus, to answer an advertisement for her in *The Matrimonial News*. What neither the motherly boarding-house keeper nor her unfortunate guest suspect is that the advertisement is a hoax placed in the paper by a viciously jealous woman in the western town where a young man, played by Thomas Holding, had proven invulnerable to her charms. Many complications ensue.

Large Film Footage

Over 18,000 feet of negative was consumed in making "One Night Only," the current two-reel Bulls Eye Film Corporation release. Jay Mulhauser adapted the comedy from Shakespeare's Hamlet.

Cecil B. De Mille and some of the cast for "The Admirable Crichton," a Paramount-Artcraft special

Interest in Film Version of Glyn Story

Few photodramatic productions in many months it is claimed, have aroused more curiosity than the Paramount-Artcraft Special, "The Career of Katherine Bush," which is announced for release July 20. This is a picturization of the novel of the same name by Elinor Glyn, author of the much-discussed "Three Weeks."

Catherine Calvert has the stellar role.

The production was directed by R. William Neill. John Goldsworthy is Miss Calvert's leading man. The supporting cast includes Craufurd Kent, Mathilda Brundage, Helen Montrose, Ann Dearing, Augusta Anderson, Norah Reed, Claire Whitney, Albert Hackett, Earl Lockwood, Walter Smith, Robert Minot, Edith Pierce, Allen Simpson and Fred Burton.

Production Started in Lehrman Studios

Production work was started at the Henry Lehrman studios at Culver City July 7th, it was stated by Mr. Lehrman himself. Since leaving the Fox Sunshine organization, Lehrman has kept his producing organization which includes Billy Ritchie and Lloyd Hamilton as comedians and Jack White as director, and these people will be the principals for the First National. Gertrude Selby is to be the featured woman of the comedies.

The new Lehrman studios that have been in the process of construction for the past two months are nearing completion.

Edward C. Thomas has been engaged as publicity director for the Lehrman organization and has taken up this work.

Picturesque Settings in "Desert Gold"

The quaint ruins of an adobe shack once the lair of the notorious Mexican bandit, Otilla, and known as "The House of Thieves," was used by Benjamin B. Hampton and Eltinge F. Warner in filming Zane Grey's famous novel, "Desert Gold," which is scheduled by W. W. Hodkinson for early release. The hut is in the Colorado desert on the Moronge Indian Reservation, at the foot of mighty San Jacinto mountain.

Bertram Bracken, who is directing Henry Walthall in the Pioneer offering, "Confession"

Charles Hutchinson promising Branch Manager Dustin and the St. Louis branch force of Pathe, that the next serial, "The Great Gamble," will be more full of stunts than any that went before

Films Now Available to Chile

Big Change from Conditions Several Years Ago Due in Part to Paramount

AN excellent example of the world-wide popularity enjoyed by Paramount and Artcraft pictures is to be found in Chile, where the Famous Players-Lasky product is playing an increasingly important part in the life of the amusement-loving public of the far Southern republic. In fact, Chile is an important link in the chain which has given a realistic touch to the adage "Paramount and Artcraft Pictures Encircle the Earth."

Two years ago the lot of the Chilean motion picture lover was deplorable indeed. Today, thanks to the entry of the Famous Players-Lasky Corporation into Chile with its own distributing organization—the South Pacific Paramount Company—the Chilean motion picture fan is enjoying the same high grade pictures as are shown in the theatres in the United States which make it a practice to feature Paramount and Artcraft productions. And he is becoming as thoroughly familiar with the productions of the numerous Paramount and Artcraft stars as is the American fan.

The South Pacific Paramount Company was formed nearly two years ago for the distribution of Paramount and Artcraft pictures in Chile, Peru, and Bolivia, an immense territory on the Western Slopes of the Andes mountains.

The tremendous hold motion pictures have upon the people of Chile is indicated by the fact that there is scarcely a town which does not have at least one or more motion picture theatres. The larger cities—like Santiago and Valparaiso in Chile, Lima in Peru and La Paz in Bolivia—have splendid motion picture palaces in which the latest films are shown in settings which compare favorably with those in the largest and finest North American theatres.

Tale of North is Completed

Mitchell Lewis Ends Filming of Fourth Select Film, "La Rue of Strong Heart"

WORD has just come to the offices of Select Pictures Corporation that Mitchell Lewis, noted for his characterizations of rugged heroes, has completed the filming of his fourth Select, tentatively titled "La Rue of the Strong Heart." This picture follows "Jacques of the Silver North" in Lewis' Select Star Series, and is a story of the great Northwest, in which he plays the role of an unlettered French-Canadian who comes to learn the worth of a good woman when he meets and later saves a motherless little girl waif who falls into many perils at a mining camp. The story gives Mitchell Lewis ample opportunities for the delineation of another of those great-hearted men of the wilderness.

"La Rue of the Strong Heart," which is the working title of this production and which will be changed in all probability before the distribution of this picture, was directed by Robert North Bradbury, well known as a writer and director of stories of this nature. The exterior scenes for this photoplay were taken along the Columbia River and in the Yosemite Valley, and the film reveals many shots of these wonder-spots.

Mr. Lewis' leading woman is Gloria Payton. The other important members of the excellent cast include Patricia Palmer, as the ingenue, and Frank Whitson, as the "heavy."

Finishing Touches Put on Pearson Picture

Virginia Pearson and her company have returned to the Yonkers Studio after an absence of three weeks, which they spent in the vicinities of Lake George and Lake Champlain, taking exteriors for her second production, "Impossible Catherine."

The few remaining scenes are all interior ones that will be taken in the studio, and when these are finished John O'Brien, director-general of the company, under whose direction the production was made, will supervise the final cutting and assembling of the picture.

American Talent Welcomed in England

The reports which have just reached this country of Herbert Brenon's plea in London for tolerance to "invading" Yankee directors, are apt to be misleading in the opinion of an Inter-Ocean official in close touch with the British situation.

"Brenon told the Londoners that the capable artist should be welcomed, regardless of nationality," said the exporter. "The fact that he made a plea for such a welcome indicated to American minds that American directors are not especially wanted in Britain.

"But the reverse is the case. The English industry is too broad to hold such views. Besides, the English industry is anxious to make pictures as good as ours and the American directors who might come over are a means to this end.

"Producer Brenon no doubt made his plea as reported, but it was not necessitated by any general condition. No substantial section of the British trade or public frown on Yankees who come to work in English studios."

Goldwyn Player Roster Augmented by Four

Four important additions have been made to the roster of Godwyn players. Naomi Childers, Kate Lester, Sydney Ainsworth and Herbert Standing have each signed a three years' contract after distinguishing themselves in productions made at the Culver City studios and now will be given every opportunity to further add to their respective reputaions. Sydney Ainsworth and Kate Lester have appeared with practically every star, while Naomi Childers was engaged on the strength of her work as Lady Algy with Tom Moore in "Lord and Lady Algy" and Herbert Standing was recognized immediately he played with Madge Kennedy in "Through the Wrong Door."

Joins Brentwood Staff

Sheldon Johnson has joined the scenario department of the Brentwood where work on the next story to be picturized is actively proceeding under King Vidor's supervision.

Alice Brady stars in "His Bridal Night," released through Select Pictures Corp.

H. & H. Production Stars Violet Mersereau

"Love Wins" is the title of a five-reel picture play of rare merit, with Violet Mersereau as the star, which is nearing completion in the studios of the H. & H. Productions, Inc. Herbert E. Hancock is directing the production.

The play is one of love, intrigue, and a bride's battle for her hero-husband. It is taken from the story by Edna and Herbert Hancock, the theme having been suggested by R. J. Huntington.

Miss Mersereau takes the part of a young woman office worker whose sweetheart goes to war and returns disabled. He offers to free her from her troth, but she insists that they be married. Then new complications arrive in their lives—complications brought about by the misunderstandings of the young husband who, just back from the fields of war, has not adjusted himself to conditions out of the army.

A strong cast supports Miss Mersereau.

Melodrama Aids Absent in "The Volcano"

"The Volcano," Augustus Thomas' story released by W. W. Hodkinson, and starring Leah Baird, is said to be forced home without over-reliance on knives, pistols, bludgeons or other of the usual melodramatic reliables.

"The Volcano" is a story of American life under the menace of the red flag. It reveals how a horde of rabid propagandists from the darkened byways of Moscow and Petrograd, weave their spells in the humble homes of New York's poorer folk, while sons of the men and women they seek to corrupt are pouring back from the fightfields of France on every transport.

W. H. Gibson, Elvira Amazar, Jacob Kingsberry and Betty Bruce are leading members of the cast.

New Bray Director

Dr. Rowland Rogers of the Rowland Rogers & Co., investment bankers, has joined the Bray Studios Inc., as educational director.

With Dr. Rogers' co-operation, the Bray Studios will issue a series of new educationals the coming season.

Office of the South Pacific Paramount Co., Santiago, Chili, which has aided in opening picture joys to the Chileans

Goldwyn Committee on Stories. Seated, left to right: Louis Lighton, Robt. F. Hill, scenario writers; Abrham Lehr, vice-president; Thomas Buchanan, Rex Taylor, Louis Sherwin and Henrietta Schrieber. Standing, left to right: J. E. Nash, writer; Hugo Ballin, art director; J. G. Hawks, managing editor; E. A. Bingham, E. Richard Schayer, scenario writers; and Jack Jerne, reader

More Bookings on "Sahara"

Hodkinson Feature Reported to Still Be Taken by Theatres for Long Runs

J. PARKER READ, JR.'S., production "Sahara," starring Louise Glaum in a C. Gardner Sullivan drama supervised by Allan Dwan, had another big week over the Fourth of July, contracts being signed during the past seven days by Marcus Loew's Stillman theatre for first run in Cleveland, by the Parkway theatre, Baltimore, through the managing director, Bernard Depkin; with the Jefferson theatre, Galveston; the Liberty, Houston; at Jake Wells' Atlanta Strand theatre, and many other important houses in the larger cities. Bookings for the smaller communities of the country are not yet acceped on "Sahara," except for later play dates.

A significant evidence of "Sahara's" proved drawing power is found in the booking of this production which is distributed exclusively by the W. W. Hodkinson Corporation, by exhibitors who already have tested its power at one or more points.

For example, following the engagement of "Sahara" at the New York Strand, the management of that organization, through its treasurer, Walter Hays, booked "Sahara" for full week engagements at the Strand, Buffalo, and the Strand, Syracuse, as well as for subsequent neighborhood runs at the four Strand Company outlying houses in Buffalo.

Jake Wells' Atlanta Strand full week booking follows the playing of "Sahara" at the Wells theatre, Norfolk, Va., and the Colonial theatre, Richmond, for a full week.

A first run contract on "Sahara" has also been closed in Moontgomery, Ala. Other Texas bookings on "Sahara" are the Orpheum, Waco; the Alhambra, Eastland; and the Crescent, at Temple.

Actress is Also a Dramatist

Nazimova Said to Show Knowledge of Playwright's Technique in "The Brat"

IN the opinion of Maxwell Karger, director-general of Screen Classics, Inc., special productions, who, with Richard A. Rowland, president of Metro, presents Nazimova of the screen, the forthcoming photo production of the recent stage success, "The Brat," with this actress as its star, will not only serve to establish more firmly her emotional talents, but will also acclaim Nazimova as a dramatist.

"Adhering to our policy of 'credit where credit is due,'" said Mr. Karger, "we are glad and proud to announce that Nazimova herself in responsible for the adaptation of her latest vehicle, 'The Brat.'

"Through all the successive stops from the selection of the play itself, the consideration of its motion picture possibilities which were weighed on the severest scales, and the decision to produce the play on the screen, Nazimova has shown herself not only conversant with the most minute details of production and picture values, but also a keenness of vision seldom exhibited even by producers."

Charles Bryant, playing opposite Nazimova, heads a supporting cast which includes Frank Currier, Amy Veness, Darrell Foss, Henry Kolker, Bonnie Hill, Millie Davenport and Ethelbert Knott.

"The artistic settings and backgrounds of the play, which was directed by Herbert Blache with Eugene Gaudio at the camera, were all designed by M. P. Staulcup, of Nazimova's art staff.

Desert Scenes Cause Expense and Trouble

The expense to which a motion picture company will go in their efforts to get the proper atmosphere, is shown by the fact that a load of camels and their keepers were transported from Bridgeport to Roslyn, L. I. to make just one scene in the third Olive Thomas production, the working title of which is "Duty and the Woman." For this one scene a load of extra people representing Arabs and a load of properties were used.

"Auction of Souls" Star Honored in West

Aurora Mardiganian, native Armenian whose appearance in "Auction of Souls" released by the First National Exhibitors' Circuit, created nation-wide favorable comment, and Governor J. A. A. Burnquist of Minnesota, were the leading figures in a reception tendered the sole survivor of a half million young Christian girls in Minneapolis recently.

"I have cabled President Wilson urging him to do all in his power toward a prompt readjustment of conditions in the Near East," Governor Burnquist declared to Miss Mardiganian, "and I hope that the showing of "Auction of Souls" throughout this country may serve to awaken the greatest Christian nation to the needs of the oldest Christian nation."

As a token of his esteem the Governor presented Miss Mardiganian with an autographed photograph and wished her Godspeed on her humanitarian and self-sacrifing mission.

Records Expected from "Fair and Warmer"

A prediction that "Fair and Warmer," Avery Hopwood's record-breaking farce, should be as great if not a greater success on the screen than it was in the theatre, is made in a letter from Selwyn and Company, stage producers of the comedy, to Richard A. Rowland, president of Metro Pictures Corporation and Screen Classics, Inc.

Selwyn and Company originally put on "Fair and Warmer" and reaped a harvest of dollars. The farce was universally acclaimed, and set a record in continuous runs for other stage comedies to shoot at.

S-L Feature Sold For Four More States

The sales record being made by S-L Pictures in disposing of "Virtuous Men" was given further impetus this week through the closing of four more states namely; Colorado, New Mexico, Wyoming and Utah. The sale of this territory was made by Bert Lubin, traveling representative for the S-L organization. The Supreme Photoplays Corporation of Denver, Colorado has acquired the state rights production starring E. K. Lincoln and directed by Ralph Ince for this block of territory.

Alma Rubens, in the Robertson-Cole offering, "A Man's Country"

Professional Section

Gleaned in Eastern Studios

Jean Paige, who recently renewed her contract with Vitagraph, is spending all her between picture vacations at West Chester, Pa., where she enjoys all the popular country sports. Of course she spent the Fourth there, and is now back at work on a new picture with Harry Morey.

Virginia Pearson and her company have been taking exteriors at Lake George for the last three weeks. This second production for the Virginia Pearson Photoplays is titled "Impossible Catherine." It sounds like an unusual role for Miss Pearson.

Alice Brady's latest picture "Sinners" has an unusually good cast, including Jas. L. Crane, who recently became Mr. Alice Brady, Craufurd Kent, Frank Losee and Wm. Carleton, Jr. Kenneth Webb is directing the picture.

R. William Neill has just begun work on a picturization of Joseph Vance's "The Bandbox," starring Doris Kenyon. Mr. Neill recently directed Catherine Calvert in "The Career of Katherine Bush" for the Famous Players-Lasky Corp., which picture has not yet been released.

Helen Weer is to be leading lady for Montagu Love in his next World production "A Broadway Saint."

Violet Blackton had a birthday party last week at the Brooklyn home of her parents, Commodore and Mrs. J. Stuart Blackton, and, having achieved the dignity of nine years, she feels that she will soon be graduated from juvenile to ingenue roles. Her small co-player and best pal, Charles Stuart Blackton, will celebrate his sixth birthday next October.

George Baker, directing Marion Davies in "The Cinema Murder," declares that one of the most necessary factors for successful productions is a congenial cast. If the players and director aren't happy, he says, the camera infallibly registers the inharmonious atmosphere, and the audience is instantly aware that something is wrong with the picture. Mr. Baker is sure that no such disaster will occur with his present productions.

Tom Moore is one of the principal players in "Brown of Harvard," which is being state righted by Film Specialties, Inc.

Selznick Pictures Corp. have offered a prize of $100. for the best title suggested for the picture that Olive Thomas has just completed. Miss Thomas says it is all about a Duchess and England and a much wished for heir to some title or other, but as for naming the story—she throws up her hands in hopeless despair.

Robert Leonard is directing Lucy Cotton and Conway Tearle in "The Miracle of Love" at the Biograph Studio.

Elsie Janis, who has had so vastly much more experience on the legitimate stage than in the movies, is having the greatest difficulty finding out how to put on just the right makeup for the studio lights. To date she has had three tests before the camera, none of which has quite suited her very particular self.

Major Reginald Barlow is doing his first motion picture since his release from the Service. He has an important part in "The Cinema Murder" with Marion Davies, and says that he is awfully glad to be back in familiar work again. His last appearance as an actor was in "Old Lady 31" on the legitimate stage.

E. K. Lincoln is still vacationing in the Berkshires, and declares he is enjoying it far too much to come back and go to work these hot summer days. There are many rumors afloat as to what he might do if he chose, but we can't induce him to confirm any of them.

Francis X. Bushman is reported to be going to Europe to make pictures in the near future, while Beverly Bayne will be starred in this country alone.

Virginia Pearson declares that the motor accident she met with last winter has increased her daring in picture stunts rather than lessened it. Having faced death successfully, once, she now feels ready to snap her fingers at Fate, as it were, and her forthcoming production will show her as a veritable female Douglas Fairbanks, playing polo and making a flight by airplane, and affording her audience plenty of thrills in lots of ways. The picture is called "Impossible Catherine."

United Theatres Claim Largest Circuit

United Picture Theatres of America, Inc., is said to serve the largest circuit in the world with its feature films. The organization is co-operative and has increased from less than five hundred theatres last October to its present list of more than 2,700. Sixty two additional theatres were reported as affiliating with United last week.

Film "Luck in Pawn"

Marguerite Clark, star of Paramount-Artcraft is in the midst of "Luck in Pawn" with Walter Edwards at the helm. Miss Clark is doing splendid work in this picture, it is stated, for she has a particularly pleasing role. Marvin Taylor wrote the play from which the film was adapted.

THOMAS F. FALLON
SCENARIO WRITER
FOX FILM CORP.

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Marion Davies—An American Beauty: : : :

WE feel ever so much better, not only because the temperature is back to normal again; but because we have settled an even more disturbing fact to our entire satisfaction. We know all about that trite old saying, that appearances are often deceptive, and we are perfectly willing to agree with it in the abstract; but when we carefully observe Marion Davies' naturally curly golden hair, and appealing blue eyes, and beautiful, diminutive, ineffectual looking hands, and feet that certainly couldn't be useful for anything but dancing, and then someone springs the report that she is going to learn to fly, it annoys us beyond words. We simply can't have all the rules of psychology and philosophy that have guided our judgment of human nature upset like that. It bothered us for weeks. Marion Davies and an airplane! It's like talking about Mayor Hanson and Bolshevism, a press agent and the truth. New York and solitude. The subjects are incompatible. We knew it; and yet that report hung over us to refute all our inmost convictions; until—we met the little star.

It's true, she has the airplane, and she says she thinks it great sport, and she fully intends to put this latest transportation facility to practical use some day, when she has really had time to become a skilful aviatrice; but we'll wager anything you like that that time never comes. Miss Davies is much too beautiful and much too feminine, in spite of anything she says to the contrary, to waste her time in the air, where nobody could see her, and even if they could, they'd know it wasn't the proper setting.

As we entered the all-rose dressing room that has just been decorated for her at the Biograph Studio, and found her curled up on the rose-colored divan, with a huge bunch of American Beauties on the table beside her, and sunshine flooding the room, we breathed a sigh of relief.

"Now, this," we thought, "is Marion Davies. She's enjoying life as it is far too much ever to take anything like aviation very seriously." And her happy smile absolutely confirmed our opinion.

"I shan't dare to fly myself until I know all about the motor there is to know," she declared. "When you're in the air, and something goes wrong with your engine, it won't do you a bit of good to stop and look helpless, and trust to some gallant man to come to your rescue. You've simply got to rely on yourself, you know. And there's a *great* deal to learn about an engine." With which statement we heartily agreed, so we asked about her other hobbies.

"Oh, I *love* to dance," she assured us, "not ball room dancing, but real dancing, and I love musical comedy. I'd rather work in pictures, though, because when you're in front of the camera, you have to do something. When I was trying to make a success in musical comedy they never wanted me to do anything but stand around like a statue."

"You should have been flattered," we interrupted, "if you hadn't been so disturbingly beautiful, you know perfectly well they'd have given you plenty to do. There aren't many people paid just to be looked at."

Miss Davies covered her face with her hands. She was really embarrassed.

"That isn't my fault," she murmured, "and I did everything in my power to get even tiny parts. Once I remember one of the principals in my company was ill, and they didn't know who could take her place. I told them I knew her songs perfectly, and I told them so often and so emphatically that they finally tried me out. After that I was allowed to sing those songs and you can't imagine how grateful I was." She smiled again. "That's all ancient history though. I have plenty of action now."

"Is there anything else about my past that you'd like to know?" she inquired.

We laughed. "It can't be very dreadful, Miss Davies, since you're so ready to disclose it."

"Well, I'm not sure about that. I always gave my teachers enough trouble at school. I don't remember a single thing they ever tried to teach me, and I certainly never was interested in anything I was supposed to learn. I used to run away and go to the movies every time I could, and I always had novels hidden behind my school books when I should have been studying. I greatly preferred the novels, you see. I expect some of them were the very stories I'm doing now, by Robert W. Chambers. If people like my pictures as well as I did the stories, everything will be spendid."

As we were leaving, Miss Davies pinned one of her beautiful big roses on us, and it reminded us of her all the rest of the day. She is so like a beautiful big rose herself.

Marguerite Jones.

World Starts Filming of "Forest Rivals"

World Pictures have begun the production of "Forest Rivals," a five-reel feature starring Dorothy Green and Arthur Ashley. The scenes of this play are laid in the Canadian Northwest. Prominent in the cast in support of the stars is Frank Montgomery, who was leading man and husband of Mona Darkfeather, the Indian actress. "Forest Rivals" was written by Charles Forsythe and the scenario by Harry O. Hoyt, who is also directing.

World's Title Change for Elvidge

World Pictures announces that "Coax Me" will be the title of June Elvidge's picture which will be released on August 4. The working title of this picture was "A Tangled Romance."

Talented Betty Blythe

Cameraman Flirts with Death

Gaumont Man Films Fight From Balloon Which Breaks Loose and Lands in Lake

FRED DELEVAN, Gaumont news cameraman, barely escaped with his life in attempting to photograph the Willard-Dempsey championship fight from the air on July 4.

Editor Pell Mitchell, of the Gaumont News and Graphic, planned to give the patrons of the Gaumont news-reels a unique angle on the long-awaited encounter. Accordingly, he had a number of cameramen in Toledo on July 4 to cover the event from all angles. Arrangement was made for one of them, Fred Delavan, a news photographer of considerable experience, to make a bird's eye picture of the ringside and the mammoth arena from the basket of a captive "sausage" balloon.

The "sausage" ascended to a height of 350 feet. Delavan obtained the pictures he wanted, and asked the pilot, Sergeant Marquette, to signal the man in charge of the winch, which was operated by a gas-engine, to pull them down. Whether the engineer was overcome by the intense heat, or was unduly excited because of the big fight, is not known, but the signal was misunderstood, and the balloon shot up to an altitude of 700 feet. Another signal was given, and this time the balloon was drawn to the earth, but the winch engine was not stopped, and just as Delavan was picking up his camera to step from the basket, the buckle of the cable was caught in the turning winch, the cable snapped, and the balloon ascended rapidly until the meter registered the dizzy height of 10,000 feet.

The balloon finally hit the waters of Lake Erie. Delavan was thrown from the basket but managed to hold on to it. Sergeant Marquette, also in the balloon was heard to cry out as he jumped, but nothing further was seen of him and he is supposed dead. The pictures and Delavan's outfit were lost.

Writes Traverse Scripts

Denison Clift has written all of the scenarios for William Fox's star, Madlaine Traverse: "The Danger Zone," "Gambling in Souls," "The Love That Dares" "When Fate Decides," "Rose of the West," "The Splendid Sin," and Miss Traverse's latest play, an original story, "The Rochambeau Affair."

Dustin Farnum Partial to Stage and Screen

Asked the other day which he preferred, the movies or the "legit" Dustin Farnum replied, "both!" "What do you mean both?" exclaimed the interviewer. "I mean there is much to be said for both," said Mr. Farnum. "Sentiment, for example, the living-out-of-a-trunk, the long and the short jumps, etc. The thespian may growl and grumble when enduring the arduousness of the 'road,' but when he leaves the 'legit' for the movies, distance lends enchantment to the view, you know.

"On the other hand the movie star can be seen in six or seven big creations annually. He can also touch the joys that absence of sleeper jumps create. Just the same there is a fascination about the spoken drama, and I expect to return to it some day for a season anyway."

ERNEST C. WARDE

Director

J. WARREN KERRIGAN

FRANK GEREGHTY, Assistant

Robert Brunton Studios

Reconstruction Works for Blackton Done

The workmen engaged on the reconstruction of J. Stuart Blackton's Brooklyn film shop departed from the location last week, leaving virtually an entirely new studio building for Commodore Blackton's activities as president and director general of his recently organized million-dollar production company. The producer now has at his command two completely equipped studios on the first and second flooors, with private offices, special rooms for the technical and art departments, commodious new dressing rooms and property rooms for the convenience and comfort of his studio employes and players.

Although the executive offices of the new company will be maintained in New York City, and also the scenario department, for the present at least, Commodore Blackton will have his private offices at the Brooklyn plant.

Further Details From Atlantic Co. Awaited

Detailed statement of the plans of the Atlantic Cinema Company's plans, the organization recently formed to export pictures to Germany, Austria, Poland and other countries, is not yet forthcoming. It is considered significant however that Mr. Blumenthal, president of the concern, has been abroad since the armistice was signed, making his home on neutral soil in Denmark. On his return for a visit in the near future, it is expected that the intention of the Atlantic company will be revealed in detail.

Theda Bara is conceded to be exceptionally charming in her production, "Kathleen Mavourneen"

All Large Circuits Booked

Frohman Offerings Taken by Whole Country; Comics in All Big Houses

WITH a rapidity that is the talk of the independent state right market the series of Texas Guinan two-reel westerns productions and Mack Swain single reel comedies are being disposed of by The Frohman Amusement Corporation, and at last reports that Company reports but one territory open on the comedies and two territories open on the Westerns. The latest contracts reported closed on both series of productions are with the First National Exhibitors Exchange of Minneapolis for the territory of Minnesota and Northland South Dakota, with the Strand Features of Detroit, Michigan, for the territory of Michigan with the Eltabran Film Corporation for North Carolina and with the Bee Hive-Exchange of Chicago for the territory of Illinois and Indiana.

Each of these contracts were entered into without screening any of the productions, but solely upon the reports which they received after inquiry from exchanges handling the attractions in other territories, as to the demand on the part of exhibitors, and the prices being paid for these one and two reel subjects.

The Frohman Amusement Corporation is advised that every large circuit and first run houses have booked the entire series of Texas Guinan and Mack Swain subjects. Harry Leonhardt, the managing Director of the California Theatre wired the Frohman offices that he is playing "Daddy Ambrose" the first Mack Swain subject, a second week.

The Frohman Amusement Corporation announces that the titles on the fifth and sixth Texas Guinan Westerns are "Little Miss Deputy" and "The Dangerous Little Devil" and the title of the fourth and fifth Mack Swain Comedies are "Foxy Ambrose" and "Diplomatic Ambrose."

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Sol Kravitz of Select a Young Executive

An important post, and one upon which revolves a heavy responsibility, is that of manager of the Film Department of the Select Pictures Corporation. To the surprise of many, this big job is now being held down by perhaps the youngest department head in the entire industry.

The young man who is in charge of this division for Select Pictures Corporation is Sol H. Kravitz, for many years connected with the business in different capacities. He comes to Select after a most thorough training in the different branches of the business.

Bandits' Lives in Film Point Moral

The life histories of Al Jennings and Neal Hart reads stranger than the most romantic fiction. To the man with a vivid imagination all things are possible, but the exploits of these two men surpass many dreams of adventure.

The forthcoming productions which are to be released by the Capital Film Company will, it is believed, mark a new era of frontier adventure based on actual occurrences that will prove not only thrilling but will contain an educational element productive of beneficial results for the younger generation which will meet with the approval of the mothers and fathers of the country. This combination, it is thought will unquestionably prove one of the season's strongest box office attractions.

Fine Report From West on "Virtuous Men"

Arthur S. Hyman, who paid a record-breaking price for "Virtuous Men" for Indiana, Illinois and Michigan, released this attraction for the first time last week in his territory. Following the special engagement of a week at the Majestic theatre, Detroit, Mich., Mr. Hyman wired S-L Pictures his appreciation of the box office value of their production. Despite the continued hot weather and strong opposition from other leading theatres, "Virtuous Men" played to record-breaking business during its entire run at the Majestic.

Following the presentation of the picture, Mr. Hyman was in receipt of the following letter from the Majestic theatre praising the drawing power and worth of the production.

Hart Not to Retire

William S. Hart has completed his last production for Paramount-Artcraft on his present contract, which has been in effect during the past two years. The title of his latest creation is "John Petticoats," a weird subject that takes Hart from the backwoods of Oregon to New Orleans French quarter. Hart will shortly announce his future plans, and it is understood that he has definitely decided not to retire, as was reported several months ago.

Mae Murray, to star in "On with the Dance," Paramount-Artcraft production

In and Out of West Coast Studios

By J. C. Jessen

At the Ince Plant

Dorothy Dalton has just completed "L'Apache" in New York, according to word received at the Ince studios in Culver City. It is announced that she will begin production on a new picture within the next two weeks. In the meantime she is selecting a suitable wardrobe.

Douglas MacLean and Doris May have begun work on their next feature production, "Twenty Three and a Half Hours Leave." It is a story from the novelette by Mary Roberts Rhinehart. It will be filmed under the direction of Henry King, and many of the scenes will be filmed at Camp Kearney near San Diego, and at the Presidio, at San Francisco.

Charles Ray, while working in a scene of his newest production, "Crooked Straight," fell down a staircase and has been confined to his home for several days.

C. Gardner Sullivan, Ince scenario writer, has completed the continuity for the forthcoming special Ince production, "Americanism vs. Bolshevism." The story is to be produced on a lavish scale, it is announred.

Vitagraph News Bits

With two serial companies away on location this week, yet the Vitagraph lot was not deserted. Larry Semon is putting into production a new comedy, which has not been named, and Montgomery and Rock are filming the last scenes in their current burlesque. Jimmy Aubrey with the third comedy company at the Vitagraph plant has completed their location shots are back on the lot completing the final scenes in "Chicks and Chickens." Bessie Love is in the midst of her newest production, "Over the Garden Wall," under the direction of David Smith, while Earle Williams has been looking over a number of scripts from which he expects to select a story to follow "The Wolf."

James Young, who has directed Earle Williams for the past five or six subjects for the Vitagraph, has left that firm and accepted an engagement with Myron Selznick and left Los Angeles for New York, July 1, where he will at once begin the making of subjects for the Selznick program.

Vitagraph presents Earle Williams in "The Hornet's Nest"

Fox Studio Doings

There has been a general exodus of film players to Catalina Island during the past few weeks. Some left the main shore to do certain scenes on the island, while others went there to engage in tuna fishing. Among those who went to Catalina this week were William Farnum and his director, J. Gordon Edwards, to make some scenes in Farnums newest picture, "The Wings of the Morning." Scott Dunlap, who has just finished directing Albert Ray and Elinor Fair in a story for the Fox Film Company called "Love Is Love," has taken a two weeks' vacation, and he selected Catalina. Upon his return he will again direct Mr. Ray and Miss Fair, it is announced.

Madlaine Traverse has completed a ten days' vacation and now has begun work on a new picture for Fox entitled "The Splendid Sin." It is said that she will wear some exquisite gown creations in the picture, having the role of the wife of an English peer. The picture will be made under the direction of H. M. Mitchell.

"The Sporting Chance," in which Gladys Brockwell is starred, is being completed at the Fox studios under the direction of Frank Beal.

Slim Summerville, who is now playing in Fox Sunshine comedies, is playing the leading role of school boy in a new picture being directed by Eddie Cline. A part of his wardrobe calls for a large pair of shoes, which he has elected to wear in and out of pictures until a few corns on his feet have disappeared.

About Metro Players

"The Four Flusher" is the name of the story selected by the Metro Pictures Corporation for Hale Hamilton, the final production of that company to be released under the program system, according to announcement this week by Director General Maxwell Karger. The play is being picturized by Albert S. LeVino of the Metro scenario staff. Harry L. Franklin will be the director. "The Four Flusher" is said to be a comedy of the type best suited to Hale Hamilton, showing the amusing adventures of a typical American who receives a moderate salary, but who insists upon "keeping a good front."

A shed that will house twenty-five automobiles is among the recent improvements at the Metro studios. The building is against the west fence on the main lot. It is said that each parking space has already been assigned, leaving still other automobiles to bask in the Southern California sunshine.

"The Uplifters" is May Allison's latest Metro production

June Mathis, of the Metro scenario department, celebrated her birthday on June 30. Miss Mathis remarked next day that according to the morning papers, nearly every male citizen in the United States drank a toast to her honor.

Among some of the new faces to make their appearance in a Metro production, "Please Get Married," starring Viola Dana, will be those of Mrs. Turner Elmer Weatherholt, wife of the president of the Weatherholt Realty Company; Mrs. James C. Haggarty, wife of the vice-president of the New York Cloak and Suit House; Mrs. Dorrell C. Brough and Mrs. Ernest A. Sherrard, wives of prominent Los Angeles business men.

Universal Newsettes

The Universal Company has begun the filming of "Loot,"* a famous story that ran serially in one of the popular magazines, with William C. Dowlan as director. Darrell Foss, who has been playing prominent parts in Metro plays, has been loaned to the Universal to be featured with Ora Carew in this story. The picture will be a six-reel production, and is a melodramatic mystery story by Arthur Somers Roche.

Another six-reel feature just placed in production at Universal City is a story of the Scottish heather in which Mary MacLaren is to be starred. It was written by Henry C. Rowland and appeared serially in a popular magazine. Ted Browning is the director. Miss MacLaren will be supported by Spottiswoode Aitken and David Butler.

The film scenes for "Jim of the Ranges," Harry Carey's latest western feature, were taken this week. The story was adapted from the novel by C. B. Lancaster by George Hively, and was produced under the direction of Jack Ford. Gloria Hope heads the supporting cast.

Director Lynn Reynolds and his company of Universal players have returned from Mt. Shasta in Northern California, where he had been shooting scenes for "The Brute Breaker," a drama of the French logging camps. The story was written by Johnston McCulley, and Frank Mayo and Kathryn Adams are the stars.

Monroe Salisbury and supporting cast have gone to Seven Oaks in the San Bernardino mountains to film final scenes for 'The Sundown Trail." This is Salisbury's newest feature play in which he is supported by Alice Elliot and Beatrice Dominguez. Rollin Sturgeon is directing the production. The story was written by J. G. Hawks.

Two two-reel westerns have been completed at the Universal studios. "Fighting Blood," featuring Jack Perrin, Josephine Hill and Laura Trainor, was produced by Reeves Eason. Laura Trainor is a real Montana girl who rode to Los Angeles on horseback from Montana. The other western to be completed was "Crossed Trails" starring Pete Morrison and Magda Lane. George Holt was the director. Director Eason will follow "Fighting Blood" with "The Four-Bit Man," with the same cast of principals, while Holt will direct Pete Morrison and Magda Lane in "The Heart Beneath."

The comedy activities of the week at the big Universal plant included the production of "Matrimony——" by Mor W. Testa. Florence Turner and Phillip Hubbard are the stars. Also, "The Rougher You Treat 'Em," a Lyons-Moran vehicle dealing with the Bohemian shimmie; and the final cutting of "Wild Lions and Loose Bandits," the third of the William S. Campbell animal comedies is being made.

Douglas Gerrard has been added to the directorial staff. He is to dircet Monroe Salisbury, and he is now casting about for a new story for that

Fred Granville, chief of the cameraman, who photographed Allan Holubar's "The Heart of Humanity," starring Dorothy Phillips, has returned to Universal City to film the next Dorothy Phillips production.

Here and There

"A Roof Garden Rough-House" is the title of a comedy soon to be put into production at the Century Studios. It is a story that is the combined efforts of Managing Editor Harry Wulz, Studio and Production Manager Louis Jacobs and Director James Davis. The plot has to do with the downfall of a motor cop whose persistence in winning the affections

of another man's wife leads to all kinds of complications, which carry through the dance on a roof garden, to the skating rink and also the top of the building.

Gale Henry having returned to Los Angeles from a week's vacation, has started work on her latest film comedy, the first scenes including shots of animals in Griffith Park. The supporting cast includes Milburn Moranti, Hap H. Ward, Eddie Baker and Harry Lorraine. The director is Bruno J. Becker.

Sheldon Johnson has joined the scenario department of the Brentwood Film Corporation, where he is at work on the next story to be produced by King Vidor.

King Vidor has completed the filming of another story of American family life which will be put out by the Brentwood under the title of "The Other Half." Exceptional contrasts are afforded in the production, it is said. Florence Vidor, supported by Charles Meredith, represent certain scions of society, while Zasu Pitts, supported by David Butler, who represent less influential persons in the world. Other members of the cast include Thomas Jefferson, Alfred Allen, Francis Raymond, "Mother" Anderson and Hugh Saxon.

Robert Brunton, guiding genius of the Robert Brunton studios, where a number of independent companies are making pictures, is taking a vacation in San Francisco. He will be absent from Los Angeles about two weeks.

Sessue Hayakawa has begun production on a new story under the direction of William Worthington. It has not been named. The company has been on location all this week.

Douglas Fairbanks, who is now in the midst of production on the first picture that will be released by the United Artists' Distributing Corporation, expects to finish shooting scenes on July 15. The picture is to be released September 1. It is a story that takes Fairbanks almost around the world and he is called upon to do many dare-devil stunts in order to outwit a vengeful gang that is on his trail.

Ann Little and Jack Hoxie, two well known screen stars, have been signed by the National Film Corporation to appear in a fifteen-episode serial to be produced by that company. They will work under the direction of Paul Hurst, who wrote the story in collaboration with Harvey Gates. Bert Glennon, former manager of photography for the National Corporation, will handle the camera. Miss Little will be remembered for her work in "The Firefly of France," "The Roaring Road" and "Nan of Music Mountain."

Harry Edwards has been engaged to direct Eddie Flanagan and Neely Edwards in their future series of comedies, "The Hall Room Boys." Edwards has just returned from the army and prior to that engagement directed comedies for L Ko, Sennett and Fox.

"The Kentucky Colonel" will be the next vehicle for Henry Walthall, adapted from the book by the same name. Franklyn Hall, head of the scenario department of the National studios, is writing the continuity. It will be filmed under the direction of Bertram Bracken. Production work on the play will be started within the near future.

Four important additions have been made to the roster of Goldwyn players. Naomi Childers, Kate Lester, Sydney Ainsworth and Herbert Standing have each signed a three years' contract, it is announced from the Goldwyn studios at Culver City. Sydney Ainsworth and Kate Lester have played in pictures with practically every star, while Naomi Chiders came into prominent mention for her work as Lady Algy with Tom Moore in "Lord and Lady Algy." Herbert Standing was recently seen in "Through the Wrong Door" with Madge Kennedy.

Mr. and Mrs. Carter De Haven have completed their latest comedy of domestic life, "Why Divorce." They are now upon a short vacation before beginning a new story. In the meantime William Seiter will direct William Parsons in a new Capitol comedy. He will be assisted by Bob McGowan, who will also continue to write continuity for the two troupes.

Following announcement that Jesse D. Hampton had signed a contract with Blanche Sweet to appear under his management, he issued a statement that Miss Sweet's first picture under his guiding hand will be titled "A Woman of Pleasure." It is a story from the celebrated London stage melodrama by James Willard. Wallace Worsley, for many years a stage player and producer, is to direct the feature under Mr. Hampton's supervision. The production will be distributed by Pathe. Wheeler Oakman who played a prominent part in "The Spoilers," "Ne'er Do Well" and "Mickey," has been engaged to play in the production. Others in Miss Sweet's supporting cast will be Wilfred Lucas, one of the best known players on the screen; Wesley Barry, the freckle-faced lad seen in Mary Pickford's "Daddy Long Legs"; Walter Perry, character comedian; Carmen Phillips and others. The scenes of the play are laid in rural England and in the Boer sections of South Africa.

"Winds of Vengeance" is the latest William Desmond production from the Jesse D. Hampton studios. It is a western drama and was written by George Elwood Jenks, author of "The Prodigal Liar." Among those in the supporting cast are Marguerite De La Motte, Walter Perry, Tom O'Brien, Ed Piel, Frank Lanning and Florence Gibson.

Hollywood Hokum

JULY 19, 1919 NEWS MORE NEWS

Weather—very dry.

Hugh Ford is going East.

Jimmie Young's gone East.

William Hart is not going to retire.

Peggy Hyland is impersonating a circus queen.

Universal City cafe has tabooed onions and garlic.

So Reg. Barker is to stay with Goldwyn two years more.

Monroe Salisbury has an English valet who drops his H's.

Arthur Mackley, the sheriff of old, is now a detective in "Loot."

Bill Hart has his attorney, William Grossman, here from New York.

Tom Geraghty is going to London, which is no place for an Irishman.

Vacation season has arrived for John Bowers, the Goldwyn leading man.

Kathleen O'Connor ruined twelve dresses in the "Midnight Man" serial.

Arthur Rosson has found a new brand of wax that adds materially to his mustache.

George Hoarse Melford has had his voice in training for filming "Every Woman."

Bill Russell was not in town this week, for the very good reason he is in New York.

Mabel Normand was seen at the Goldwyn studios this week wearing a black and white hat.

Victor Schertzinger claims he is not the composer of the new National air, "How Dry I Am."

Eddie Cline has started a school on the Sunshine lot, and has Slim Somerville as teacher's pet.

Bob Brunton threatens to take an hour off and go out and see his new five hundred acre studio.

Jean Pallette, late aviator, is back in the picture colony, and will be leading man for May Allison.

No inference is meant, but Bill Dowland is to direct "Loot" for Universal. Bill's middle initial is "C."

Ernest C. Warde is paging California for a good-sized mud puddle where he can have an automobile stuck.

Lynn Reynolds has found it necessary to film a picture in northern California, where the nights are cool.

Dorothy Phillips christened the Stimson Camp Headquarters for returned soldiers. The christening was done with pure water.

Scott Sidney gets mail under the names of Scott and Sidney, but up to the time of going to press, has not decided to change his name.

William Beaudine has found it rather expensive to wear the large Panama hat, for the reason that the cleaners charge four times as much.

Darwin Karr has come into our midst, and is spending his time explaining the merits and virtues of a certain publication that has a yellow back.

The poets have found Molly Malone, and shortly there will be a song on the market named after this sweet young ingenue—and such a jaz!

June Mathis celebrated her birthday anniversary June 30, and claims that every male citizen of the United States drank a toast to the day.

Jay Belasco denies the report that his hair is artificially curled for every picture, and he further acclaims he hasn't a gray hair in his head.

Ruth Stonehouse is back as a sure-to-goodness member of the West Coast film colony, being the leading woman for Hale Hamilton in "The Foreflusher."

Darrell Foss just will be versatile, and now he's writing a scenario. Darrell never took a correspondence course, but says he's read all their literature.

Walter Edwards is reported to be harvesting a mammoth crop of figs at his Culver City ranch. Walter, by the way, is still one of the city Dads of that village.

Metro is getting upstage, for just recently they had wives of the owners of prominent Los Angeles retail stores to take part in society scenes for "Please Get Married."

No fish stories have been received from Bill Duncan since he went to Huntington Lake, and therefore it is said Bill is still O. F. and still works every minute.

The Famous Players-Lasky prop department may shortly put on "Pigeons Is Pigeons," because two-thirds were recently purchased and the flock is now many times doubled, or tripled.

From reliable source we learn that Dennison Clift has written all of Madlaine Traverse's plays for the screen, including the original one that's coming up named "The Rochaubeau Affair."

Now that the country has gone dry, Lou Cody avers he's going to have his mustache removed, as he will not require its taste retaining feature in the future. Lou never eats soup.

Eddie Thomas has passed from the realm of trade paper representative, and has taken up the task of making Henry Lehrman famous—pardon us, adding fame to the name of Henry Lehrman, we meant to say.

Francelia Billington was seen at U City this week wearing her usual curls. Francelia has been in retirement at Glendale, Cal., but now we hear of a lot of big pictures in which she is to be featured.

Marie Walcamp's room at a hotel at Sonora was invaded this week by two horned toads, and the girl who has untremblingly played with the lions, tigers and other vicious beasts, was all aquiver until the maid removed the toads.

The most recent claim for fame by Jack Kerrigan's press agent is that Jack is an artist; i. e., he paints things with a brush. And in his modest, unassuming way Jack confesses that he never publicly let it be known before.

After being on Henry Lehrman's payroll for six months with nothing to do but draw their salary checks, Billie Ritchie, Jack White and Lloyd Hamilton are about to celebrate the fact that they are to go to work. This is a hard life!

An unheard of thing happened at the Fox studio last week—the director, Scott Dunlap; co-stars, Albert Ray and Elinor Fair and the cutter, met and congratulated the cameraman, George Schneiderman, for making "Love Is Love" an artistic picture.

Wally Reid steps forth as the champion long engagement star of the screen, having been with Famous Players-Lasky for four years, and now under contract to stick five years mors. According to our training in the three R's, this gives him nine years with the same firm.

Ed. Durling, the picture playwright, upon being interviewed by HOOKUM, confided that he thought Motion Picture News was the greatest publication of the industry, but insisted that he not be quoted. Ed. should have been at the peace conference, for he's a diplomat if anything.

When the news flitted about that Goldwyn had made a Russian picture, directors of Consolidated Crepe Hair Corporation held a meeting and decided to reorganize, in view of the fact that they had learned Ken. McGaffey was going to have his hair cut by way of a Fourth of July celebration.

When Jacques Jaccard completed the filming of a series of western photodramas, all members of the company chipped in and bought him a silver mounted saddle and bridle and set of spurs, and thereby showed their appreciation for Jacques having permitted them to live through the thriller.

Speaking of bombshells and similar warlike articles of the past reminds us of something that occurred at Universal City—Joe Brandt tendered his resignation. Brandt stated he had nothing to say, and President Laemmle said he didn't know why. All of which are regular interviews.

The editors and publishers of the Studio Skeleton confidentially advise that the publication is for the employes of the Goldwyn studios exclusively, but what we started to say was it's got a lot of pep for a skeleton, and a fashion department that is far from being ghastly or ghostly.

CHARLEY FUHR TO FLY!

Just at press time a telegram was received from Charley Fuhr saying he was having a hydroplane constructed for the sole purpose of taking fifty thousand dollars away from Tom Ince. The closing remark was: "One day in a prohibition country is enough. I am going to Australia, or the South Sea Islands where they still have wild women."

J. J. P. Boatman of Compton, California, sends a postcard to HOOKUM announcing Revelations of the Vicissitudes of Nature, and thereby advising that Los Angeles was to be the center of an earthquake on June 30th at 3 P. M. At the studios on the following morning, it was learned the industry was still in its infancy, and professionals went to work when they got ready.

Frank Lloyd tells this story without laughing at himself. He and Billy Taylor were both making scenes on a Morosco stage, Frank using mice and Taylor a big cat. Lunch was called for the Lloyd Company, and Taylor's cat took the cue. The scenes were not finished by either company for three days. Taylor's claim was that his cat had to take a long sleep after the square meal it had. That's not a particularly funny story, but Frank used it as an illustration of how well he and Taylor get along.

Scoop Conlon has made a very wonderful discovery, and he asked HOOKUM to notify George DuBois Proctor, Tom Geraghty and Walter Macnamara, that Charley Fuhr has been found. In perusing the baseball columns of a newspaper, he noticed that a man named Fuhr is pitching ball for Omaha. He immediately decided that this was Charley. Fuhr, it was found, pitches about one game out of every four Omaha plays. Scoop never knew Charley was a baseball player or pitcher, but knows he can add a new accomplishment by training overnight. Nothing surprises his friends.

Editor's Note: All play and no work makes Jack a dull boy, and so Curley went on a vacation, but when he comes back he threatens to brighten up this here paper.

Equipment Service

News and Gossip in the Equipment World

Out at last. The S. M. P. E. Transactions of the October 1918 meeting in Cleveland. Quite a book too. Well worth the 30c. charged for single copies.

Donald J. Bell, President of the Chicago Pathescope Exchange, was a visitor in New York a few short days ago.

Bell wishes to announce to his many friends in the motion picture industry that he is now operating—or rather projecting—a vast bean farm in California. At present he is commuting between California, Chicago and New York, according to the demands for his presence in the various towns.

Before plunging too heavily in the succulent bean, Don should read Don Marquis's harangue of that article of diet. It is well to investigate a field thoroughly before getting into it too deep.

No, Chester, we knoweth not the nature of the bean whether it be ivory, string or Mexico Jumping.

Had the good fortune to meet Dr. Sugden at the Prizma office one day last week. The Doc was just in from a month's sojourn in the vicinity of Cody, Wyoming, where he had gone to Prizmagraph some wild-d-d-d gr-r-r-rizzlies in their native haunts and colors.

Whether Doc meant it or not, we heard him say something about taking a run down to Africa, where a great conclave of man-eating cannibals had promised a wonderful coronation and feast for him. No, thank you, Doc, we'll brave the subways and the purple and white taxis awhile longer. And besides, we don't like the way that reads: Crowned and feasted—Good bye, Doc.

G. W. Landon, of the Nicholas Power Co., has a reputation around this place as an after dinner speaker that can't be beaten. Knowing Landon's habits we believe he is one of the few A. D. S. whose talents won't be affected after the First.

L. E. Davidson, of the United Film and Projection Co., of Buffalo, made a quick trip to New York and return last week.

Last Week We Met—Willard B. Cook

SIX years ago Willard B. Cook was living in Europe. In some way the Pathescope then in its first stages was brought to his attention and seeing its tremendous possibilities he adopted it and emigrated with it to this country. Since its inception he has fathered it and tended to it carefully until at the present time—well, Cook says he sells lots and lots of 'em.

When the new Premier Pathescope was put on the market a short time ago few knew that W. B. Cook was its inventor but such was the case. Thus it will be seen that as President of the Pathescope Company of America as well as inventor of note he combines the qualities of an Executive and expert mechanic.

It is a pleasure to meet Mr. Cook. Although a man of many accomplishments he confines himself during business hours to questions of business and seldom indeed can be forced to indulge in petty discussions which lead to nowhere and serve only to consume valuable time. Agreeable is his middle name. He does not believe in shutting himself away from the world and allow others to handle affairs for him and his company. With a subject of importance to discuss he can always be seen and seldom indeed are these conferences completed without a receipt of much valuable information.

His photograph which we show is the result of one of his many trips to the French Capital, having been taken for affixing to a passport. Considering this fact, we are at a loss to understand the reason for his preparations for low visibility. However, on his return to this country the mustache disappeared taking with it about fifteen years of appearance.

Uhen he isn't to be found at Aeolian Hall he will probably be discovered

aboard his yacht, on which his family lives throughout the summer months. Cook is skipper, navigator, and engineer of his craft and carries out each post in his usual thorough manner.

Yachting is his hobby—that and the study of navigation. According to his own story one of his happiest years was when in the shadow of Pike's Peak, he went through the various treatises on Navigation and completely mastered the subject, although at the time a thousand and more miles away from the oceans on either side of him.

Mr. Cook takes pride in the fact that the film his machine uses was the original safety-standard film.

We doubt if there is any individual in the country who is so intimately connected with the conditions underlying the field of the educational film as is Mr. Cook. Under his control he has over 1,000 subjects on every subject under the sun. These films, many of them being multi-reel features are in constant circulation among a large number of schools and similar institutions and in private homes. The safety feature of the film itself has been a wonderful incentive to the further use of these films for these purposes. Mr. Cook is proud and justly so of the fact that his film was the original safety standard.

SIXTEEN PAGES!

THE Equipment Service Section is sixteen pages strong this week, and filled from cover to cover with serviceable "reading."

A glance through the following pages shows who DOMINATES THE FIELD

Here and There in the World of Equipment

Here's something new.

A real working model of a 12-1 intermittent. An ingenious affair in a class by itself. We'll tell you more about it soon.

Heretofore we've all been sceptical of these new speedy intermittents because they lived too closely to their name. When a man appeared and showed you his new 7-1 mechanism he meant to imply that for every $7 you put in you might get $1 back.

But this 12-1 has been passed on by experts and looks the real goods. Whew! Think of that light saving.

Another Pathescope official makes this haven. This time it is Capt. Baird of the Philadelphia Exchange.

Rabell of the Independent Movie Supply, has been flooded with inquiries for his new IMSCO catalog. And it's a catalog worth having too.

On July 1, Elliot Reid, Assistant to General Manager, became Sales Manager of the Westinghouse Lamp Company, and in that capacity will be responsible for the commercial activities of the Company in both large and miniature classes of lamps in domestic territory.

E. J. LAUSTE, father of the talking picture, was a visitor in the office week before last. Mr. Luste came from the Continent three years ago in the hopes of interesting Americans in his invention on which he has worked 25 years. If it had not been for the war it is probable that his remarkable Photocinematophone would have been on the market by this time.

AUSTIN C. LESCARBOURA's new book on the M. P. industry is a welcome addition to the general library of M. P. literature.

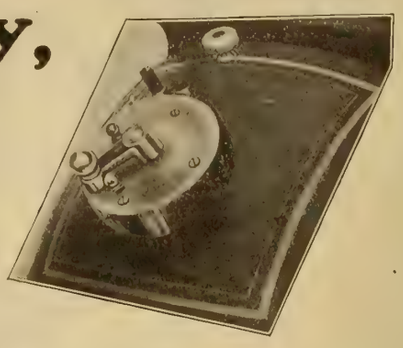
The name of the book is "Behind the Motion Picture Screen."

Mr. Lescarboura is on the editorial staff of Scientific American.

AFTER OUR STORY OF JACK ROSE'S new fangled camera in a recent issue comes a report that ——— has imported a motion picture camera from France that is so small it is practically a vest pocket edition. No doubt they will soon be down to watch case dimensions.

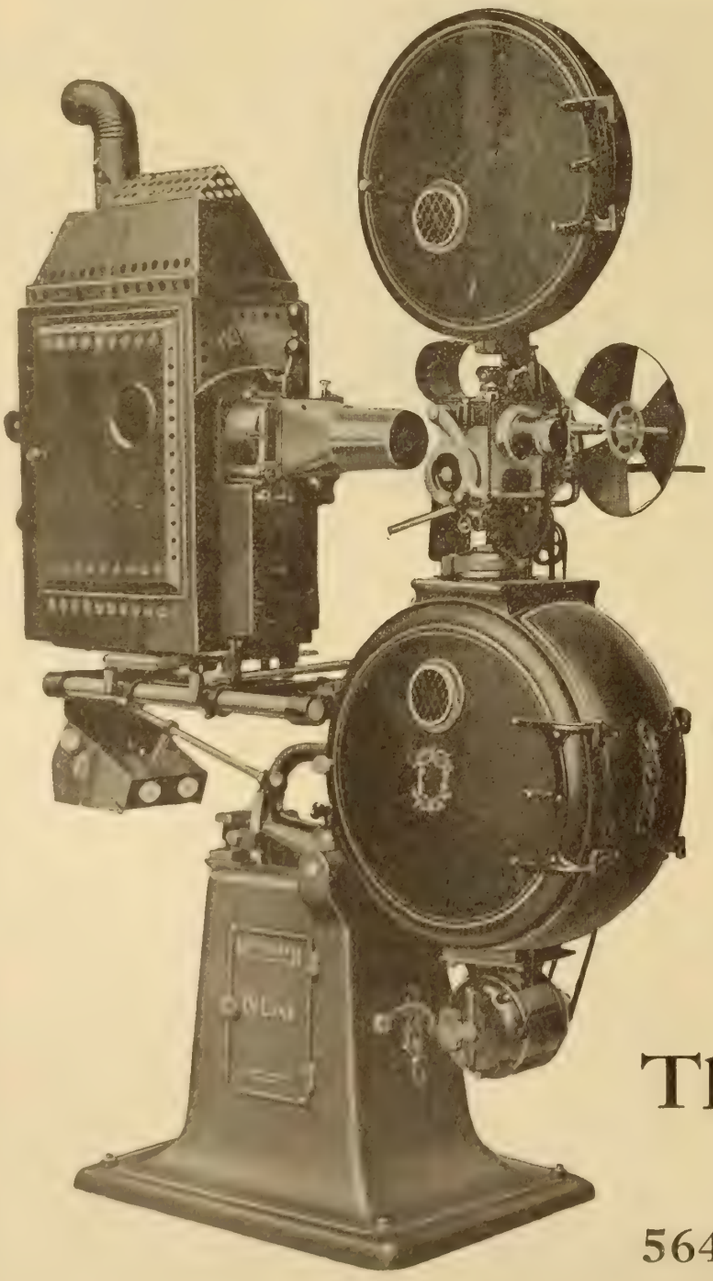
Convenience, Safety, Ease of Control

The De Luxe Instrument Board



One of the prominent advantages of the MOTIOGRAPH De LUXE is

CONVENIENCE, — EASY CONTROL, — READINESS FOR INSTANT USE



YOUR operator doesn't need to start in his booth prepared to continually remove the oil from his *speed control* to insure uniform speed; nor is it necessary to keep the shelves in his booth full of extra parts, fearful that some part of the Machine will give away without a moment's warning.

These things don't happen with a MOTIOGRAPH de LUXE.

You know the quality of the material used in the manufacture of a Motiograph—not a single die casting is used; the gears and sliding discs have never been known to wear out; speed control fully enclosed; no oil troubles.

Make the picture which you sell to your customers the very best—You can do it with a MOTIOGRAPH de LUXE.

(Write for literature)

The Enterprise Optical Mfg. Company

564 W. Randolph St., Chicago, Ill.

Equipment Operating Projection Questions Answered

Advantages in Use of New Standard Narrow Width, Slow Burning Film for Portable Projectors

By W. B. Cook

Reprinted from Transactions of Society of Motion Picture Engineers.

AT the last meeting in April at Rochester, your Society adopted a new size of narrow width, slow-burning film as the standard for all portable projectors. As the firm with which the writer is connected has had nearly five years of successful experience with a similar product, the chairman of your Papers Committee has requested me to prepare and submit to you some actual facts of the advantages pertaining thereto.

SAFETY FIRST

We owe a profound debt of gratitude, which will be better appreciated in later years, for the high and noble motives which actuated the sponsors of the new standard, and also those members of your Society who co-operated so earnestly in the adoption of a standard which is designed to remove the portable projector industry from a severe and menacing cloud of public mistrust and legislative restriction.

The clearly recognized hazards of the use and even the storage of celluloid film have been not only pointed out by the Underwriters' Laboratories, but have been by them so insistently urged that not only the States, but practically all important municipalities have been compelled to surround the use and storage of celluloid films, within their jurisdiction, with such wise and protective restrictions as would tend to reduce to a minimum the hazards to which the members of the Commonwealth are constantly subjected in attending public and private cinematograph exhibitions.

In the last few years the growth and expanding fields of usefulness of the motion picture have surpassed the wildest imagination of its earlier advocates.

It has long been obvious that a medium of such wonderful educational value would inevitably be recognized as an essential for public instruction as well as entertainment. Progressive schools, churches and institutions have been quick to realize that in the motion picture lies one of the best aids to their usefulness.

It very soon became evident that the principal drawbacks to the general adoption of the motion picture in school, church and institutional work were the expense of the standard theatrical projectors, the specialized skill and knowledge required in their operation, and the deplorable lack of film subjects suitable for institutional use.

The first and second objections were sought to be overcome by the manufacture of cheaper and simpler forms of portable projectors, which could be easily carried from one room to another instead of being limited to a single auditorium, and whose simplicity of construction and operation would enable them to be operated by persons of very moderate mechanical skill.

Now our very efficient guardians of life and property—the insurance authorities—promptly pointed out that the principal hazard attendant upon such exhibitions lay, not in any hazard or use in the projector itself, but in the use and storage of the celluloid film used as a medium therein. The very advantages claimed in the use of the portable projector—namely, use without a booth and by people of limited mechanical skill, tremendously increased the film hazard beyond that attending its use in the standard machines inclosed in fireproof booths and under the operation of skillful attendants.

The obvious solution of the problem of hazard lay in the adoption of approved, slow-burning film, but the Underwriters' Laboratories again pointed out that unless the portable projector should be so constructed that it would be impossible to use ordinary celluloid film therein, it was a foregone conclusion that in the absence of any considerable quantity of available slow-burning film, the owners of such projectors would be sure to attempt the use of celluloid films therein (if such use should be possible), and the potential hazard would still remain exactly as before.

To cover the situation properly, the Underwriters' Laboratories suggested, and the National Association of Fire Prevention adopted the specific qualification:

"Approved miniature projectors must be constructed that they cannot be used with films employed on the full-sized commercial moving picture machine." (National Electric Code—Rule 38, Section V, Paragraph 6.)

Various attempts have been made to comply with the requirement, such attempts being principally confined to the use of some form of odd perforation for standard width, slow-burning films, to fit a sprocket so constructed that it would mutilate ordinary celluloid film of standard perforation.

None of these attempts have met with any practical success, and all of them are open to the serious, if not insurmountable objection that in the hands of any ordinarily intelligent but unscrupulous owner the mutilating sprocket could be very easily exchanged or altered so that it will run standard celluloid film.

ONLY SATISFACTORY SOLUTION IS ADOPTION OF A NEW STANDARD WITH DIFFERENT WIDTH AND PERFORATION

Anything less than this is obviously not deserving, and therefore cannot hope for permanent success.

It is only through the fact that the buyers are ignorant of the Underwriters' code and the criminal risk involved that they now purchase and use small portable projectors employing inflammable film. This intolerable condition has greatly retarded the natural expansion of the portable projector industry and the sooner we unite in removing it, the quicker will we enjoy the benefits of a healthy growth and expansion.

One manufacturer as long as seven or eight years ago took the lead boldly by adopting both an odd size and an odd perforation for use exclusively with slow-burning film, with the idea of insuring a thoroughly safe and approved apparatus.

This odd-sized machine and its film were, of course, regarded as an outlaw and suffered from the combined attacks of all other manufacturers of portable projectors designed to use the ordinary celluloid film.

In spite of the fact that the early users of the odd-sized machine were limited to the use of a very restricted repertoire of available subjects; in spite even of the fact that the earlier models of the machine had rather narrow limitations as to size and brilliance of picture, it has achieved some measure of success, as evidenced by the simple fact that more than ten thousand of them have been sold and are used all over the world, and more than 25,000,000 feet of printed positive on slow-burning stock has been made therefor.

The only possible explanation of the success lies in the fact that it was something that the public wanted. But why did they want it? At every stage of its career, this odd-sized machine has been exposed to the keenest individual and collective competition of all makers of portable projectors using standard celluloid film.

The answer requires but one word—*safety*.

If *safety* were the single and only advantage to be derived from this adoption of the new width and perforation, it would still be more than amply justified. But there are also other good and important advantages inherent therein. As a matter of fact, the adoption of the new standard is not merely a matter of business policy, but as pointed out above, it is an imperative necessity for the self-preservation and insured permanency of the portable projector industry. Anything short of a real approval projector is regarded as dangerous by the insurance, State and municipal authorities, and the user thereof with celluloid films is regarded as a menace to public safety.

Having decided that the industry absolutely required a new standard width and perforation, your Society naturally and wisely adopted one that makes immediately available some 25,000,000 feet of existing positive stock, and also the facilities of several established plants for the further production of additional films, as they may be required.

ECONOMY IN THE USE OF THE NEW STANDARD

In these days of increasing cost of materials, the item of economy is certainly one to be seriously considered.

The Eastman Company have been furnishing the new standard narrow-width at 80 per cent of the cost per foot for ordinary width. Furthermore, the new standard narrow-width film will contain twenty pictures per foot instead of the sixteen of the present celluloid film. These two factors result in a combined economy or saving of 36 per cent in the cost of stock for any given production. There is also, of course, a very considerable saving in the use of chemicals for developing, and also in the general handling and transportation of the narrow-width film, of which 800 feet in length is equivalent to the ordinary 1,000-foot celluloid reel.

DURABILITY

Film experts seem to fairly well agree that the present deterioration in use of ordinary film is greater than it would be if the perforations were less numerous. In other words, that standard film is weakened, and its life is shortened by having so many as four perforations to each picture. The new standard with three perforations to each picture length would seem to be a logical improvement.

In conclusion and in simple justice to the firm which I represent, some pertinent facts should be made public.

Since the adoption of the new standard at your last meeting, some adverse criticisms have been launched by parties who pretend to see in the new standard a menace to their own self-interests.

To an unprejudiced judge, it would seem that the only firm really entitled to complain of the adoption of the new standard would be the one that I represent, in that such adoption virtually wipes out and destroys in one instant a prac-

(Continued on next page.)

(*Continued from preceding page*)

tical monopoly in a certain field, which had existed for a number of years. Your action in adopting the new standard was totally unexpected to us, and, in fact, it was nearly two months after its adoption before we ascertained definitely that it corresponded sufficiently to our product to take away the exclusive use of our most valuable feature.

Notwithstanding this blow to our own interests, and realizing broadly that the welfare of the industry, as a whole, infinitely exceeded that of any individual manufacturer, we at once communicated with the officers of your society and later with several of the prominent manufacturers of portable projectors, expressing our willingness to lend our co-operation in every way possible to those interested in the adoption of the new standard.

We herewith publicly offer to and through your Society of Motion Picture Engineers, all the facilities of our organization for the use of any other manufacturer of portable projectors.

Our technical department will furnish any dimensions or data as to the sizes of sprockets, film gates, aperture masks, etc., which our own rather extensive experience has enabled us to collect. Our Manufacturing Department will furnish to any other manufacturere any parts which may be of assistance to him in the more speedy adoption of the new standard than would be otherwise possible if each manufacturer were necessarily compelled to make such parts for himself.

We will perforate Eastman narrow-width, slow-burning stock with the new standard perforation for any film manufacturer that desires it.

Finally our laboratory and those of our agencies will make reproductions from standard negatives or positives to the new narrow standard for any users of the new standard portable projectors.

Charles A. S. Smith Comes Back

Royal Theatre Operators,
Kansas City, Mo.

Attention Brothers Operators of the Royal Theatre:

Your answer to my letter concerning the N. A. M. L. was read with much dissatisfaction.

The title, An Entire Circuit Works for Better Projection, is absolutely correct, and its meaning is of full value if understood correctly.

True enough, it doesn't cost anything to join the N. A. M. L. Then as I understand, if there was a charge against same you wouldn't even consider it, eh! In my estimation, you owe the N. A. M. L. an apology. Surely the film exchanges are not narrow minded, that they would expect to depend entirely upon the operator just because he is a member of the N. A. M. L. I think the majority of the exchanges are inspecting their films and keeping them in very good condition, meaning film exchanges that employ competent film inspectors, but they also need co-operation from all operators, and the N. A. M. L. members are giving their best attention. That is why I took the liberty to ask all my fellow operators and urge them to become members of the N. A. M. L. in order to have a 100 per cent membership, and this applies to all motion picture operators, large or small town operators.

Now about running the show and inspecting films: we inspect our films before showing and before they are shipped out. We are no speed kings whatever, but we believe in better projection. (Surely you fellows are not of those who say: "Let the other fellow do it.") Now, my brother operators of the Royal theatre, I will ask you to please read my letter concerning the N. A. M. L. again, and then ask yourselves if you have done justice to you and the N. A. M. L. Now, brother operators, let us all co-operate together and join the N. A. M. L.

Trusting you will understand, I remain,
Yours truly,

(Signed) CHARLES A. S. SMITH,
Houston, Texas.

More Trouble With Exchange

Cordelle, Ga.

Motion Picture News,
Projection Department,
New York.

Dear Sir:—As I have been reading the *Motion Picture News* for over a year, I find it one of the best NEWS out in every respect, especially for the Motion Picture Operators, if he will only take the little spare time he spends in pool rooms or some other place of amusement and read over the hints in regards to Projectionists. I have had my part of trouble in operation, which every operator has.

As I have just finished reading the NEWS of June 14th and see where Mr. Smith of Local No. 279 would like to hear a few suggestions. In regard to Bro. Smith's letter in the NEWS of May 24th, first I will tell you of the kind of trouble I have been having and the steps I have taken to get better service.

I have received pictures that were pinned together, stuck together with gum paper, crimped together by bending both ends and forming a hook like so as to hold together. I have received a great number stuck together without scraping the ends at all and of course, we all know a film put together without scraping will soon come apart and besides is dangerous to run. I have received an unlimited amount of pictures not even spliced together at all and also three or four feet of film where the sprocket teeth had torn one side of the film entirely out.

I received a print of Cleopatra, May 24th, and found about 50 misframes in it and a great number of torn sprocket holes. I did the best I could on it and sent it to the Grand Theatre, Palatka, Fla., without a single misframe. It went out in good condition under the circumstances.

I sent the operator at Palatka, a paper bag full of bad patches that come out of the print. June 7th I received "Riders of the Purple Sage" from the Fox Exchange. This print was in such bad condition we were compelled to close our house for the day. I did not have time to inspect it and beside the man at the exchange said it would arrive in good condition. That film was almost impossible to run with one operator. I did not have time to inspect it because I had to go start another show. I was called around specially to run that picture.

I have written the exchange thousands of times and I just as soon expect an answer from the Kaiser as the exchange. I don't think some exchanges care about anything except money. The cheaper they can run the exchange the better they like it. We have one white show in our town and one colored. The colored show wanted to run our picture the following day, the machine is the only one, an old type Edison that my brother operated ten years ago at a white show. No new parts at all have been installed in the machine, the sprockets, all three of them are worn completely out. They have such a hook on the teeth of them that they would serve any fisherman as a fish hook. The exchange did not care about that, all they were looking for was the few dimes they could get out of him. I agree with the operator of the Royal Theatre at Kansas City, Mo., in every way except one thing, that was, he said the N. A. M. L. was all right as far as he knew because it did not cost anything to join. I don't think money should be considered side of good projection.

I don't think any operator should go fix the other man's house because it leaks rain. He should do all in his power to repair the damage he does himself and send it out in as good condition as possible. We pay the exchange for the service of the picture and they must expect it to wear out some time, that is or should be considered and the price for the rent of the film is being paid for so they can pay out for help to keep same in good condition. I don't think the exchange will ever get any better. The only thing I see is for each state to make it a violation to send out any film that is liable to cause fire and make it a law that no man shall operate until he is capable of knowing how, because he has the public's life in his hands. Then you will see good projection and no more punch holes, and I don't expect it before.

Well you ask me for my ideas and I have given them to you. If you would like to hear more I can give it to you. Let me hear what you think about what I have said.

(Signed) OPERATOR MITCHELL,
I. A. T. S. A. Local 507.
Palace Theatre, Cordelle, Ga.

P. S.—I don't mean to put all the blame on the exchange but if they refuse to let a man have their

(*Continued on page 766*)

This Is The Spot!

The letters we publish, from various readers are proving just "the thing" for enlightening reading these summer days.

The More the Merrier!

If you have anything on your mind just write it and mail it to the Projection Editor of Motion Picture News.

Join the News Army

Boylan Even-Tension Reel

is a combination reel and tension take-up device which absolutely eliminates all take-up troubles.

It requires no attention, and is positively automatic and fool-proof.

It will save you trouble and money.

Gentlemen:

We wish to take this opportunity to thank you for placing the (Boylan Even Tension Reel) on the market which I am sure is the best remedy for loss of lower loop, checked sprocket holes, undercut sprockets.

Since using the reels I have not had a single stop, and I firmly believe that in the near future they will be a part of the equipment of every Theatre in the Country. The reels are doing all you promised for it.

Yours respectfully,

THE ORPHEUM THEATRE CO.,
CARL E. FORBUSH, Projectionist.

Kalamazoo, Mich.,
June 30, 1919.

Ask your dealer or write to

AUTOMATIC REEL CO.

203 Evans Building Washington, D. C.

EAGLE ROCK FILM

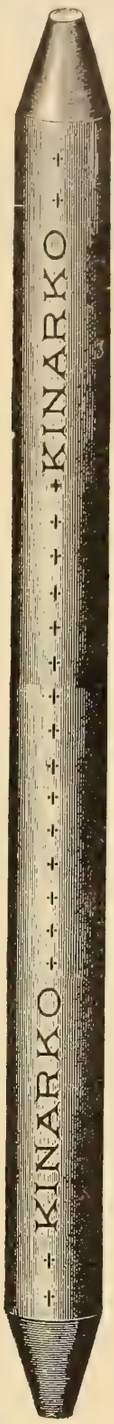
"The Quality Raw Stock"

Right photographically. Will not go to pieces in the projector.

Made by

THE EAGLE ROCK MANUFACTURING CO.

VERONA, NEW JERSEY



THE BRIGHT WHITE LIGHT

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So desirable for MOTION PICTURE PROJECTIONS.

Is ONLY produced with

KINARKO CARBONS

"made specially for particular operators"

Your Dealer, or

CARBONS IMPORT COMPANY

110-112-114 West 42nd Street

New York City

(Continued from page 764)

stuff because he injured it, you would see that exhibitors get him a new operator, but why don't they do it. Because they don't have to. I am not a member of the N. A. M. L. but I soon will be. I certainly enjoy the *Motion Picture News* although I did not subscribe for it because my brother did. He's a member of Local 507 and the N. A. M. L. He left for France about a year ago. I paid up the dues in his name and subscribed for it another year in his name. He is still in France.

Hoping I have not said too much, remain

Yours for better Projection,

Jno. Mitchell.

Answer:

Instead of sending your complaints to the Exchange hereafter try the other way of writing direct to the head office wherever it may happen to be. A good many times the Exchanges evidently feel that because they are miles away from the head office they are safe in carrying on their cheap practices. During the last few weeks we have had occasion to confer with several film companies on this very matter and without exception we have found them to be unaware that their exchanges were sending out films in poor condition. Whether anything will come from these personal conferences remains to be seen but surely if the rank and file of projectionists over the country do likewise and confer by letter there is bound to come a time when the managers to clear themselves must do some "house-cleaning" in the exchanges.

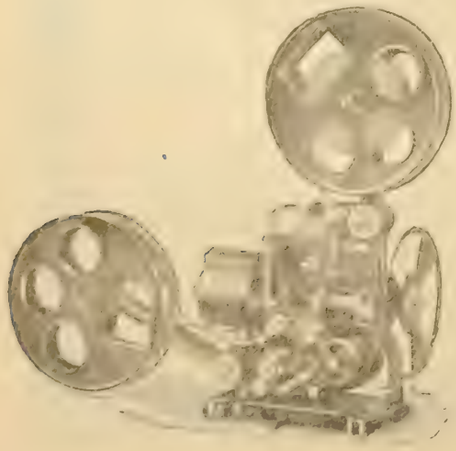
Unfortunately the Fox Exchanges in certain sections of the country are deeply guilty of the practice of sending out film in unusable condition. A letter recently received from the Fox New York office expresses thanks for calling the matter to their attention and promises to institute a thorough investigation.

We can't agree with you that the exchange will never get any better. The present trouble with them became so deep-seated due to the rapid growth of the industry during which time theatres were glad to get film in any condition, that their recovery will be slow. But we believe you will see a change for the better during the coming months.

New Peerless Standard Projector

FOLLOWING close on the heels of the Premier Pathescope comes this new portable projector. Practically the only changes from the first named machine were those made necessary to adapt it to take ordinary standard film obtainable everywhere.

One feature of the New Peerless is the hinged magazine which takes the place of the usual hinged cover. These enclosed magazines, however, are not furnished as part of the regular equipment but are supplied when requested. The makers figure that with the low wattage (30-35) incandescent bulb there is no danger to be feared from the light source and that enclosed magazines are therefore superfluous. The hinged



magazine as the illustration shows makes "threading up" an extremely simple operation.

The back of the magazine and its supporting arm are a single aluminum casting while the enclosing magazine in one piece is spun from sheet aluminum.

Another feature and an excellent protective device as well is the simultaneous starting of motor and lamp. With this arrangement it is impossible for a careless projectionist to stop his motor and have light burning. It is possible, however, with intention, to disconnect the motor and allow the lamp to burn. The work required to carry this out would impress on the projectionist's mind the fact that his light was burning, so that safety is not threatened through this cut-out feature.

The Peerless uses the Pathe eccentric start intermittent movement furnishing 5 to 1 ratio.

A shutter having 3 equal blades and passing 62½ per cent. of light is used. The projected picture is without flicker. The projector is portable in every sense of the word, since with reel-arms folded and wiring attached the outside dimensions are but 13 in. x 8 in. x 13 in. Its weight is 23 pounds.

In order that every purchaser or user of any Standard Projector may understand the hazardous nature of the celluloid film, either in storage or use, the name plate of the Peerless Standard Projector bears the following:

CAUTION!

Any Projector using inflammable celluloid films is subject to State, Municipal and Insurance restrictions, provided to reduce fire hazard.

Through this small card, the manufacturers are assured that the projectors will not be bought with the thought that they may be used with complete safety in home or office without the protection of a fireproof booth. This action on their part is to be commended.

Mexico as an Ideal Spot for "Locations"

RAMON MARTY of Monterray, Mexico, is a patriotic enthusiast. During the last few months we have had considerable correspondence with him and at each writing he managed to add a paragraph expressing his absolute belief in the future of Mexico as the producer's paradise. Finally we asked him to elaborate on his statements and explain why his country presented so many unusual opportunities in this line of endeavor.

At the same time we requested him to give us a short resumé of the feeling toward European and American-made films by the motion picture fans of Mexico. His letter given below is a frank criticism of films in the past and those of the present day.

Technical Editor, MOTION PICTURE NEWS,
New York.

DEAR SIR:

Complying with wishes expressed in your favor of the 19th ult., I will give you in a few words an idea of the feeling toward European and American films in Mexico, and concerning the other points to which you refer.

We have seen here on the screen, French, Italian, Danish and American films. The first three classes have always merited the applause of the public on account of their well staged dramas and comedies, the fine and careful direction, and the discreet interpretation of their artists; on account of the propriety of the "mise en scene" and the beauty of photography. In these three first marks, we have tasted the augments, which are true representations of real life, with all its live dramatic or comic color, and with such a wealth of details that the most exacting public has come out surprised and convinced.

In American films we have appreciated, in the last four years, a grand, admirable change, both in their photograph and in the arguments, direction and in their artists.

In the first production we saw many bad things, most detestable photography, impossible arguments, a detestable direction, an insufferable lack of artistic knowledge, and artists who were merely grotesque figures in truth. At present, there is such a change noticeable that these films are as good as the best from Europe; we detect in their development a great care, much study and an exquisite direction; their "mise en scene" is admirable, and the artists embody the characters with a surprising naturalness.

There is no doubt that the United States is to be, in the very near future, at the head of all producing countries, both on account of its splendid productions and for the fact that their films bear the stamp of "Art," of an unblamable representation.

I must make an observation of great importance. That is about the notable lack of stories, of really good stories. This lack is such, that, if producers do not remedy it soon by means of concourses or any other at hand, in order to lay hand on fine stories, on arguments of a new character there will be soon a complete failure.

Now as regards production in this country, I must say that several films have been made, and if defects are seen in some, on the other hand there are those in which the good that can be made here may be appreciated, if it is taken into account that these films were the first ones made. What we ought to have here is technical directors, and enterprises that will not hesitate in spending money. There is in this country a vast field of action entirely unknown to the greater part of the world. The country is filled with surprising landscapes, and in it may be found all climates and the plants of the world, and here films may be produced which, on account of their purely Mexican arguments, must be a full success.

The Mexican is an artist by temperament, and it is easy to direct him. The day is not far off when producers of other countries, knowing the need of pleasing the public which is becoming more exacting every day, shall be obliged to make their films in new places, with new arguments and suggestive scenes, and then, Mexico will be one of the most solicited countries, for as I have said, there is an immense field of action here, which is full of novelties. A country, where every location is a beautiful and natural scenario where every character is a new artist, and from reality where there may be reproduced picturesque scenes filled with a lively natural color, far above those in which artists may be seen, who in order to embody new character must make free use of disguises and artificialities.

RAMON MARTY.

The Beginners Primer

A LARGE number of requests have been received from readers in the smaller towns suggesting that we commence a column or two on the subject of elementary optics for their particular benefit. As many of the writers have said, they are not able to put out money for the necessary books to study the subject, and if they did

(Continued on page 768)

SILVERTIP

DIRECT CURRENT

MOTION PICTURE CARBONS

Makes the Projection True to the Film

Even as the film should be true to the subject, the projection should be true to the film.

A masterpiece so far as the film itself goes becomes a failure under poor projection.

The problem of direct current projection is solved by using the Columbia-Silvertip combination —the Columbia upper and the Silvertip negative lower.

FOR ALTERNATING CURRENT
The White A. C. Special Carbon answers every requirement

Write for Circulars.

NATIONAL CARBON COMPANY, Inc., CLEVELAND, OHIO

As pioneers in the manufacture of motion picture film—for it was Eastman Film that first made motion pictures practical—the Eastman Kodak Company has from the beginning been identified with the success of the motion picture industry. One could hardly have advanced to its present stage of development without the other.

Identifiable by the words "Eastman" and "Kodak" in the film margin

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

SWAAB'S SUPERLITE SCREEN

Is a perfect Screen and will not oxidize; remains bright and Silvery and can be cleaned easily and quickly. Swaab's Superlite Screen now in use in the Stanley and other large representative theatres in this and other cities. Price is 75c per square foot. An additional charge is made for the Special Stretcher Frame, according to size, the average extra cost is $30.00. You are not obliged to buy the frame.

NEW SPEER CARBONS

now ready and far superior in quality and screen results to any carbons thus far produced.

SWAAB'S MOTORS

for Power 6A and 6B are pleasing their users—not a single one has fallen down or been returned. They are sold for $37.50 and $40.00 respectively and are complete absolutely. Dealers do not recommend our Motor Equipments because they cannot make anything on them. We have priced them so that the Exhibitor gets the best price regardless of the Dealer. WE ARE EXCLUSIVE DISTRIBUTORS OF THE *SIMPLEX* MACHINE. We repair all makes of machines and sell all supplies. Your old machines taken in trade for *SIMPLEX*.

LEWIS M. SWAAB
1327 Vine Street, Philadelphia, Pa.

(*Continued from page 766*)

most of the books would be well "over their heads." On a subject with the range that OPTICS possesses it is a very simple matter when attempting to explain an intricate point to pass from the elementary to the advanced. But we will try to see that these lapses are infrequent, and furthermore, we would be glad to have any of our readers call our attention to any point which needs further explanation.

No doubt there is a considerable percentage of projectionists who will find such a column of no value whatsoever, because they have advanced in knowledge beyond the point we shall attempt to cover. But this class of men has risen to the point where their library should contain all the latest and best books on optics. The authors of these books are known far and wide as authorities on their subjects. They have built up their conclusions from a thorough study of the fundamental theories, and while theories may be descried and passed by with a mere flicker of the eye, any results obtained without at least a just consideration of theories are wholly unsound and are easily refuted.

So that we, in the conduct of this page, will not promise any world-astounding discoveries. We shall simply take what has been given us by those who *know* and make an honest endeavor to translate it into the language of the man who is running a "twice-a-week show" in some isolated sage brush town.

Although, rightfully, the optical system commences with the light source, be it carbon arc or incandescent lamp, this elementary treatise will commence with the condenser, leaving the light source until the electrical system is treated. It is to be assumed, then, that the arc has been adjusted so that a satisfactory cone of light is thrown toward the screen. From that point on it is up to the condenser to continue with the transmission of the rays.

THE CONDENSER:

What is the function of the Condenser?

The condenser is used for the sole purpose of gathering the rays of light from the source and bending them back to be taken care of by the remainder of the optical system.

What does the Condenser consist of?

There are two condenser combinations in general use. The one used by the greatest percentage of projectionists consists of two plant-convex lenses placed together with convex sides facing each other. The other type of condenser is the meniscus bi-convex used by many who have difficulty in getting their arc near enough to the first lens of a plano-convex combination.

The first element of the condenser collects the rays of light forming the cone of light coming from the source and bend them into nearly parallel rays. These nearly-parallel rays strike the second element which bends them still more until the original diverging cone has been converted into a converging cone.

Why are the elements placed with curved surfaces together?

Because with that arrangement the rays are brought more nearly to a single focus. In optical language there is less spherical aberration.

How near together should Condenser lenses be placed?

To get the best results they should be placed as near together as possible without touching.

What are the points of a good Condenser lens?

They should be well matched, not too thick at the edges, with no flaws in the glass and with a minimum of color.

What does the presence of considerable color in the glass signify?

Either poor glass or age. Some of the best condensers on the market will take on a decided tint after continuous use, due probably to a chemical change in the glass brought about by the intense heat of the light rays.

Should Condensers be thrown away as soon as they show signs of color?

Not necessarily. But the trouble lies in knowing just when the color in the glass has grown to a point where it is acting as a damper on your illumination. Within the past few months there has come on the market a condenser which is guaranteed by its manufacturer to be free from all coloring without regard to the length of time it is used.

Why are Condenser lenses cheaper than objective lenses?

Because they are "uncorrected." Which means that very little care is given to the making of the glass from which they are formed as compared to the making of objective lenses.

Why can uncorrected lenses be used?

Because it is not necessary that the condenser throw a perfect image of the source of light upon the film. If it places an imperfect "spot" on the aperture gate the conditions are fulfilled. The item of breakage must also be considered.

What are the usual causes of cracked Condensers?

Probably the greatest number of condensers are cracked by draughts of air, improper ventilation, or condenser mounts that are too tight. An electric fan in the room during the summer months presents a good condenser breaker unless the projectionist is careful when the lamp house door is opened. It is usually the lens next to the arc that breaks because that one is by far the hottest. Patented mounts have done more to reduce breakage than any other one thing.

Attention—Mr. Robert L. Wood

AN application blank has been received from Robert L. Wood, Home Address, 1023 Fourth Street, Employed at Exhibit Theatre, Manager George L. Law, but unfortunately no town has been given and we are therefore not able to send membership car, labels and button. Will Mr. Wood kindly write us again giving us the missing details and we will gladly enroll him as a member.

VENTILATE & COOL BY TYPHOONS
TYPHOON FAN COMPANY NEW YORK 281 LEXINGTON AVE.

Phone Bryant 6803
BAY STATE FILM SALES CO., INC.
220 West 42nd Street New York City
A. G. STEEN, *Special Representative*
MADE IN AMERICA
FILM RAW STOCK
EQUAL TO THE BEST
Used Successfully by the Foremost Producers and Laboratories

If Exchanges do not safe-guard their New Film by Treating and Curing it of its "Greenness," Prevent film from becoming Oil-Soaked and Renovation of Film from time to time, Removing all Corrosion, Dirt and Grime, Films are not in proper condition to Operate. There is no reason why Operators should be accused of Scratching, Ripping and Tearing Sprocket Holes when Films are not properly cared for by Exchanges.
Exchanges who neglect the life of Film trying to save a mere expense are really at fault for destruction of Film Stock.
REX FILM RENOVATOR MFG. CO.
R. D. Hanish, *Mgr.* Columbus, Ohio

FILM DEVELOPING CORPORATION
Phone: Union 4800, 4801, 4802
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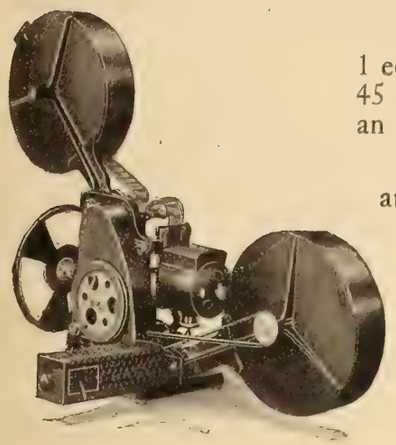
PEERLESS STANDARD PROJECTOR

Ideal for Editing and Examining Film in Theatres, Studios and Laboratories



The PEERLESS STANDARD PROJECTOR has the wonderful 5 to 1 eccentric star intermittent movement and a balanced shutter of three equal 45 degree blades that passes 62½% of the light from the objective and gives an absolutely flickerless picture at less than normal speed.

Particularly adapted to film inspection and editing, as it can be operated at any speed or stopped for cutting and patching.

Takes one-thousand feet standard reels. Uses 2¾ amperes with motor drive, or less with crank. Projects pictures up to 10 feet wide at any distance up to 75 feet.

In order that every purchaser or user of ANY STANDARD PROJECTOR may understand the hazardous nature of the celluloid film, either in storage or use, the name-plate of the Peerless Standard Projector bears the following:

"CAUTION"
Any Projector using inflammable celluloid films is subject to State, Municipal and Insurance restrictions provided to reduce fire hazard.

Send for Circular

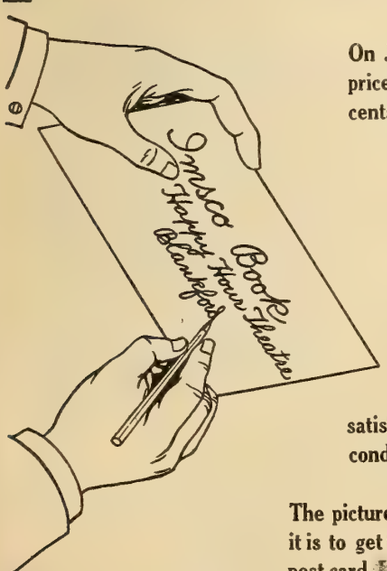
Peerless Projector Co.

Dept. N.

32 West 43rd Street

New York

The "Cost" to You Is Cut in Two



On July 1st Uncle Sam cut the price of Postal Cards from two cents to one cent—

—so that's all you need to invest in a book that would be cheap at several dollars—

—because it leads you to permanent, oft-repeated savings in money, at the same time introducing satisfaction and pleasure in the conduct of your business.

The picture shows what a simple thing it is to get the Imsco Book for a penny post card. Truly it is

ONE CENT WELL SPENT

INDEPENDENT MOVIE SUPPLY CO.

729 Seventh Ave. New York

The Essential Requirements
for
Improved Projection
are
SPEER CARBONS

SPEER Alterno Combinations
for A.C. Work
and
SPEER Hold-Ark Combinations
for D.C. Work
Produce Incomparable Results

Write today for descriptive folders. Read the unbiased opinions of operators

Place an order *n o w* with your Supply House

"The Carbons with a Guarantee"

Manufactured by
SPEER CARBON COMPANY
ST. MARYS, PA.

Camera Laboratory — Picture Making — Studio Technique

The Story of the Animated Pictorial News
Its Early History and Later Development
Showing by Actual Instances Some of the Fool-Hardy Stunts of the Intrepid Cameramen

By Earl W. Rossman

At the request of Motion Picture News, Mr. Earl W. Rossman, has written a number of articles built around the Animated News reporter. The first of these articles appears in this issue and others will appear from week to week until the subject had been treated from every point of view.

Mr. Rossman was one of the first if not the first Pictorial News Cameraman in this country and since his first attempt had experienced most of the thrills, trials and tribulations that ever beset a screen reporter.

At the present time, Mr. Rossman is connected with Prizma, Inc., in the capacity of Projection Engineer.

Several years ago, back in 1911 or 1912—if I remember rightly—J. A. Berst, then of Pathe Freres, paid me a visit. Although I have never met Mr. Berst since I can still recall his remarkable personality; and some of his predictions with reference to the motion picture news reels are still fresh in my memory.

We discussed the first attempt in this country of the Pathe Weekly—the first news reel of current events—and it was his desire to get as many opinions from representative motion picture men as possible with reference to the future of news pictures in motion. The question later came up in various parts of the country, and it was said that the news reel was impossible because it was of value only during the first few days of its release, after which it would become dead matter or junk. This opinion seemed to prevail even among exchange men, some of whom even refused to accept the film for distribution so as to prevent encountering loss in film rentals when some other film could net them financial returns without worrying. The answer to this came from live wire exhibitors, who would feature a certain incident contained in the contents of the Weekly. One progressive showman in Brooklyn even went so far as to advertise the coming of the Pathe Weekly in the Brooklyn *Daily Eagle*, and have a reporter come down and cover his show. This exhibitor was way ahead of his time because in those days newspapers looked upon the movies with scorn. But he put it over—and so did many others afterward. The opinion of Mr. Berst then went so far as to predict the Animated Pictorial Daily News. Today we have it. What first-class movie theatre in the country is without its news reel today? Few, very few.

This brings up the question: What is the Animated news? What means are employed to make up the reel? Surely there must be several ends in the final assembly. And, finally, what are the experiences of the animated news photographer?

The motion picture news photographer is a courageous, resourceful, wide-awake American of adventurous spirit, with an instinct for news and a thorough knowledge of the motion picture needs. The motion picture photographer is everywhere, he covers the globe, he sometimes even seems to anticipate events. He has photographed the war; he is in the air, on the sea, and even under the sea. Because of the hurried nature of his work the movie news photographer meets with many experiences, some are pleasant, some are not; some are dangerous, some are foolhardy. I will relate a few of the experiences of the man behind the camera in his quest for items of interest.

A young operator of my acquaintance was assigned one day with two others to photograph a wreck. It was a staged affair. The film was to be used for the Weekly and, in addition, as a part of an educational reel for the prevention of accidents to railroad employes. The scene was near New York, and a special siding was used for the affair, which was to be a rear end collision by a heavy freight with a passenger train. The cameramen were stationed at various places along the line. The signal for the freight to move forward was given, but when the actual collision took place did no more damage than give the passenger coaches a bump, but no crash. So, it was decided to get in close as there was no apparent danger. My friend, taking a station about thirty feet away from where the accident was to occur, the freight came along this time at a terrific speed. The engineer and fireman having pulled the throttle wide before jumping. And then—crash. The passenger train was telescoped almost beyond recognition, the freight train having plowed through three cars. Did the cameramen pick up their outfits and run? Not they. They calmly cranked their machines as though it were part of their day's work. If the oft repeated phrase, "A picture is worth a thousand words," as applied to the still photograph is true, then the animated photograph is worth a volume.

Words beggar description of a man's first aeroplane flight in which the plane does a few stunts in the air. Thousands have witnessed the movies recently released as news reels of the flight of an intrepid aviator and his daring cameraman giving you the benefit of all the thrills of the hair-raising stunts just as though you were in the plane, yet without the danger. An aeroplane flight is something that cannot be really described by mere words. I fully remember my first aeroplane trip and how it came about. A representative of a leading New York newspaper wanted some motion pictures of an aeroplane in flight, his main object being to photograph another plane from the plane we were to be in. This is the telephone communication I received as near as I can recall:

"Want you to go to —— city to photograph a hydroaeroplane. The plane is equipped with two Hall-Scott engines of one hundred and fifty horsepower each. They have been having trouble with the machine lately or you would have received word from me before, but it is all right now. If one engine goes dead the other will carry you. Pray for good weather. Will meet you at 7 a.m.

Very encouraging! And I had never traveled in an aeroplane before.

The next morning I saw the plane. I admit I felt a little nervous, but the main thing that worried me was how soon could I get back to New York *with the pictures.*

The next day the hydroplane fell, killing the pilot. This may lead one to believe that cameramen lead charmed lives, and the following incident may bear me out.

While traveling through China during the recent revolution in quest of new items of interest a friend of mine decided to get some views of Peking during the uprising from the top of the wall of China. Thinking the camera a machine gun trained on them the natives almost forgot the revolution in their endeavor to put the cameraman and his machine out of business. In this they did not succeed, as was attested by the remarkable views of the battle which were shown in the news reels some time later. It sometimes seems uncanny how the cameraman arrives just in the nick of time. You read about an event in the newspapers and then see the same thing in the movies the same evening.

The successful animated pictorial news photographer's life is just full of adventure. He is prepared to go anywhere, or do anything at a moment's notice. He is full of ingenious ideas—nothing stops him. It is men of this caliber—of which there are many in America—who have helped make the topical film the success and the program necessity it has grown to be. Today, besides the Pathe Weekly, there are at least half a dozen motion picture concerns who specialize in motion picture news reels. There are many theatres in the larger cities which subscribe to four or five news reels, taking the most timely and interesting views of each in making up their topical digest.

An idea of the extent of the distribution of the news reel today is gained by the astonishing fact that within as short a time as one week fully three million people in the United States have seen on the screen the latest important news event.

An Air Cleaner Patented

I. James San, Vice-President of the Craftsman Laboratories has applied for a patent on an air cleaning and purifying device which has been in use for over a year at the Craftsman building.

The system consists essentially of a fine mesh screen, a set of baffle plates and a means for heating the cleansed air to the desired temperature.

The metallic screen of 120 inches is stretched across the air intake on a removable frame sliding in a groove.

After passing the screen which catches all the large particles of dust, dirt and soot, the air strikes the first of a series of sheet iron baffle plates set in herring-bone fashion. A sticky substance catches and holds the fine dust as the air is buffeted about from one set of plates to the other.

An examination of the first few sets of the baffle plates after a few weeks use shows the presence of a surprisingly large amount of fine, black dust. Of course, the greatest percentage is caught on the first and second sets, the last sets being clean after many weeks run. This fact emphasizes the success of the cleaner.

Mr. San says of his patent: "A 100 per cent removal of foreign matter is considered as a practical impossibility but I believe my patent will be more efficient in removing dust than any expensive and elaborate air washing systems."

Where air contains a high percentage of finely divided particles, almost as fine as smoke, water has not been satisfactory. But the worst curse of the laboratory is air that contains soft coal dust because the oily specks cannot be caught by a water curtain. Mr. San's patent, it is believed, is equally efficient in straining out soot and common dust.

The Craftsman Laboratories ascribe the success of their films during the past year to the use of this air filter and cleaner.

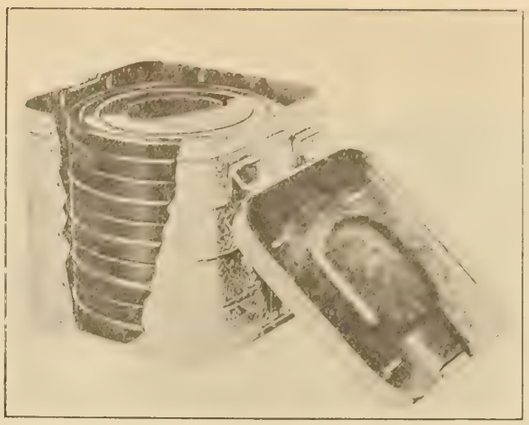
Letter from Sioux City

JOHN ROSECRANS, of Sioux City, Iowa, writes:

"We have a DeLuxe Model Motiograph machine used about four months. We use a number 1, Manhattan-Cundalach lens of 5 inches front and 5 inches back E. F. combination, with an 8½ inch and a 6½ inch condensers, with the 6½ inch next to the arc. The condensers are 21 inches from aperture plate. We project the picture 86 feet and upon a screen 12 x 14 feet and get a good clear picture when running moderately fast. We use D. C. current, 110 volts through a rheostat with about 40 amps. to the arc.

"Now, when running rather slowly, with our DeLuxe Motiograph (say about 40 per) the picture is not steady and appears to quiver up and down, especially the titles and sub-titles. When running still slower (say about 35 per) the picture is "blurry" and small objects seem to jump up and down enough to appear as nearly two objects. But when running from 50 to 90 per the picture is perfectly clear, and the titles are steady. The lenses are tight in the tube, and the tube fits snugly in the jacket. The set screws in the cam shaft disc, the balance wheel and fly wheel are all tight. The pins in the intermittent sprocket are tight. The shutter shaft is not sprung. There is no noticeable vibration of the machine. There is no more tension than positively necessary. The machine rests level on a concrete floor. We are using the Motiograph shutter (aluminum 3-blades) furnished by the factory, but the metal hoop, which connected the blades together, became bent and was removed. The intermittent sprocket is not undercut and the cam is not too tight against the Geneva Star nor is there any too much play.

"There are times when we have to run very slow, in stretching out a time schedule between vaudeville acts, and as the projective results are poor when running slow with out motiograph, I would like to learn how to meet the trouble, and how to overcome it."



Film Shipping Cases

WORKING on the theory that the perfect shipping case had not as yet been devised a concern in the Middle West has gone into the manufacture of a case that will be an advance over others.

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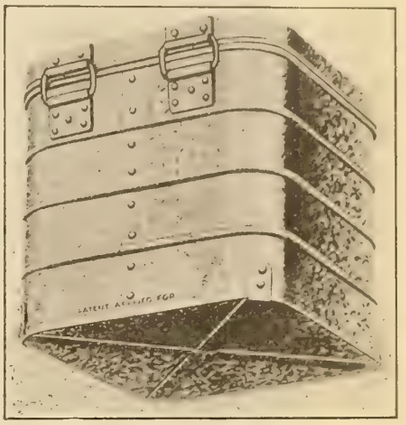

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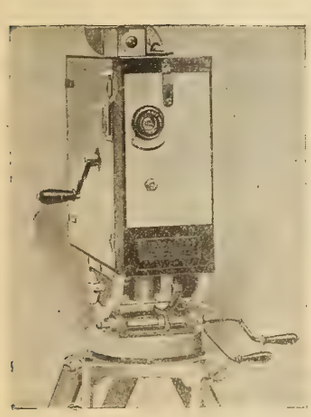

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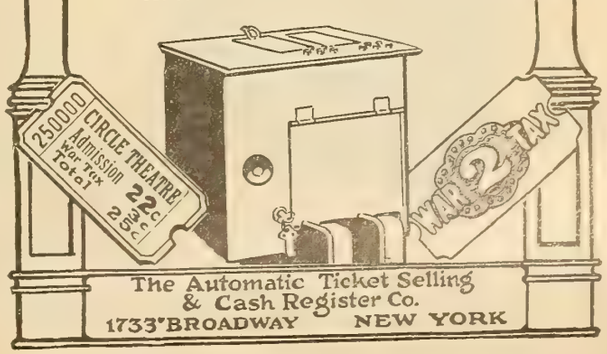

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Review of Latest Musical Compositions

1—"That Naughty Waltz," by Sol P. Levy. A beautiful Waltz with a captivating melody. One of its many charms is the simplicity of the melody. Anyone could whistle it after hearing it a few times. In preparation for full orchestra, song, and instrumental. (Belwin Inc.)

2—"Thipping Thider Thru a Thtraw," a riproaring comedy lisping song and natural successor to "Oh, Helen." It ties the tongue, but loosens the laugh. This hit is dedicated to our mutual "movie" favorite Roscoe "Fatty" Arbuckle. (J. S. Stern & Co.)

3—"You Didn't Want Me When You Had Me (So Why Do You Want Me Now)." Novelty ballad, with a story full of heart interest. (Jos. W. Stern & Co.)

4—"Himalya," a song of the far East, by the well known writers, S. R. Henry and Frank H. Warren. It's full of pep. (J. W. Stern & Co.)

5—"Blues (My Naughty Sweetie Gives To Me)" Broadway's leading song hit! This is played and featured by more orchestras than any other popular success. (J. W. Stern & Co.)

6—"Kentucky Dream," by S. R. Henry, D. Onivas, F. H. Warren, composers of the famous "Indianola." A beautiful waltz ballad. (J. W. Stern.)

7—"The White Heather." A captivating ballad with a lilting Scottish melody written around the story of the photo drama released by Famous Players-Lasky Corp. (McKinley.)

Music Designates Character of the Human Race

MUSIC is creating new standards of life. The type of music employed creates an environment which directly or indirectly reacts its advantages or its disadvantages upon our rising generation. "Show me your company, and I will tell you who you are." The word "Company" converted into music will create the same results. "Let me hear you sing or play and I will tell you who you are." In my travels throughout the world, I have always found music to be the distinct factor designating the character of every human race. The far East with its weird and haunting music, is revealing a book of strong emotions, unrivaled in any part of the world. It tells us a story of vehement life, finding its climax in unnatural dances expressing vulgarity.

The music of the Spaniard fully designates his character; its construction is a continuous flow of fiery passion or languorous emotions. It subjugates those who hear it, even such men as the cool Northerner cannot resist such powers as "The Tango," "The Tarantelle," "The Bolero," "The Fandango." For instance, the music of the aboriginal, such as the inhabitants of the South Sea Islands, or the inhabitants of the darkest part of Africa, or our primitive American Indian. Their music undoubtedly reveals the unrelenting characteristics of their race. None of the above races could for instance, begin hostilities without first being inspired by their savage war dances and songs.

How about the power of our National hymns? They have turned cowards into heroes; they have made men make supreme sacrifices of the greatest things in life. National hymns have the power of translating the silent thoughts of waving flags, and last but not least they make millions cry "Laugh! Live! and Die! MUSIC IS THE MASTER."

Think of the "Marseillaise," our glorious "Star Spangled Banner," our "Dixie," our "Swanee River," and others too numerous to mention, all of them have played important parts in the annuls of history and habits of nations.

Could you imagine the wonderful feelings created in the heart of our good Americans traveling throughout the world, when they hear "Silver Threads Among the Gold," or any other good American home song. It divides the listener into two parts; his body is in foreign lands and his heart is back home. "AGAIN MUSIC IS THE MASTER."

The Motion Picture theatre of today is the mecca of the public, the atmosphere created in the theatre is the environment, surrounding our people, and is taken home by these great masses who are frequently patronizing your theatres.

It is therefore up to you Mr. Exhibitor, to guard our children. Remember, that vulgar and suggestive music is unpardonable. It creates an atmosphere just as dangerous as the more and more disappearing vulgar dance halls.

In conclusion, I would like to emphasize one more fact—there are picture censors, but no music censors and *you are* the "MASTER OF THE MUSIC" in this case.—*Music Editor.*

LATEST MUSIC CUES

"THE PEACE OF ROARING RIVER"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "May Dreams" (Moderato), Borch

1—Theme (2 minutes and 25 seconds), at screening.
2—"Romance" (3/4 Andante), by Sibelius (4 minutes and 5 seconds), until—T: "The widow McBinzey plans."
3—"Pathetic Andante," by Vely (1 minute and 35 seconds), until—T: "Ye rooms are ready."
4—"Serenade Op. 10" (6/8 Allegretto), by Widor (4 minutes and 45 seconds), until—T: "Silver Ledge, Nev."
5—Continue pp (1 minute and 5 seconds), until—T: "Matrimonial News, N. Y. C."
6—Theme (1 minute and 40 seconds), until—T: "Weary of the futile search."
7—"Andante" (From "Third Symphony"), by Hadley (4 minutes and 55 seconds), until—T: "Funniest thing ye ever seen."
8—"Love Song" (Mod.), by Puerner (3 minutes and 5 seconds), until—T: "Within a week."
9—Theme (2 minutes), until—T: "For three weeks."
10—"Cavatine and Musette" (Allegro), by Raff (3 minutes and 5 seconds), until—T: "The wire that brings excitement."
11—"Pastorale" (3/4 Andantino), by Barmotine (4 minutes and 55 seconds), until—T. No. 42 west bound."
NOTE: With ad. lib. railroad effects.
12—"Dramatic Suspense," by Winkler (2 minutes and 45 seconds), until—S: Madge enters Hugo's cabin.
13—"Sinister Theme" (Mysterioso), by Levy (1 minute and 55 seconds), until—T: "Amid the strange noises."
14—"Last Spring" (Dramatic), by Grieg (2 minutes and 45 seconds), until—T: "Dawn brings relief."
15—"Dramatic Recitative," by Levy (2 minutes and 35 seconds), until—T: "First I'm going to know."
NOTE: Watch shots; railroad effects, and steam whistle.
16—"Perpetual Motion" (Dramatic Allegro), by Borch (1 minute and 30 seconds), until—T: "She didn't say how."
17—"Dramatic Agitato No. 38," by Minot (2 minutes and 10 seconds), until—T: "Like all small communities."
18—"Half Reel Hurry" (for general use), by Levy (4 minutes and 45 seconds), until—T: "As God fearing Christians."
19—"Turbulence" (Mel. Allegro Agitato), by Borch (1 minute and 15 seconds), until—T: "You woman got it all wrong."
NOTE: To action pp to ff.
20—"Dramatic Tension No. 67," by Shepherd (2 minutes and 15 seconds), until—T: "You're not going to leave me."
21—Theme (1 minute and 35 seconds), until—T: "In trying to make a fool."
22—Continue ff (30 seconds), until—T: "As they stood and"—until * * * * THE END.

"THE DEVILS TRAIL"

(Compson-Larkin—World)
Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Think Love of Me" (Mod. Ballade), Grey

1—"Indian Intermezzo," by Herbert (1 minute and 30 seconds), at screening.
2—"Wild and Woolly" (Characteristic Allegro), by Minot (1 minute and 15 seconds), until—S: When Indians scatter (shots).
3—"Babillage" (Int. Allegretto), by Castillo (2 minutes and 30 seconds), until—T: "Outposts of civilization."
4—"Agitato No. 6," by Kiefert (45 seconds), until—T: "You seem to be in a great hurry."
5—"Andante Pathetique," by Berge (3 minutes), until—T: "An hour later."
6—Theme (2 minutes and 45 seconds), until—T: "Twelve turbulent years."
7—"Capricious Annette" (Mod. Caprice), by Borch (2 minutes), until—T: "I come on official business."
8—Theme (2 minutes and 45 seconds), until—T: "After the party."
9—"Hunkatin" (half tone one-step), by Levy (2 minutes and 15 seconds), until—T: "While Chino Landing."
10—"Agitato No. 37," by Andino (1 minute and 15 seconds), until—T: "I know you, you whiskey" (shots).
11—"A La Mode" (one-step), by Rosey (2 minutes and 45 seconds), until—T: "Lookout, it's a new sergeant" (shots).
12—"Dramatic Agitato," by Hough (45 seconds), until—S: When Sergeant leaves saloon.
13—"Birds and Butterflies" (Capricoso Int.), by Vely (3 minutes and 30 seconds), until—T: "The next afternoon."
14—"Visions" (Int. Characteristic), by Buse (2 minutes and 45 seconds), until—T: "Just a little present."
15—"Dramatic Narrative," by Pement (2 minutes and 15 seconds), until—S: When Julie arrives home.
16—"Agitato Appassionato," by Borch (3 minutes and 30 seconds), until—T: "Did you give this dog."
17—Theme (3 minutes), until—S: When Nonette takes clock.
18—"Dramatic Tension," by Levy (1 minute and 45 seconds), until—S: When sisters meet.
19—"Heavy Agitato," by Luz (1 minute and 30 seconds), until—T: "That evening."
20—Popular one-step (15 seconds), until—S: When scene fades to dance hall.
21—Theme (3 minutes), until—T: "The leave taking."
22—"Perpetual Motion" (Allegro Agitato), by Borch (3 minutes and 45 seconds), until—T: "Forty winks or more."
23—Popular one-step (15 seconds), until—T: "That night."
24—"Adagio Cantabile" (Excerpts Beethoven Sonata Pathetique), by Berge (3 minutes), until—S: When music is stopped.
25—"Rondo" (Excerpts Beethoven Sonata Pathetique), by Berge (3 minutes and 45 seconds), until—T: "I am going to make you."
26—"Half Reel Furioso," by Levy (5 minutes and 15 seconds), until—S: When Nonette breaks down door (Glass crash) (shots).
27—Theme (2 minutes and 15 seconds), until—T: "The break of day"—until * * * * THE END.

"FOOLS AND THEIR MONEY"

(Emmy Wehlen—Metro)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Legend of a Rose" (Capricious Moderato), Reynard

1—"In Poppyland" (Capricious Gavotte), by Albers (3 minutes and 30 seconds), at screening.
2—Theme (30 seconds), until—T: "Much to her parents."
3—"Hunting Scene" (Allegro Vivace), by Borch (2 minutes and 15 seconds), until—T: "If your great grandaddy."
4—"Norma" (Melodious Waltz), by Luz (2 minutes), until—T: "Eugene Van Dusen."
5—Organ improvising (30 minutes), until—S: When boy sits at organ.
6—"Sparklets" (Allegretto 6/8), by Miles (30 minutes), until—S: When organ scene fades.
7—Theme (2 minutes and 45 seconds), until—T: "It was with some misgivings"
8—"Valse Moderne" (Valse Lento), by Rosey (3 minutes), until—S: When Mrs. Tompkins stops auto.
9—"Kathleen" (Valse Lento), by Berg (4 minutes), until—T: "I am sure you will like."
10—"Flirty Flirts" (Int. Rubato), by Levy (2 minutes and 30 seconds), until—T: "Just the same mother."
11—Hawaiian one-step (30 seconds), until—T: "On the eve of their summer" (piano only according to action).
12—Yale Boola Song (Segue to "Home Sweet Home") (1 minute and 30 seconds), until—S: When boys take drinks.
13—"Valse Danseuse" (Characteristic Ballet), by Miles (4 minutes and 15 seconds), until—T: "Bless their hearts" (train effects).
14—"Turbulence" (Allegro Agitato), by Borch (1 minute and 45 seconds), until—S: When Richard strikes groom.
15—Theme (2 minutes and 30 seconds), until—T: "Are you the new groom?"
16—"Birds and Butterflies" (Int. Allegretto), by Vely (2 minutes and 30 seconds), until—T: "In the skillful hands of Eugene."
17—"Sleeping Rose" (Valse Lento), by Borch (2 minutes and 45 seconds), until—T: "I shall be charmed."
18—"Scherzetto" (From Symphonette Suite), by Berge (2 minutes and 30 seconds), until—S: When Louise sees Richard.
19—Theme (3 minutes), until—T: "When a young lady and young—"
20—"Marionette" (Allegretto Capricoso), by Arndt (3 minutes and 15 seconds), until—T: "The night Mrs. Tompkins."
21—"Misterioso Agitato No. 66" (Descriptive), by Smith (2 minutes and 45 seconds), until—S: When Van Dusen watches Louise.
22—"A La Mode" (Popular one-step), by Rosey (1 minute and 30 seconds), until—S: When scene fades to ball room.
23—"Valse Divine" (Valse Moderato), by Rosey (30 seconds), until—S: When guests are seated.
24—"Dramatic Tension No. 9," by Andino (15 seconds), until—T: "Your secretary is a thief."
25—Negro breakdown (1 minute and 30 seconds), until—S: When Allenbys leave auto.
26—"Impish Elves" (Winsome Int.), by Borch (1 minute and 15 seconds), until—S: When Louise rings door bell.
27—"Dramatic Agitato No. 38," by Minot (1 minute and 45 seconds), until—S: When Louise discovers safe open.
28—Theme (1 minute), until—T: "It looks to me as"—until * * THE END.

"SOME BRIDE"

(Viola Dana—Metro)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Flirty Flirts" (Int. Rubato), Levy

1—"A La Mode" (Popular one-step), by Rosey (2 minutes and 15 seconds), at screening.
2—Theme (2 minutes), until—T: "Nature endowed Patricia" (wave effects).
3—"Savannah" (Popular one-step), by Rosey (2 minutes and 45 seconds), until—T: "I have had the most wonderful."
4—"Capricious Annette" (Mod. Caprice), by Borch (2 minutes), until—T: "Calm yourself Henry."
5—"A Day in Paris" (Allegro Mod.), by Clarke (2 minutes), until—S: When Patricia leaves bathroom.
6—"Heavy Mysterioso," by Levy (2 minutes and 15 seconds), until—S: "When Henry kisses Patricia's hand."
7—"Turkey in the Straw" (do not substitute) (1 minute and 30 seconds), until—T: "Just for novelty."
8—"Chicken Reel" (Do not substitute), (3 minutes), until—T: "Is it true Mrs. Morley?"
9—"Captain Cupid" (Allegretto Grazioso), by Bratton (2 minutes and 15 seconds), until—T: "It is time all chickens."
10—"Clematis" (From Boutonniere Suite) (Mod. Poco Agitato), by Tonning (1 minute), until—T: "Henry I am sick."
11—Theme (3 minutes and 15 seconds), until—S: When Henry leaves.
12—"Babillage" (Int. Allegretto), by Castillo (3 minutes and 45 seconds), until—T: "This news will save her life."
13—"Al Fresco" (Giocoso Int.), by Herbert (3 minutes and 30 seconds), until—T: "I have news of a private."
14—"Birds and Butterflies" (Int. Allegretto), by Vely (3 minutes and 15 seconds), until—T: "I have it, you go to sleep."
15—"Sissy Giggles" (Characteristic Allegro), by Howe (2 minutes and 15 seconds), until—T: "I want to see Mr. Patten."
16—Theme (2 minutes and 45 seconds), until—S: When Patricia pleads with Henry.
17—"Sleeping Rose" (Valse Lento), by Borch (3 minutes), until—T: "But the green-eyes monster."
18—"Gruesome Misterioso No. 31," by Borch (1 minute and 15 seconds), until—T: "Henry's actions were most."
19—"The Crickets' Serenade" (Allegretto Grazioso), by Bendix (2 minutes and 15 seconds), until—S: When scene fades to Patten.
20—"Impish Elves" (Winsome Int.), by Borch (3 minutes and 30 seconds), until—T: "Curing Henry" (piano only according to action).
21—"Scherzetto" (From Symphonette Suite), by Berge (2 minutes and 15 seconds), until—T: "It has taken a little time."
22—"Dramatic Suspense," by Winkler (2 minutes and 15 seconds), until—T: "So this is the long-distance."
23—Theme (1 minute and 45 seconds), until—T: "You haven't explained these"—until * * * * THE END.

"THE VOLCANO"

(Baird-Hodkinson-Pathe)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Bolsheviki Theme: "The Crafty Spy" (Dramatic Misterioso), Borch
Love Theme: "Serenade Romantique" (And. con moto), Borch

1—"Melody" (Mod.), by Kretshmer (1 minute and 45 seconds), until—S: At screening.
2—"Graciousness," by Smith (2 minutes and 15 seconds), until—T: In a home of wealth.
3—"Battle Agitato," by Minot (45 seconds), until—T: Only nineteen.
NOTE: Watch explosions.
4—"Camelia" (From Boutonniere Suite—Moderato Andante), by Tonning (3 minutes and 15 seconds), until—S: Flashback to former scene.
5—Bolsheviki Theme (25 seconds), until—S: Close-up of "New York Call."
6—Continue to action (1 minute and 35 seconds), until—T: Davy's sister Ruth.
7—Love Theme (2 minutes and 5 seconds), until—S: View of East Side streets.
8—Continue pp. (55 seconds), until—T: Doing her bit.
9—"May Dreams" (And. con moto troppo lento), by Borch (3 minutes and 35 seconds), until—T: At the end of a busy week.
10—Bolsheviki Theme (1 minute and 25 seconds), until—T: "In Washington certain order."
11—"Songe D'Enfant-Gabriel-Marie (Mod.) (2 minutes and 35 seconds), until—S: Close-up of baby in cradle.
12—"Because You Said Good-Bye" (Ballad), by Levy (1 minute and 5 seconds), until—T: Ordered to report for duty.
13—"Dramatic Suspense," by Winkler (4 minutes and 20 seconds), until—T: Michael Semroff.
14—"Homeward Bound" (Popular song), by Meyer (1 minute and 50 seconds), until—T: Homeward bound.
15—Bolsheviki Theme (35 seconds), until —S: Interior of room.
16—"Homeward Bound" (Popular song), by Meyer (40 seconds), until—S: flashback to soldier.
17—Bolsheviki Theme (3 minutes and 5 seconds), until—S: Close-up of Bolshevist meeting.
18—"Dolorosa" (Mod.), by Tobani (2 minutes and 25 seconds), until—T: orders from headquarters.
19—"Dramatic Reproach," by Berge (2 minutes and 5 seconds), until—T: Governor Smith signs a bill.
20—"Slimy Viper" (Allegro Mod. Mysterioso), by Borch (50 seconds), until—T: In a New York underground.
21—"Serenade" (Mod.), by Widor (3 minutes and 30 seconds), until—T: The hospital.
22—"Andante Doloroso," by Borch (25 seconds), until—T: "You know I love you."
23—Love Theme (2 minutes and 10 seconds), until—S: View of Captain and girl walking.
24—"A La Ballerina" (Valse Lente), by Bendix (1 minute and 45 seconds), until—T: "That ought to convince."
25—"Serenade" (And. Mod.), by Drigo (6 minutes and 5 seconds), until—T: Mrs. Van Leiden takes.
26—Love Theme (1 minute and 45 seconds), until—S: Davy talking to his sweetheart.
27—Bolsheviki Theme (2 minutes and 30 seconds), until—S: Close-up of Bolshevist's room.
28—Sinister Theme, by Vely (4 minutes and 30 seconds), until—T: "He usually goes to the pier."
29—"Erotik" (Dramatic), by Grieg (2 minutes and 5 seconds), until—T: "What's the matter, Sis?"
30—"Allegro Agitato," by Kiefert (55 seconds), until—S: The fight on the pier.
31—"Bleeding Hearts" (Floral Poem), by Levy (2 minutes and 55 seconds), until—T: "An anxious moment."
NOTE: With ad. lib. tympany rolls during Bolsheviki scenes.
32—Bolsheviki Theme (1 minute and 35 seconds), until—T: "There's something wrong."
33—"Dramatic Tension," by Levy (1 minute and 35 seconds), until—T: "Find more bombs" (on newspaper).
34—Continue pp (1 minute and 30 seconds), until—T: "Paying the price."
35—Bolsheviki Theme (1 minute and 50 seconds), until—T: "The mob down there."
36—"Allegro Agitato," by Andino (2 minutes and 40 seconds), until—S: Soldiers disturb meeting.
37—Continue to action (40 seconds), until—T: "There's the guy."
38—"Flirty Flirts" (Mel. Int.), by Levy (2 minutes), until—T: "Invited to call."
39—Wedding march to action (35 seconds), until—T: "To the wedding."
40—Love Theme ff (40 seconds), until—T: "Well Davy, she did."
41—'Hunkatin" (half tone dance), by Levy (50 seconds), until—T: "Davy demonstrates"—until * * * * THE END.

"THE FEAR WOMAN"

Specially selected and compiled by M. Winkler

Theme: "Erotik" (Dramatic lento molto), Grieg

1—"Legend of a Rose" (2/4 Allegretto), by Reynard (3 minutes and 45 seconds), at screening.
2—Theme (1 minute and 30 seconds), until—T: "His pet fear."
3—"Gavotte Piquante" (Allegro Grazioso), by Pierson (2 minutes and 55 seconds), until—T: "The engagement dinner."
4—"Tragic Theme ff," by Vely (55 seconds), until—T: "I have forgotten my fan."
5—"Dramatic Narrative," by Pement (3 minutes and 30 seconds), until—T: 'When the first dark days."
6—"Symphony Pathetic" Second Movement (Dramatic), by Tschaikowsky (1 minute and 15 seconds), until—T: "There is nothing to be afraid."
7—Theme (3 minutes and 25 seconds), until—T: "Love dispels the fear."
8—"Serenade" (Dramatic), by Wido (50 seconds), until—T: "You've acted like a fool."
9—"Melody" (Mod.), by Huerter (1 minute and 55 seconds), until—T: "Important work for."
10—"Mysterious Nights" (Valse Dramatique), by Berg (1 minute and 50 seconds), until—T: "Bed time conferences."
11—Continue to action (30 seconds), until—T: "Helen is popular."
12—"Flirty Flirts" (Mel. Int.), by Levy (2 minutes and 20 seconds), until—

(Continued on next page)

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(Continued from preceding page)

T: "For the time the shadow."
13—"Sinister Theme" (Mysterious), by Levy (2 minutes and 15 seconds), until—S: Close-up of automobile on road.
14—"Dramatic Recitative," by Levy (1 minute and 30 seconds), until—T: "You musn't be seen in here."
15—"Babillage" (Allegretto), by Castillo (1 minute and 25 seconds), until—T: 'The story has been too choice."
16—Theme (1 minute and 30 seconds), until—T: "Back to his desk."
17—"Spring Flowers" (Allegretto), by Wood (1 minute and 15 seconds), until—T: "The Hotel Claremont."
18—Continue to action (2 minutes and 10 seconds), until—T: "Deciding to consult her lawyer."
19—"May Dreams" (Mod.), by Borch (3 minutes and 5 seconds), until—T: "Week end brings Mrs. Wallace."
20—Theme (3 minutes and 25 seconds), until—T: "Opposition doubles."
21—"Cupids Frolic" (6/8 Mod.), by Miles (3 minutes and 25 seconds), until—T: "The Hotel's annual tennis tournament."
22—Theme ff (2 minutes and 20 seconds), until—T: "The tournament dinner."
23—Continue ff (10 seconds), until—T: "It's a damnable lie."
24—"Blushing Rose" (Mod. Ser.), by Johnson (2 minutes), until—S: Helen raising her head from table—until * * * * THE END.

"FULL OF PEP"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Serenata" (Characteristic Ballad Amorosa), by Crespi

1—"Comedy Allegro," by Berg (2 minutes and 30 seconds), at Screening. (Automobile and train effects).
2—Theme (2 minutes and 30 seconds), until—T: "What's the matter, mister" (train effects).
3—"Birds and Butterflies" (Int. Capricioso), by Vely (2 minutes and 45 seconds), until—T: "A few days later" (telephone bell).
4—"Flirty Flirts" (Int. Rubato), by Levy (1 minute and 45 seconds), until—T: "Now that you're through."
5—"Mexicana" (Characteristic), by Herbert (2 minutes and 45 seconds), until—T: "In Santa Dinero."
6—"Luzon" (A Philippino Int.), by Ellsworth (3 minutes and 15 seconds), until—T: "The Captain of the President."
7—"Mirabella" (Mexican Serenade), by Shaw-Dixon (2 minutes and 45 seconds), until—T: "But father, surely you can."
8—"Premier Bolero" (Spanish Characteristic), by Hackh (2 minutes and 45 seconds), until—T: "A fortnight later in Santa."
9—"Anita" (Spanish Serenade), by Allen (3 minutes and 45 seconds), until—T: "And I will call for Senor" (bell).
10—"A La Mode" (One Step), by Rosey (3 minutes), until—S: When servant drinks Pep.
11—"The Belle of Mexico" (Waltz Giocoso), by Joio (2 minutes and 45 seconds), until—T: "I taste only one so glorious."
12—"Orizaba" (Mod. Mexican Int.), by Dewey (3 minutes), until—S: When scene fades to Lopanzo.
13—Theme (3 minutes and 15 seconds), until—S: When Jimmy leaves palace.
14—"Capricious Annette" (Mod. Caprice), by Borch (2 minutes and 30 seconds), until—T: "How dare you, the duenna."
15—Theme (45 seconds), until—T: "You have a way weeth."
16—"I Love You" (Direct cue on record), (3 minutes and 45 seconds), until—T: "Not much of a tenor" (Victrola effects).
17—"Sobre La Plaza" (Characteristic Danza), by Rollinson (3 minutes and 15 seconds), until—T: "For ten days Jimmy."
18—"Dramatic Tension No. 36," by Andino (2 minutes), until—T: "General, while you were at."
19—Theme (1 minute), until—S: When Jimmy joins Felicia.
20—"Scherzetto" (From Symphonette Suite), by Berge (1 minute and 30 seconds), until—T: "At nightfall when."
21—"Rondo" (Excerpt Beethoven Sonata Pathetique), Berge (3 minutes), until—S: When soldiers enter.
22—"Savannah" (Popular One Step), by Rosey (3 minutes and 30 seconds), until—T: "Now I know where the cooties."
23—"Half Reel Hurry," by Levy (4 minutes and 30 seconds), until—S: When Lopanzo finds telegram.
24—Theme (2 minutes and 30 seconds), until—S: When Jimmy kisses President —until * * * * * THE END.

"HIT OR MISS"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Canterbury Bells" (From Boutonniere Suite, Capricious Allegretto), by Tonning

1—Theme (3 minutes), at Screening.
2—"Hunkatin" (Half Tone One Step), by Levy (1 minute and 45 seconds), until—T: "Professor Angus MacDowell."
3—"America" (Patriotic Air), (1 minute), until—S: When audience rises.
4—"Mandarin Dance" (Eccentric Chinese Novellette), (15 seconds), until—S: At end of "America."
5—"A La Mode" (Popular One Step), by Rosey (2 minutes and 45 seconds), until—S: At end of Oriental Dance.
6—"Pastoral" (Characteristic Idyll), by Kiefert (3 minutes and 15 seconds), until—T: "At Bug Hollow, a colony."
7—"Mysterious Nights" (Valse Dramatique), by Berg (3 minutes and 45 seconds), until—T: "It's kind of Senor Cavallo."
8—Theme (3 minutes), until—T: "Another man arrives."
9—"Babillage" (Intermezzo Allegretto), by Castillo (3 minutes and 30 seconds), until—T: "Noon of the morning after."
10—"Capricious Annette" (Moderato Caprice), by Borch (1 minute and 45 seconds), until—T: "What's the idea, like walking."
11—Theme (3 minutes and 45 seconds), until—T: "Got any worms, sonny" (water-fall effects).
12—"Camelia" (From Boutonniere Suite, Allegretto Cantabile), by Tonning, (3 minutes and 30 seconds), until—S: When MacDowell approaches.
13—"Agitato No. 37," by Andino (1 minute and 30 seconds), until—T: "The pursuit of the elusive."
14—Theme (2 minutes and 45 seconds), until—S: When Butte joins Mary.
15—"Gavotte" (From Garden Suite), (3 minutes), until—T: "The morning edition of."
16—"Nocturne" (From Garden Suite), (3 minutes), until—T: "Great article, boy" (door-bell).
17—"Prudence" (Entr'acte Novellette), by Luz (2 minutes and 45 seconds), until—T: "If I'm turned down."
18—Theme (3 minutes), until—T: "Confound it, Frank Marrison."
19—"Clematis" (From Boutonniere Suite, Moderato Poco Agitato), by Tonning (3 minutes and 15 seconds), until—T: "There may be more than one."
20—"Furioso No. 60," by Shepherd (3 minutes and 30 seconds), until—T: "Eight o'clock" (storm effects).
21—"Impish Elves" (Winsome Intermezzo), by Borch (2 minutes and 30 seconds), until—T: "Morning breaks" (train effects).
22—"Half Reel Hurry," by Levy (3 minutes and 30 seconds), until—S: When Cavallo draws gun (fire effects).
23—"Furioso" (Half Reel Hurry), by Levy (3 minutes and 45 seconds), until—S: When Cavallo and Butts fight (fire effects).
24—Theme (1 minute and 30 seconds), until—T: "As I live, a fine specimen" —until * * * * * THE END.

"THE LITTLEST SCOUT"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Little General" (Caprice Heroique), by Tobani

1—"March of the Tin Soldiers," by Jessell (1 minute and 55 seconds), until—T: "Gee, I am glad I am a boy."
2—Continue pp (1 minute and 25 seconds), until—T: "Oh, if I were not too old."
3—"Marching Through Georgia" (45 seconds), until—T: "The Roosevelt Troop."

(Continued on next page)

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"DRUMMER"
Care Motion Picture News
New York City

(Continued from preceding page)

4—"Yankee Doodle" (piccolo and drums), (35 seconds), until—T: "My name is Violet."
5—"Aces High" (Aviation March), by Roberts (1 minute and 55 seconds), until—T: "They said you were."
6—"May Dreams" (Moderato Romance), by Borch (1 minute and 45 seconds), until—T: "That evening."
7—"Capricious Annette" (Moderato Caprice), by Borch (2 minutes and 50 seconds), until—T: "Yes, for a boy three years old."
8—"Visions" (Characteristic Intermezzo), by Buse (1 minute and 15 seconds), until—T: "The suit that mother."
9—Theme (2 minutes and 55 seconds), until—T: "Now we're ready."
10—"Birds and Butterflies" (Intermezzo Capricioso), by Vely (3 minutes and 5 seconds), until—T: "If every man in America."
11—Continue pp (35 seconds), until—T: "Another discussion."
12—"Adagietto" (From Symphonette Suite), by Berge (3 minutes and 15 seconds), until—S: Boy gets hit with a stone.
13—"Turbulence" (Allegro Agitato), by Borch (1 minute and 55 seconds), until—T: "All dressed up."
14—"Impish Elves" (Winsome Intermezzo), by Borch (3 minutes and 55 seconds), until—T: "Sister Bill becomes."
15—Theme (2 minutes and 5 seconds), until—T: "That evening."
16—"Dramatic Narrative," by Pement (2 minutes and 30 seconds), until—T: "Then my heart stood still."
NOTE.—"Watch explosions."
17—"Tragic Theme," by Vely (2 minutes and 25 seconds), until—T: "A day at the camp."
NOTE.—"Watch explosions."
18—Theme (1 minute and 20 seconds), until—T: "That night the littlest scout."
19—"Sinister Theme," by Vely (4 minutes and 55 seconds), until—T: "Two spies and enemies."
20—"Half Reel Hurry," by Levy (6 minutes and 50 seconds), until—T: "This is the brave little scout."
21—Theme (1 minute and 5 seconds), until—T: "These are for the mother."
22—"Yankee Doodle" (35 seconds), until * * * * * THE END.
NOTE.—Piccolo and Drums only.

"BREAK THE NEWS TO MOTHER"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Break the News to Mother" (Song Ballad), by Chas. K. Harris

1—"May Dreams" (Moderato Romance), by Borch (5 minutes and 10 seconds), until—T: "The widow Bray and her only son."
2—"Sweet Jasmine" (Melodious Allegretto), by Bendix (4 minutes and 55 seconds), until—T: "Pop Henkel, Mrs. Bray's."
3—"Intermezzo" (Moderato), by Huerter (2 minutes and 55 seconds), until—T: "The birthday party."
4—"A La Ballerina" (Valse Lente), by Braham (4 minutes and 15 seconds), until—T: "And the next morning."
5—"Camelia" (From Boutonniere Suite, Allegretto Cantabile), by Tonning (1 minute and 30 seconds), until—T: "After office hours."
6—"Impassioned Dream" (Valse), arr. by Brooks (3 minutes and 20 seconds), until—T: "That just shows how little."
7—"Dramatic Agitato," by Hough (1 minute and 5 seconds), until—S: Mother awaiting her son.
8—"Tragic Theme," by Vely (2 minutes and 15 seconds), until—T: "A mother's plea."
9—"Flirty Flirts" (Melodious Intermezzo), by Levy (3 minutes and 40 seconds), until—T: "David's love for his mother."
10—"Sinister Theme," by Vely (4 minutes and 5 seconds), until—T: "You can't put that over on me."
11—"Gruesome Mysterioso," by Borch (1 minute and 50 seconds), until—T: "This time I am prepared for you."
12—"Agitato No. 69," by Minot (1 minute and 40 seconds), until—T: "Hello, hello."
NOTE.—Watch shots.
13—"Dramatic Suspense," by Winkler (2 minutes and 30 seconds), until—T: "A difficult mission."
14—Theme (1 minute and 45 seconds), until—T: "Flint accuses Dave Bray."
15—"Dramatic Reproach" (Andante Expressivo), by Berge (3 minutes and 10 seconds), until—S: Pop Henkel visits Dave's mother.
16—Theme (2 minutes and 35 seconds), until—T: "A year later."
17—"Intermezzo Francaise" (Allegretto), by Thome (1 minute and 50 seconds), until—T: "Even to his despairing mother."
18—Theme (5 minutes and 5 seconds), until—T: "Go on; go on, tell me."
19—"Dramatic Narrative," by Pement (1 minute and 45 seconds), until—T: "Bring her this."
20—Theme (40 seconds), until—T: "The announcement."
21—"Dramatic Tension No. 9," by Andino (1 minute and 15 seconds), until—T: "The return of the brave."
22—"Aces High" (American March), by Roberts (1 minute and 45 seconds), until—T: "Mother, I dreamed."
23—Theme, ff (2 minutes and 35 seconds), until * * * * THE END.

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Pictures Reviewed in Advance on This Page Each Week

"After the Bawl"

(Mr. and Mrs. Carter De Haven Comedy in Two Reels—Capitol)

THERE is no question about it, Mr. and Mrs. Carter De Haven are figures to be reckoned with in screen comedy circles judging from the auspicious start they have made in "After the Bawl," a Capitol concoction. Billy Parsons by signing these young musical comedy stars to a contract has shown as good judgment as he has in selecting material for his own rotund personality.

The stars are fortified in their subject by a bouncing baby—or two, to be exact. And babies like George M. Cohan's well known flag have never been known to fail in the Popularity Stakes. It seems that Carter and Flora Parker De Haven haven't been married over a year. While they are happy in a way, still they have their little arguments. Now Carter is strictly a home husband, wants peace, quietude, a baby 'n' everything. Flora, on the other hand, is all wrapped up in bridge. Babies? Pooh!

But Carter adopts one and has a lot of fun with it until his happiness is turned to sorrow when it is claimed by the orphanage. Flora, now completely chagrined over the loss, hastens to adopt another, and Carter, too, loses no time in finding a healthy substitute. He takes the infant home and breaks all the bric-a-brac in amusing the fretful mite. And soon Flora bobs up with her specimen. And bridge is forgotten. All is love. And babies.

A fast, breezy comedy punctured with a brace of humorous bits. It is refined comedy, too, and spontaneously developed. The action is never forced, and it movese from its central idea with plenty of dash and vigor.—*Laurence Reid.*

"Young America"

(A Series of Two-Reel Dramas by Bloxbe Film Corp.)

THE first two subjects of the twelve two-reel dramas announced was seen by the reviewer. This series has each subject complete in itself and based on some incident of the late war, with the original person or group in the cast.

This idea makes a sort of home talent show of each picture and that is just the impression one gets when seeing them. The scenario and direction of the first two pictures in the series is by Philip Van Loan.

The first subject shows the romance and heroic activities of Sergeant Charles M. Scala, credited with being the first American prisoner to escape from a German prison. The escape is re-enacted and the story brings him back home to mother and sweetheart after receiving the Distinguished Service Cross and the Croix de Guerre with a palm for killing a German officer and capturing six German soldiers.

Barney Tovin and Howard Cooper are the "stars" of the second picture. They were formerly partners in a clothing store and the love interest injected make them friendly rivals in romance. One volunteers and the other is drafted. One becomes a Corporal and the other a Sergeant and the story brings them together in France, where they win the Croix de Guerre. The heroism that wins this prize is shown when one re-enacts his feat of swimming a river to establish the telegraph wire communication, and the other rescues him from a shell hole.

They are fairly well produced, although the photography is bad in many spots, and their main claim for attention is the fact that the original heroes are used in the heroic incidents which are said to have received wide publicity in the daily newspapers.—*Tom Hamlin.*

"The Lost Battalion"

(MacManus Corporation—Seven Reels)

A HISTORICAL document based upon one of the big events of the late war and re-enacted by many of the original heroes. Even apart from this, the picture would pass muster anywhere as a good screen production, as the director has managed in a running story to touch upon the home life and also romantic incidents that introduce the love element, as well as the many battle scenes in the Argonne Forest, where this doughty battalion was besieged by the Germans for nearly a week and refused to surrender.

The melting pot brought these boys together from all classes, nationalities and creeds and in the battalion is shown the burglar, the wealthy boy, the poor boy, the Irish, the Jews, etc., all fighting shoulder to shoulder. The human interest is augmented greatly by the flashbacks from the battlefield to the homes of these boys in the different walks of life.

Scene from Vitagraph's "Perils of Thunder Mountain," starring Antonio Moreno and Carol Holloway

With the exception of a few spots the photography is well up to standard, and the musical score made especially for the production is effectively inspiring.

Despite the likelihood that this will be branded as a war picture, the fact that it has been faithfully re-enacted by the original heroes and is based on such a famous event, should make it a strong puller at the box-office, and it is a good enough picture to please all who see it.—*Tom Hamlin.*

"Chasing Rain-Beaux"

(Billy Parsons' Comedy in Two Reels—National)

BILLY PARSONS' latest comedy, "Chasing Rain-Beaux" is a little more complicated in plot and characterization than his previous essays. Yet matrimony can have its complications—complications so deep that one can make neither head nor tail of them. But as involved as the picture is one can make it out if one uses his wits. It would be easy to muddle the threads when mistaken identity is the piece de resistance, but, happily, Director Harry Pollard and the players always make their work distinguishable.

There are two distinct plots to the piece which are gradually united to form a satisfactory climax. And the spirit of give and take is excellently caught by the star and his group of foils. Among them is Mary McIvor, who essays a dual role as twin sisters. Naturally they cause all the trouble.

As the wife of Bill she pouts and pouts and pouts thinking he is untrue to her. And he goes on a rampage when he sees her twin sister whom he mistakes for his wife. The girl is cuddled up close to a regular cave-man type. Well before the tangle is straightened out process servers, half-way houses, broken down motor cars, driving rainstorms, and what not have their innings.

Be it said that "Chasing Rain-Beaux" is lively all the way and properly interpreted by the principals. The action is considerably riotous at times, so involved are the characters. But it never borders on the slapstick.—*Laurence Reid.*

"War Spruce"

(Educational Films)

THIS educational film takes the audience through the great spruce forests where the first selecting and cutting is done to the ultimate when the valuable spruce sails away in the air as an essential part of a government airplane. It is very entertaining and most excellent from a scenic angle. The machinery performs interesting feats and the photography is artistic.—*Tom Hamlin.*

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the current quarter arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of Motion Picture News which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to April 13, 1919.

PICTURE BRAND STAR RELEASED PLAN BOOK

AFTER HIS OWN HEART (METRO) HALE HAMILTON (APR. 28).....MAY 10
"Good farce idea is basis of star's latest picture."—M. P. News.
Exhibitor Comment—"Average business."

ALL WRONG (PATHE) BRYANT WASHBURN (JUNE 1).....MAY 24
"Star in a picture of platonic love."—M. P. News.
Exhibitor Comment—"Average business."

ALMOST MARRIED (METRO) MAY ALLISON (JUNE 2).....JUNE 14
"May Allison in pleasing comedy-drama with good farcical windup."—M. P. News.
Exhibitor Comment—"Fair picture, average business two days."

AMATEUR ADVENTURESS, THE (METRO) EMMY WEHLEN (MAY 5)..MAY 17
"Excellent comedy marks star's return to screen." "Great picture. Average business."—M. P. News.
Exhibitor Comment—"Picture very good. Big business." "Great picture. Average business."
Consensus—"Excellent picture, good puller."

AMAZING WIFE, THE (UNIVERSAL) MARY MACLAREN (APR. 7) (Six Parts).....MAR. 29
"Here's one on which you can go the limit."—M. P. News.
Exhibitor Comment—"Picture A1 but hard to get star over in this town. Not liked. Poor business three days." "Average business. Didn't draw. Average picture."
Consensus—"Good picture, average puller."

AMERICAN WAY, THE (WORLD) SPECIAL CAST (JULY 7).....JULY 12
"Pleasant light comedy and melodramatic effects."—M. P. News.

AN AMATEUR WIDOW (WORLD) ZENA KEEFE (MAY 26).....MAY 24
"World offers an exceedingly pleasant comedy."—M. P. News.

AS A MAN THINKS (RAVER-HODKINSON) LEAH BAIRD (APR. 27)....MAY 3
"New four-star combination steps over the line with a winner."—M. P. News.

AVALANCHE, THE (ARTCRAFT) ELSIE FERGUSON (JUNE 29).....JULY 12
"A big production with a big theme."—M. P. News.

BACHELOR'S WIFE, A (AMERICAN) MARY MILES MINTER (MAY 11)..MAY 24
"Star assumes an Irish role in her latest picture."—M. P. News.

BARE-FISTED GALLAGHER (ROBERTSON-COLE) WILLIAM DESMOND (JUNE 29).....JUNE 28
"Desmond's personality bolsters up Western."—M. P. News.

BARE FISTS (UNIVERSAL) HARRY CAREY (MAY 4) (Six Parts).....APR. 26
"As satisfactory as all the Harry Carey pictures."—M. P. News.

BE A LITTLE SPORT (FOX) ALBERT RAY-ELINOR FAIR (JUNE 29)..JULY 12
"Time-honored story appears fresh and up-to-date,"—M. P. News.
Exhibitor Comment—"Splendid western production. Big business." "Good western; average business."
Consensus—"Good picture, good puller."

BEATING THE ODDS (VITAGRAPH) HARRY T. MOREY.....MAY 10
"Star continues his forceful way in a romantic drama."—M. P. News.
Exhibitor Comment—"Good story but poor puller."

BEAUTY PROOF (VITAGRAPH) H. T. MOREY.....JUNE 7
"Old-fashioned melodrama of the far north."—M. P. News.

BEST MAN, THE (HAMPTON-HODKINSON) J. WARREN KERRIGAN (MAY 4).....MAY 10
"Star appears in mystery story flavored with romance."—M. P. News.
Exhibitor Comment—"Good picture and enjoyed by everyone. Average business three days." "Kerrigan pleased, but he is one of the few who stands still regardless of how you push him. Average business." "Good picture. Big business."
Consensus—"Good picture, average puller."

BETTER TIMES (ROBERTSON-COLE) SPECIAL CAST (JUNE 22).....JUNE 21
"A 'Sunshine' picture that should please any audience."—M. P. News.

BISHOP'S EMERALDS, THE (PATHE) PEARSON (JUNE 8).....JUNE 7
"Star presents herself in good melodrama."—M. P. News.
Exhibitor Comment—"Very good. Average to poor business. Hot weather."

BLACKIE'S REDEMPTION (METRO) BERT LYTELL (APR. 14).....APR. 26
"Melodrama with power and pathos, and Bert Lytell."—M. P. News.
Exhibitor Comment—"Very good crook play to average business." "Excellent production to big business." "One of his best. Big business two days."
Consensus—"Fine picture, good puller."

BLINDING TRAIL, THE (UNIVERSAL) MONROE SALISBURY (MAY 19) (Six Parts).....MAY 3
"Predominant element is suspense; a trifle unchecry."—M. P. News.
Exhibitor Comment—"Average business." "Average business three days."
Consensus—"Average picture, average puller."

BOLSHEVISM ON TRIAL (SELECT SPECIAL) SPECIAL CAST (APR. 20) (Six Parts).....APR 19
"Picture as good as its title; square deal."—M. P. News.
Exhibitor Comment—"Five day run, all came. Big and little, blind and armless. I removed most the rudeness from the film. Picture pleased."

BOOMERANG, THE (PIONEER) HENRY B. WALTHALL (MAY 26) (Seven Parts).....MAY 17
"Star and competent players in capital versus labor picture."—M. P. News.

BREAK THE NEWS TO MOTHER (SELECT) SPECIAL CAST (JUNE 8)..JUNE 7
"Rather poorly done picture with mother love theme."—M. P. News.

BUSHER, THE (PARAMOUNT) CHARLES RAY (MAY 18).....JUNE 7
"The star excels all his past works."—M. P. News.
Exhibitor Comment—"Oh Boy! And on the holiday, too. Great. Made a big hit with everyone. One of the most satisfactory we've played. Another success for Ray. Hope we get another like it. Big and average business." "One of the best Ray pictures since the 'Pinch Hitter.' Extra big to big business three days." "This was a knockout. Big business." "Ray never did a better picture. Big business."
Consensus—"Excellent picture, big puller."

CALEB PIPER'S GIRL (PATHE) HELENE CHADWICK (MAY 18).....MAY 24
"Nothing big but will appeal to the tender emotions."—M. P. News.

CALIBRE 38 (EDGAR LEWIS-SHERRY) MITCHELL LEWIS (APR. 13) (Six Parts).....APR. 5
"Melodrama based on murder mystery; story well constructed."—M. P. News.
Exhibitor Comment—"Average business."

CAPTAIN KIDD, JR. (ARTCRAFT) MARY PICKFORD (APR. 6).....MAY 3
"Mary Pickford in brittle comedy drama, fairly diverting."—M. P. News.
Exhibitor Comment—"Average business seven days." "Picture below Pickford standard. Average business." "Here's your hat, Mary. What's your hurry." "Average, poor to average business."
Consensus—"Good picture, average puller."

CASTLES IN THE AIR (METRO) MAY ALLISON (MAY 12).....MAY 24
"Star in a pleasing sentimental picture."—M. P. News.
Exhibitor Comment—"Not a comer, she's here now. Big business two days." "I think this is a very entertaining picture. Decidedly different. Average business." "Very pleasing. Big business."
Consensus—"Good picture, good puller."

CHALLENGE OF CHANCE, THE (INDEPENDENT SALES CORP.) JESS WILLARD (JUNE 22).....JULY 5
"Melodramatic Western should pull strong."—M. P. News.

CHARGE IT TO ME (AMERICAN) MARGARITA FISHER (MAY 5).....MAY 3
"Star continues her frolicsome career in slender comedy."—M. P. News.
Exhibitor Comment—"Average picture, average business." "Poor business."
Consensus—"Fair picture, ordinary puller."

COLONEL BRIDAU (ENTENTE FILM CORP.) SPECIAL CAST (JULY 7).....JULY 12
"A good average picture of foreign make."—M. P. News.

COME OUT OF THE KITCHEN (PARAMOUNT) MARGUERITE CLARK (MAY 11).....MAY 24
"Beranger continuity good; acting high class."—M. P. News.
Exhibitor Comment—"A delightful picture, highly satisfactory. Hot weather hurt business. Acting good. Supporting cast fine. Good picture for Marguerite. Average business two days." "Went big and they liked it. Big business."
Consensus—"Good picture, good puller."

COMING OF THE LAW, THE (FOX) TOM MIX (MAY 11).....MAY 24
"Unusually satisfying Western with Tom Mix starred."—M. P. News.
Exhibitor Comment—"Good. Regular type for this star. Average business." "Not as good as previous Mix offerings. Big and average business." "Good snappy Western. Tom is coming along fine and if he gets the right stories should be a big winner very soon. Big and average business." "Good picture. Big business." "The only star Fox has left. Very big business." "Mix always goes over big here. Good business for hot weather."
Consensus—"Fine picture, good puller."

CUPID FORECLOSES (VITAGRAPH) BESSIE LOVE.....JULY 12
"Sweet little play of home and fireside."—M. P. News.

COURAGEOUS COWARD, THE (ROBERTSON-COLE) SESSUE HAYAKAWA (APR. 14).....APR. 26
"Story of great interest; Japanese lovers united."—M. P. News.
Exhibitor Comment—"Not quite up to standard by reason of the story. American people don't like to see a 'Jap' as District Attorney, and then 'Anti-Jap' sentiment weakened same considerably." "Does not draw any more. This picture weak; average business four days."
Consensus—"Fair picture, average puller."

COWARDICE COURT (FOX) PEGGY HYLAND (JUNE 15).....JUNE 28
"Peggy Hyland makes pleasing heroine."—M. P. News.

CRIMSON GARDENIA, THE (BEACH-GOLDWYN) SPECIAL CAST (MAY 18).....JUNE 28
"Different from stereotyped productions."—M. P. News.
Exhibitor Comment—"Great, Extra big to big business three days." "Very good, great. Big business two days, extra big third day." "Good plot but not much drawing power. Story does not ring true. Just got by. Poor business three days." "Excellent in every way. Much credit due Goldwyn for the careful selection of the cast. The direction 100 per cent. More favorable comment received than any picture for a long time. Big business all week." "Pleased my patrons. Good comments. Big business."
Consensus—"Excellent picture, big puller."

CRY OF THE WEAK, THE (PATHE) FANNIE WARD (MAY 4).....APR. 26
"Fannie Ward in an absorbing play of crime and punishment."—M. P. News.
Exhibitor Comment—"A good program picture. Star very good. Average business."

DADDY LONG LEGS (FIRST NATIONAL) MARY PICKFORD (MAY 11)..MAY 24
"Star's initial First National has much comedy and sentiment."—M. P. News.
Exhibitor Comment—"Mary is good. Picture is good but Mary is not as good as she used to be. Big business first two days, average third day." "Pickford's best. Broke our records for four days, doing extra big business." "This picture was thoroughly enjoyed by nearly all of my patrons and second day's business was larger than first. First-class patronage. Big business two days." "Mary's best picture and one that can be advertised to the limit and advanced prices be charged. Business very big all week despite extremely hot weather. Will play it again in the fall." "Record breaker by $1,000. Extra big business all week." "Big business two weeks." "Broke all previous records with weather 90 in the shade."
Consensus—"Excellent picture, big puller."

DELICIOUS LITTLE DEVIL, THE (UNIVERSAL) MAE MURRAY (MAY 11).....MAY 3
"A highly pleasing comedy with Mae Murray starred."—M. P. News.
Exhibitor Comment—"Average business." "May Murray very good in this. Big business."
Consensus—"Good picture, good puller."

DESTINY (JEWEL-UNIVERSAL) DOROTHY PHILLIPS (MAY 25).....MAY 24
"Big in every sense of the word; Frenzied finance the theme."—M. P. News.

DEVIL'S TRAIL, THE (WORLD) COMPSON-LARKIN (JUNE 16).....JUNE 21
Melodrama of Canadian Northwest; fair production."—M. P. News.

DIVORCE TRAP (FOX) GLADYS BROCKWELL (MAY 25).....JUNE 7
"Dramatic exposition of the divorce problem."—M. P. News.
Exhibitor Comment—"A good picture of its kind. No one raved or complained either way. Average business." "Picture pleased. Big business two days."
Consensus—"Good picture, good puller."

Box Office Reports continued on page 780

"THE WILDERNESS TRAIL"

(FOX)

Tom Mix Scores in Story of Frozen North

IT is good to see Tom Mix out of his chaps and sombrero and bedecked for a change in the outfit of a Hudson Bay trapper. The only thing amiss so far as the star is concerned is the fact that he is now so well supplied with stunts as heretofore. In "The Wilderness Trail" he emerges from his familiar role of performing hazardous feats in order to take up the story's burden.

It presents as vividly as ever the primitive account of the Hudson Bay colonists. The factor is the same stern, relentless ruler and the hero is painted in tremendous conflict with him. And the latter has to fight his way through a horde of enemies before he marries the Factor's daughter. A few inconsistencies creep out which are almost negligible when the fine points of the picture are appreciated.

There is an unlimited quota of action unfolded and every scene is charged with suspense. And embellishing it all is a picturesque background of northern scenery with the elements of nature in ceaseless conflict. Director Le Saint has not missed a single opportunity to give a colorful star a colorful picture. Every detail of plot, characterization, and setting is in its proper place.—Length, 5 reels. —*Laurence Reid.*

THE CAST

Donald Mactavish.....Tom Mix
Jeanne Fitzpatrick.....Colleen Moore
Sergius.....Sid Jordan
Angus Fitzpatrick.....Frank Clark
Old Mary.....Lulu Warrenton
Indian.....Pat Chrisman
Half-Breed.....Jack Nelson
By Frank Williams.
Scenario by Charles Kenyon.
Directed by Edward J. LeSaint.
Photographed by Friend F. Baker.

PRESS NOTICE—STORY

Tom Mix, the popular Fox star, will appear at the ——— theatre on ——— of ——— week in his latest photoplay, "The Wilderness Trail." This is an adaptation of Frank Williams' story of the same name and is said to present the star with unusual opportunities for the expression of his art. Formerly identified with cowboy parts he branches out as a Hudson Bay trapper with remarkable versatility.

As Donald Mactavish he has a friend and enemy in the home of the factor, Angus Fitzpatrick. The latter is his enemy because Donald's father is scheduled to succeed him as commissioner, while he has a dear friend in Jeanne Fitzpatrick. Her father accuses him of being the leader of the free-traders and it is his mission to refute the accusation. The real head of the outlaws is Sergius, a half-breed Indian, and his mother connives to kidnap Jeanne and marry her to her son, thus eliminating his danger of arrest. But Donald comes to the rescue and takes her to her father despite the fact that the latter has threatened to hang him.

How he squares himself, how he takes the legitimate traders and gives battle to the outlaws, how he fights a thrilling battle with Sergius, and how he is vindicated are events that are dramatically and convincingly told in this picture of the snow country. "The Wilderness Trail" carries picturesque scenery. Indeed, the vast reaches of snow cover up the ugliness except the evil of men's hearts.

The picture is rich in action and suspense, the thrills and exciting events running about one a minute. Sixty minutes of absorbing melodrama. Mr. Mix receives capable support from a well balanced cast. The picture was scenarioized by Charles Kenyon and was produced under the direction of Edward J. LeSaint.

PROGRAM READER

Jeanne Fitzpatrick loved Donald Mactavish despite the fact that he was her father's deadliest enemy. Angus Fitzpatrick was the factor of the Hudson Bay colony and he was extremely jealous of Mactavish's father who was to succeed him. Therefore he lost no time in accusing the young man of being a free-trader and that he would hang him if he did not square himself. Donald, fearless and determined, set out to round up the outlaws single-handed. In the meantime Jeanne was lured to a deserted cabin by an Indian woman because the latter's son was desirous of marrying her. And being the real leader of the free-traders he knew if the girl was his wife he would escape punishment.

How Donald was captured in his efforts to round up the criminals, how he made his escape in a thrilling scene, how he rescued the girl of his heart and vindicated himself after a terrific battle with his enemies is vividly depicted in one of the most unusual pictures that manager ——— has ever booked. The drama is enacted in the snow country where dwell the Hudson Bay colonists. The popular Tom Mix is the star. Don't miss "The Wilderness Trail" when it comes to the ——— theatre next week.

Tom Mix, William Fox star in "The Wilderness Trail"

SUGGESTIONS

Exhibitors who are in the habit of playing the Tom Mix pictures will surely add to their resources in his latest picture. He has been cleaning up for you ever since he came to the screen, if one may judge from box-office reports. So don't be afraid of booking him here. Tell your patrons that the star has branched out. He is temporarily out of chaps and sombrero, but he still has his horse. Exploit him as a trapper of the Hudson Bay country—the country where snow is one vast trackless waste.

Concerning the story, acquaint your patrons that it is a thing of love and adventure—that the unbridled passions of a primitive people are enacted against a panoramic landscape of snow. Mr. Mix is very popular so play him up in all your advertising. Bring out that he is one of the most daring actors on the screen and seemingly accomplishes superhuman feats.

Then the story is adapted from Frank Williams' book of the same name. Use the author's name. Doubtless many of your patrons have read the book. Photographs of the picturesque scenery liberally displayed in your lobby will attract the passerby. You can't go wrong with Mix. He is a big asset to any exhibitor, not only for his personality but for the likeable quality of his pictures.

CATCH LINES

The Factor didn't like him despite the fact that he was engaged to his daughter. He accused the young man of being a free-trader. Was he? Come to the ——— theatre on ——— and follow his adventures. The picture is "The Wilderness Trail."

"ACE OF THE SADDLE"

(UNIVERSAL)

Harry Carey Stars Again as Cheyenne Harry

AS far as the central idea of Harry Carey's new Cheyenne Harry story is concerned, and the execution of it, one can say that it hardly compares with previous pictures in which the star has played the picturesque character. It is lamentable that the plot is so weak that it has to be bolstered up occasionally with such forced elements as child interest and broad comedy relief. Yet through it all Mr. Carey stands out as vividly as ever in the colorful aspect of his impersonation.

A group of rustlers provide the conflict, and it is Cheyenne Harry's object to see that they are successfully eliminated. Of course he has his share of danger and he gives life to the characterization through his careless indifference of death.

The picture falters because of a lack of spontaneity of action. Each scene appears to be created laboriously and each one seems to loosely connected as well. Some of them have no place in the main line of action at all. There are a few comedy bits which make happy interludes, but as a whole the picture is not wholly satisfying. Jack Ford has uncovered a sweep of western atmosphere and he has picked out some excellent subjects for types.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Cheyenne Harry Henderson....Harry Carey
Sheriff of Yucca County.....Joel Harris
Sheriff of Pinkerton County....Duke R. Lee
Madeline.....Peggy Pearce
Inky.....Jack Walters
Gamblers.....Vesta Pegg
Storekeeper.....Wm. Cartwright
Two Children..Zoe Rae and Howard Enstedt
By Frederick Jackson.
Scenario by George Hively.
Directed by Jack Ford.

PRESS NOTICE—STORY

Harry Carey, the Universal favorite, will appear at the ——— theatre on ——— of ——— week in his latest Cheyenne Harry story, "Ace of the Saddle." The star is immense in his characterization and so popular has he made it that the majority of picture-goers demand the Cheyenne Harry stories above everything else. This time Cheyenne is up against a band of rustlers who show no discrimination in the number of cattle they steal from him. He doesn't know that the sheriff and the judge of his county are the ringleaders of the bunch. So every time he asks their aid he receives no satisfaction. Impatient, he journeys to the neighboring county to enlist the services of the sheriff. He lingers long enough to fall in love with the latter's daughter. But the sheriff there can offer him no satisfaction either unless he moves to the county. One day with a group of cowboys he drags his cabin over the county line.

In the meantime the crooked sheriff of his old county had attempted several times to frame him without results. In despair the villain organizes a band of night riders to "get" Cheyenne dead or alive. But the cowboy frustrates their plans by hurling dynamite sticks at them and eventually they are rounded up through a ruse. In tasting Harry's stock of liquors they are made harmless, for he has seen to it that the stuff is filled with knockout drops. With the unruly faction eliminated, Cheyenne settles down with Madeline to live a quiet orderly life.

The picture abounds with action and a rich assortment of humorous interludes. And it is embellished with sweeping western atmosphere. Mr. Carey is supported by such well known players as Peggy Pearce, Duke R. Lee, Jack Walters and Zoe Ray. The feature was produced under the direction of Jack Ford.

CATCH LINES

Here is Harry Carey back again in one of his Cheyenne Harry stories. There are no better "westerns" to-day. He cal'lated he'd get that ornery bunch of rustlers. Did he? See "Ace of the Saddle."

He could get no satisfaction in Yucca county against the rustlers, so he just hitched four horses to his cabin and moved himself to Pinkerton County. This is only one of the amusing scenes in "Ace of the Saddle."

He promised never to lift a gun again to please the only girl. But a time came when a crooked sheriff attempted to "get" him by loaning his own gun for the moment. You see these westerners never shoot a man unless he has a gun in his hand. So the sheriff thought the time was ripe to put Harry asleep. How was he disappointed? See "Ace of the Saddle."

PROGRAM READER

Cheyenne Harry was surrounded by enemies. Wherever he went he found rustlers ready to steal his cattle. The sheriff was the ringleader of the band, though Harry didn't know it at the time. Getting no satisfaction in his own county, he journeyed to the adjoining county where the sheriff told him that he couldn't act because the cowboy wasn't a resident. Harry lingered a while because of the sheriff's pretty daughter and when he went back to Yucca County he promptly hitched some horses to his cabin and moved over to the honest sheriff's county.

How he frustrated his enemies at every turn, how he worked with the most unconcern of his life, how he beat the night riders single handed through a clever ruse—these are a few of the thrilling chapters in this latest Cheyenne Harry story, "Ace of the Saddle," which comes to the ——— theatre on ——— with Harry Carey as the star.

SUGGESTIONS

The Cheyenne Harry pictures presenting Harry Carey seem to be going well all over the country, so you are taking no risk in lining up for this one. Make out that he is the same intrepid cowboy as ever. Play up his personality for all it is worth. His admirable restraint has won him a host of friends. You might feature the story here, telling just enough of the action to excite interest. Tell them that Cheyenne is not a bad man, but a ranchman who cannot stop the rustlers from making off with his cattle.

And you might use the idea that the sheriff of his county is crooked and the sheriff of the neighboring county is honorable, but unable to help him out of his difficulty unless he moves over. Bring out in your arguments that Harry moves over all right by hitching a few horses to his cabin and driving just over the county line. Your biggest talking point, however, is Carey. Play him up as an ace of the saddle.

Don't look, for apparently Harry Carey wishes it to be only a two-some. Scene from Universal's "The Ace of the Saddle"

Exhibitors' Own Box Office Reports

(Continued from page 778)

PICTURE — BRAND — STAR — RELEASED — PLAN BOOK

ETERNAL MAGDALENE, THE (GOLDWYN) SPECIAL CAST (APR. 20)..MAY 3
"Long heralded picture largely an allegory."—M. P. News.
Exhibitor Comment—"Opened to big business in spite of heavy rain early in afternoon. People satisfied." "A very good and pleasing picture. It gets the money on title. Extra big business three days."
Consensus—"Excellent picture, big puller."

EXQUISITE THIEF, THE (UNIVERSAL) PRISCILLA DEAN (APR. 28) (Six Parts) .....APR. 19
"Star shows unusual talent; highly artistic."—M. P. News.
Exhibitor Comment—"Average business." "Very interesting picture. Big business."
Consensus—"Good picture, good puller."

EYES OF THE SOUL (ARTCRAFT) ELSIE FERGUSON (APR. 20).....MAY 3
"A beautiful story presented in a beautiful way."—M. P. News.
Exhibitor Comment—"The public does like a happy ending. However, this would not be a good picture if it ended any other way. Elsie Ferguson is well liked here." "People didn't like it at all. Story weak. Poor business." "Ferguson getting better here." "Fair picture, no drawing power to star. Poor business." "Big business four days, average business three days."
Consensus—"Good picture, good puller."

FALLEN IDOL, A (FOX) EVELYN NESBIT (MAY 18).....MAY 31
"Star appears in a new version of East versus West theme."—M. P. News.

FALSE EVIDENCE (METRO) VIOLA DANA (APR. 21).....MAY 3
"Rebellious heroine finds expression in the woods."—M. P. News.
Exhibitor Comment—"Average picture, average business."

FINAL CLOSE-UP, THE (PARAMOUNT) SHIRLEY MASON (MAY 18)..JUNE 14
"Working girl beats debutante to the altar in sparkling comedy."—M. P. News.
Exhibitor Comment—"A good picture and patrons thought so. Story good and plenty of pep and laughs. Average business." "A fair program picture, but the story about a girl fainting because of excessive hot weather, wasn't so good. This star never took very well here. Average business, two days." "Patrons liked it. Average business three days." "Average business three days."
Consensus—"Good picture, average puller."

FIRE FLINGERS, THE (UNIVERSAL) RUPERT JULIAN (APR. 21) (Seven Parts) .....APR. 12
"Hold interest from first to last; dual role story."—M. P. News.

FIRES OF FAITH (FAMOUS PLAYERS-LASKY) SPECIAL CAST (MAY 18) (Six Parts) .....MAY 17
"Salvation Army picture should prove profitable."—M. P. News.
Exhibitor Comment—"Great, big business."

FOLLIES GIRL, THE (TRIANGLE) OLIVE THOMAS (APR. 27).....APR. 26
"Sweet and homely tale of the chorus girl."—M. P. News.
Exhibitor Comment—"Fair picture to poor business."

FOOLS AND THEIR MONEY (METRO) EMMY WEHLEN (JUNE 16)....JUNE 28
"Fairly clever satire on the newly-rich."—M. P. News.

FOOLS' GOLD (ARROW) MITCHELL LEWIS (MAY 26) (Six Parts).....MAY 17
"Mitchell Lewis the star in a disconnected story. Locations good."—M. P. News.

FOR BETTER, FOR WORSE (ARTCRAFT) DE MILLE'S (APR. 27) (Six Parts) .....MAY 10
"De Mille scores with a tremendous heart theme."—M. P. News.
Exhibitor Comment—"The title of this picture helped put it over big and also the fact that it followed right after 'Don't Change Your Husband' which gave exhibitors some very good advertising business. Big and extra big business. "Big business seven days." "An elegantly enacted superior attraction in every way. Big business." "Rained but went big and pleased all, a masterpiece. Big business." "Rained again but they came out. We doubled our run on this picture at advanced admission and it went big. Big business." "Big business all week." "Big but not as pleasing as 'Don't Change Your Husband.' Big business."
Consensus—"Excellent picture, big puller."

FULL OF PEP (METRO) HALE HAMILTON (MAY 26).....JUNE 7
"Breezy American cuts down rebellion in lively farce comedy."—M. P. News.
Exhibitor Comment—"Hamilton getting more popular with each picture. Big and average business two days." "This style of comedy with Hale Hamilton does not take very strong. Average business." "Dandy picture. Big business."
Consensus—"Good picture, good puller."

GATES OF BRASS (KEENAN-PATHE) FRANK KEENAN (JULY 6).....JULY 5
"An interesting and dramatic photoplay."—M. P. News.

GETTING MARY MARRIED (SELECT) MARION DAVIES (APR. 13).....APR. 19
"Marion Davies gets good story; excellent picture."—M. P. News.
Exhibitor Comment—"Poor picture, poor business."

GINGER (WORLD) VIOLET PALMER (MAY 5).....MAY 3
"Story of boy and girl love excellently performed."—M. P. News.

GIRL AT BAY, A (VITAGRAPH) CORINNE GRIFFITH.....JUNE 28
"A detective story of the better class."—M. P. News.

GIRLS (PARAMOUNT) MARGUERITE CLARK (JUNE 29).....JULY 12
"Clyde Fitch play makes good picture."—M. P. News.

GREASED LIGHTNING (PARAMOUNT) CHARLES RAY (APR. 20).....MAY 10
"Star in a comedy with abundant small town atmosphere."—M. P. News.
Exhibitor Comment—"He is one star that men and women both like. Extra big and big business four days and average three days." "A typical Ray story with the star in just the sort of role to suit him. Certainly pleased our patrons. Big business." "Went big just like the title. Big business."
Consensus—"Excellent picture, big puller."

HAPPINESS A LA MODE (SELECT) CONSTANCE TALMADGE (JUNE 15) .....JUNE 28
"Society comedy presented very entertainingly."—M. P. News.

HAUNTED BEDROOM, THE (PARAMOUNT) ENID BENNETT (MAY 25) .....JUNE 21
"Enid Bennett has a winner in Mystery picture."—M. P. News.
Exhibitor Comment—"Something different, fine. Big business." "Delightful story, mystery well worked up. Holds interest every second. Not a draggy part in it. Enid Bennett a favorite here. Average business." "Can't get Enid Bennett over here. Poor business." "Generally liked. Big business three days."
Consensus—"Good picture, good puller."

HAY-FOOT STRAW-FOOT (INCE-PARAMOUNT) CHARLES RAY (JUNE 22) .....JULY 5
"Charles Ray stands head and shoulders above story."—M. P. News.

HEARTS OF MEN (HIRAM ABRAMS) GEORGE BEBAN (APR. 27). (5½ Reels) .....APR. 19
"Beban wins your sympathy; good film results."—M. P. News.

HELP! HELP! POLICE! (FOX) GEORGE WALSH (APR. 27).....MAY 10
"Rollicking story with George Walsh cutting up capers."—M. P. News.
Exhibitor Comment—"Well liked. Extra big business on double bill." "Walsh losing ground. A good picture of his type. Average business." "Good, fast and furious to big business." "Walsh good but he's slipping. Average business."
Consensus—"Fine picture, good puller."

HIS DEBT (ROBERTSON-COLE) SESSUE HAYAKAWA (MAY 25).....MAY 31
"Japanese star in a picture of real dramatic worth."—M. P. News.
Exhibitor Comment—"One of his best. Story and production good. Poor business. Hot weather."

HOME BREAKER, THE (PARAMOUNT) DOROTHY DALTON (APR. 20)..MAY 17
"Highly satisfying comedy drama starring Dorothy Dalton."—M. P. News.
Exhibitor Comment—"Fellers, they ate this one up, you bet. Big business."

HOME TOWN GIRL (PARAMOUNT) V. MARTIN (MAY 11).....JUNE 7
"Star's latest sparkles with charm and sentiment."—M. P. News.
Exhibitor Comment—"Average business two days." "Patrons did not like it. I thought it a very poor Vivian Martin picture. It's human, but very mild entertainment." "Poorest Martin picture we have played. Poor business." "Big business three days."
Consensus—"Fair picture, good business."

HOME WANTED (WORLD) MADGE EVANS (JUNE 30).....JULY 5
"Madge Evans appears in familiar child recipe."—M. P. News.

HOUSE DIVIDED, A (BLACKTON-IND. SALES) SYLVIA BREAMER (APR. 27) .....(Six Parts).....MAY 3
"Entertaining with pronounced love interest capitally played."—M. P. News.

I'LL GET HIM YET (PARAMOUNT) DOROTHY GISH (MAY 25).....MAY 31
"A splendid farce comedy from every angle."—M. P. News.
Exhibitor Comment—"Dorothy Gish very unpopular here; didn't draw; poor business." "Good picture. Gish is a favorite here, all her stuff is original. Rather slow in getting started. Average business."
Consensus—"Fair picture, average business."

INTRUSION OF ISABEL (AMERICAN-PATHE) MARY MILES MINTER (APR. 13) .....APR. 12
"Should satisfy all; clean romance well produced."—M. P. News.
Exhibitor Comment—"Very good picture to big business." "Miss Minter creates no impression here. Average business."
Consensus—"Good picture, good puller."

JOSSELYN'S WIFE (ROBERTSON-COLE) BESSIE BARRISCALE (MAY 5) .....MAY 17
"Drama of love quadrangle made effective through surprise finish."—M. P. News.
Exhibitor Comment—"A fine picture, big to extra big first three days, average business following three and poor business last day. Hot weather and strong competition hurt business."

JUNGLE TRAIL, THE (FOX) WILLIAM FARNUM (APR. 20).....APR. 26
"William Farnum traverses the jungle wilds."—M. P. News.
Exhibitor Comment—"Big business two days." "A very good picture, but didn't draw. Those that did see it liked it." "We have seen a lot of better Farnum pictures. Average business three days."
Consensus—"Good picture, good puller."

JUST SQUAW (ROBERTSON-COLE) BEATRIZ MICHELENA (MAY 11)...MAY 10
"Star returns to the screen in Western melodrama."—M. P. News.
Exhibitor Comment—"A fair picture but got no business."

KHAVAH (ZION FILMS) ALICE HASTINGS (MAY 26).....MAY 24
(Seven Parts.)
"Too long and poorly titled but may find appeal before Jews."—M. P. News.

KNICKERBOCKER BUCKAROO, THE (ARTCRAFT) DOUGLAS FAIRBANKS (MAY 18).....JUNE 7
"Pleasant but somewhat disappointing for Fairbanks."—M. P. News.
Exhibitor Comment—"While this is not the worst one he has made, he had better get some real live stories. Opened to extra big and big business first two days, last four poor business." "Good picture, big business all week." "Splendid feature. Much effort and energy expended in making it. Extra big business all week." "A clean up. Five-day run to extra big business."
Consensus—"Good picture, good puller."

LADY OF RED BUTTE, THE (PARAMOUNT) DOROTHY DALTON (MAY 11) .....JUNE 7
"Western melodrama gets tangled up in a tissue of absurdities."—M. P. News.
Exhibitor Comment—"Heaven help us if we get any more like this. Average business. Ran a borrowed picture second day." "Worst Dalton yet. Poor business." "Poorest Dalton to date. Uninteresting subject. Average business."
Consensus—"Ordinary picture, ordinary puller."

LAW OF MEN, THE (PARAMOUNT) ENID BENNETT (APR. 27).....MAY 24
"Star in ordinary melodrama of love and law."—M. P. News.
Exhibitor Comment—"Title killed it. Poor business." "Very good, but did not pull. Poor business."
Consensus—"Good picture, ordinary puller."

LEAVE IT TO SUSAN (GOLDWYN) M. KENNEDY (MAY 11).....JUNE 7
"Star's indomitable and undeniable humor scores again."—M. P. News.
Exhibitor Comment—"Very good. Poor business three days. Very warm weather caused a slump." "One of Kennedy's best. Fine picture. Big business."
Consensus—"Good picture, good puller."

LION'S DEN, THE (METRO) BERT LYTELL (MAY 19).....MAY 31
"Star is in a faithful picture of small town life."—M. P. News.
Exhibitor Comment—"Bert Lytell is splendid. Picture to fair business." "Improves with each picture. Big business." "Bert Lytell's popularity still increasing. Big to extra business two days."
Consensus—"Good picture, good puller."

LITTLE BROTHER OF RICH, A (UNIVERSAL) SPECIAL CAST (JULY 7) .....JULY 5
"Adaptation of Patterson story is mild."—M. P. News.

LITTLE DIPLOMAT, THE (PATHE) BABY MARIE OSBORNE (JUNE 15) .....MAY 31
"Little star's pranks are subordinated for Crook melodrama."—M. P. News.

LONE STAR RANGER, THE (FOX) WILLIAM FARNUM (JUNE 29)....JULY 5
"Zane Grey's story looks good with Farnum."—M. P. News.

LOVE AND THE WOMAN (WORLD) JUNE ELVIDGE (JUNE 23).....JUNE 28
"Working girl from poverty to riches."—M. P. News.

LOVE CALL, THE (ROBERTSON-COLE) BILLIE RHODES (APR. 20)....MAY 1
"Simple Western story colored with star's personality."—M. P. News.
Exhibitor Comment—"Rhodes pictures getting poorer. What a great 'bet' they have spoiled. Average business four days. Hot weather." "Picture not quite up to her first and second, but good entertainment. Average business."
Consensus—"Fair picture, average puller."

LOVE'S PRISONER (TRIANGLE) OLIVE THOMAS (JUNE 8).....JUNE 7
"Star appears in a society-crook picture."—M. P. News.

LOVE THAT DARES, THE (FOX) MADLAINE TRAVERSE (APR. 20)....MAY 3
"Star in new version of eternal triangle, effectively produced."—M. P. News.
Exhibitor Comment—"Well liked. Extra big business on double bill." "Good program picture to big business." "A good picture well received. Star like. Average business." "Better than the average. Good picture. Average business."
Consensus—"Good picture, good puller."

MAN BENEATH, THE (ROBERTSON-COLE EXHIBITORS MUTUAL) SESSUE HAYAKAWA (JULY 6).....JULY 5
"Dramatic photoplay that may generally satisfy."—M. P. News.

MAN OF HONOR, A (SCREEN CLASSICS) HAROLD LOCKWOOD (MAY 3) .....APR. 26
"Star in characteristic role; a colorful picture."—M. P. News.

MAN WHO STAYED AT HOME (METRO) BAGGOT-WHITNEY (JULY 6) .....JUNE 28
"Adaption of spy play makes belated appearance."—M. P. News.

MAN WHO TURNED WHITE, THE (ROBERTSON-COLE) H. B. WARNER (MAY 4) .....MAY 24
"Star returns to screen in a colorful melodrama."—M. P. News.
Exhibitor Comment—"Picture gives only fair satisfaction in smaller cities where Warner is not so well known. Heavy competition and sultry weather. Average to poor business all week."

MAN WHO WON, THE (VITAGRAPH) HARRY MOREY.....JULY 5
"Harry Morey is conspicuous in mystery story."—M. P. News.

MAN'S COUNTRY, A (ROBERTSON-COLE) ALMA RUBENS (JULY 12)..JULY 12
"Alma Rubens stars in Western thriller."—M. P. News.

Box Office Reports Continued on page 782

"THE FEAR WOMAN"

(GOLDWYN)

Pauline Frederick Appears in Psychological Study

IN this psychological study the screen has proven again that it is able to go beneath the surface and record something else than mere surface impressions. But here as in other pictures of this character the parties responsible have shown a measure of fear themselves in failing to carry out the absorbing theme of heredity. One looks in vain after the third reel for a semblance of the inherited fear which prompted the introductory chapters, and instead one finds a time-worn pattern of a woman who very nearly sacrifices her good name to permit a friend to emerge from a certain entangling alliance. She had dismissed her fiance through the fear that she might have inherited her father's taste for liquor, and promised to let him know when she had withstood the test. But the test never came for milady was always sure of herself. However she furnishes HIM with certain anxious moments through her coquettish attitude with the grape. In spite of its perigrinations the story is made interesting through the artistry of Miss Frederick's performance. She has taught every mood with appreciation of its shadings. And Milton Sills scores as successfully in his customary repressive manner. The picture carries an appeal in its artistic mounting. Expenditures have been scattered to the four winds in emphasizing its aristocratic tone.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Helen Winthrop.....Pauline Frederick
Robert Craig.....Milton Sills
Percy Farwell.....Walter Hiers
Harrison Winthrop.....Emmet King
Sidney Scarr.....Harry S. Northrup
Bruce Terhune.....Ernest Pasque
Stella Scarr.....Beverly Travers
Mrs. Honorah Farwell.....Lydia Yeamans Titus

By Izola Forrester.
Directed by John A. Barry.
Photographed by Edward Gheller.

PRESS NOTICE—STORY

Pauline Frederick, the emotional star, will come to the ——— theatre on ——— of ——— week in her latest feature entitled, "The Fear Woman." Those who have followed Miss Frederick's other appearances know full well what type of subject to expect when her name is announced. The dramatic roles in which she has been appearing have elevated to one of the highest places in screen stardom. "The Fear Woman" is of the same type as her previous offerings, but presents a totally different plot. It was written especially for the star by Izola Forrester, one of the cleverest authors in the business, and awards the star the role of a woman haunted by fear, Helen Winthrop.

Helen's father had cautioned her to fight temptation of drink since his forefathers had all succumbed to the habit. When he died the fear was brought home to such an extent that she gave up her fiance to test herself. She wanted to see if she was capable of being the mother of Robert Craig's children. The test was successful and Helen turned her attentions to aiding a friend out of a compromising position. With nothing to worry her further she consented to become Robert's wife.

"The Fear Woman" is a dramatic picture that is delightfully balanced with a vein of delicious humor. It is mounted in exquisite taste which, of course, reflects great credit upon the director, John A. Barry. The story unfolds a number of unique situations which are deftly developed. Miss Frederick plays with her usual appreciation and Milton Sills is seen to advantage as her leading man.

SUGGESTIONS

Pauline Frederick is certainly a star that needs no especial boosting in the way of advertising. The public appreciates that she is one of the few GENUINE actresses on the screen. All box-office reports indicate that practically every one of her features have pleased. "The Fear Woman" differs somewhat from the usual dramatic picture since it presents her in a psychological study. The character that she portrays is haunted by fear—a fear that she is tainted with the curse that killed her father and all her forefathers.

You can exploit the picture on this angle. Arouse your public's curiosity as to what causes this fear. Go strong on the mystery. Ask questions of your patrons in the shape of catch lines and throw-aways what they fear the most. Every one has a pet fear. Make mention of the cast. It is a good one. Your fans will remember Milton Sills. Undoubtedly he is a favorite with the feminine portion of your audience as he is everywhere. Miss Frederick is her own best drawing card. Play up her name and refer back to the pictures in which she has previously appeared under the Goldwyn banner.

PROGRAM READER

Helen Winthrop was a victim of a certain hereditary weakness which had afflicted her father and her father's fathers for generations. Alone in the world, she was tortured by the constant fear that she would go the same road as her father. She would put herself to the test. Ah!—that would be a way out. So she dismissed as fine a fellow as ever loved a girl to work out her vexing problem. But the test was satisfactory and she knew that she wasn't tainted with her father's curse.

What was this taint? What did Helen resolve to do? How did she fight her battle? What became of Robert Craig? Did sorrow come to her? Did she prove herself a woman of character? Did she overcome her fear? These questions are answered dramatically and entertainingly in Pauline Frederick's latest picture, "The Fear Woman," which comes to the ——— in the near future—date to be announced. Watch for it.

CATCH LINES

Are you a victim of hereditary weakness? Are you moved by constant fear that you will follow the paths of your forefathers? Fear—it is a powerful emotion and moves us all at some time in our lives. It moved Pauline Frederick in "The Fear Woman."

Pauline Frederick will appear at the ——— next ——— in her newest photoplay entitled, "The Fear Woman." It is a tale of hereditary weakness. Did the heroine inherit it? This you must find out for yourself. A surprise awaits you.

Pauline Frederick, in Goldwyn's offering, "The Fear Woman"

"OUR BETTER SELVES"

(PATHE)

Frivolity Succeeded by Patriotism in War Story

THOUGH the war is over and its appeal to arouse the emotions is gone, nevertheless the angle presented in Fannie Ward's newest picture, "Our Better Selves," will stimulate one's fast declining interest in the late conflict.

To the best of our knowledge the idea contained here has been totally neglected in pictures until Miss Ward saw fit to gvie it expression. It presents her with the best thing she has done in a long time. No better piece of acting has she ever contributed than when she differentiates the character of the vain butterfly.

There is substance to this picture—a dramatic substance which happily keeps to its tragic denouement. The heroine and her vainglorious lover gave with their lives, but they died knowing that their consciences were clear. The outstanding feature of the picture is the manner in which the director has pointed the contrast between frivolity and patriotism.

The situations are shaded with deft touches and the humanities are ever in the foreground. A feeling of some impending tragedy constantly lurks beneath the surface and which keeps one in a high state of suspense. Genuine art has been revealed in the acting, direction, and staging. In all a fine achievement.—Length 5 reels. —*Laurence Reid.*

THE CAST

Loyette Merval.....Fannie Ward
Willard Standish.....Lewis J. Cody
Henry Laurens.....Chas. Hills Mailes

By Ouida Bergere.
Scenario by Ouida Bergere.
Directed by George Fitzmaurice.

PRESS NOTICE—STORY

"Our Better Selves" is the name of the picture which will be presented at the ——— theatre on ——— with Fannie Ward as the star. This is considered one of the greatest pictures in which the Pathe star has ever appeared. Written by Ouida Bergere, one of the screen's leading scenarists, it tells how the frivolous pleasure seekers gave up their vanities to serve their country during the war. Many are the pictures which have shown the conflict of battle, but "Our Better Selves" is the first picture concerning the war which has this theme of frivolity versus patriotism.

Loyette Merval was a gay butterfly of the Paris social whirl. Surrounded by sycophants, she gave no heed to the sterner things of life. All she lived for was to satisfy her own vainglorious self. But came the call to the colors and when the youth of France marched away among the ranks were Willard Standish the American husband of Loyette. And deprived of his love and companionship she hastened to do her bit. Frivolities were forgotten. Duty called and she obeyed.

The two lovers were caught within the German advance and their lives might have been spared but that Loyette learned that her own people were endangered through a plan of the enemy. Frustrating their dastardly plot Loyette was summarily dealt with. And over the Great Divide her soul called to Willard—"Oh! that we could live our lives again now that we have found each other." And so the martyred souls were saved from indulgences and vanities.

CATCH LINES

Fannie Ward, the vivacious star, will appear at the ——— theatre next ——— in what is considered her greatest role. As a member of smart society in Paris she gives up her pleasure to do her duty by her country. A big picture of heart throbs and smiles. Don't miss it.

Loyette was a vainglorious little creature. She gave no thought of the morrow. All she lived for was to find expression for her artistic temperament. Then one day— To say any more would be giving a fine story away. See "Our Better Selves."

See "Our Better Selves"—it is a picture which will make you think. It will make you smile; it will make you cry a little. Fannie Ward is the star. Remember next ———.

There is a little bit of good in the bad of us. Loyette wasn't bad—she was just delightfully wicked. She only lived to be a butterfly until— See "Our Better Selves."

PROGRAM READER

Did you ever stop to think how much the women of France served their country during the trying days of the war? Did you ever realize that from everywhere the people of France responded no matter where they lived or their occupation? Did you ever reflect that even the vainglorious butterfly of the Paris boulevards gave up her joyous pleasures to do her bit for freedom? From the last question is based the theme of Fannie Ward's latest picture, "Our Better Selves." It presents her as one of these pleasure loving persons who responded no less nobly than her more serious minded sisters. It is a big picture because of the import of its theme. And it is said to offer the star the greatest role in which she has ever appeared. The picture is crowded with humorous detail and thrilling action. And it is set off with a handsome production. Don't fail to see it when it comes to the ——— theatre shortly.

Pathe stars Fannie Ward in "Our Better Selves"

SUGGESTIONS

The two big angles to play up in this feature are Miss Ward's performance and the vital theme. The star has never been presented with greater opportunities to show her talent. And she contributes a splendid portrayal. The theme is based on the sacrifice of the vainglorious butterfly (who is but one of many) who responded to her country's call when the war sobered the pleasure loving French people. Use all your advertising copy around this theme. Play it up strongly. It will appeal to everyone.

You might use the little proverb, "there is a little bit of good in the worst of us." The heroine had her little bit of good and used it nobly. Send out teasers on this idea. Exploit the fact the gay butterfly was regenerated through the war. But keep away from the tragic angle. It might shock the sensitive patrons. Use Lew Cody's name. He is rapidly coming into popular favor through his past fine performances. Don't hint that it is a war play in the accepted sense of the term.

The Index to The Complete Plan Book

(Continued from page 780)

PICTURE BRAND STAR RELEASED PLAN BOOK

MARY REGAN (FIRST NATIONAL) ANITA STEWART (MAY 18).....MAY 17
"Third Anita Stewart picture should prove another success."—M. P. News.
Exhibitor Comment—"Average business at advanced prices. These Anita Stewart productions are not making any money for me, but must say they are first class pictures." Good picture, but not as well liked as 'Virtuous Wives' or 'Midnight Romance.' Big to average business two days." "Opened to extra big business. Big business rest of week."
Consensus—"Good picture, good puller."

MASTER MAN, THE (PATHE) FRANK KEENAN (MAY 25).....MAY 17
"Star in a forceful play of love and politics."—M. P. News.

MAYOR OF FILBERT, THE (TRIANGLE) JACK RICHARDSON (MAY 25) (Seven Parts).....MAY 24
"Play for prohibition offered in fast and furious melodrama."—M. P. News.

MEN, WOMEN AND MONEY (PARAMOUNT) ETHEL CLAYTON (JUNE 8).....JULY 5
"Ethel Clayton shines in Cosmo Hamilton story."—M. P. News.

MINTS OF HELL, THE (HAMPTON-ROBERTSON-COLE) WILLIAM DESMOND (MAY 5).....MAY 31
"Star is splendid in vivid picture of the Yukon."—M. P. News.
Exhibitor Comment—"Fine show picture. Extra big business two days, big business third. Hot weather." "Fair picture to average business two days." Picture liked pretty well. Average business one day. Poor business three days on double bill."
Consensus—Good picture, good puller."

MISS ADVENTURE (FOX) PEGGY HYLAND (MAY 4).....MAY 10
"Highly adventurous tale of the sea and fisher folk."—M. P. News.
Exhibitor Comment—"Big business on double bill." "Average business." "Average program picture. Average business."
Consensus—"Good picture, good puller."

MODERN HUSBANDS (ROBERTSON-COLE) HENRY B. WALTHALL (APRIL 28).....JUNE 7
"Star in plausible story of busy husband and neglected wife."—M. P. News.

MONEY CORRAL, THE (ARTCRAFT) WM. S. HART (APR. 20).....MAY 3
"Wm. S. Hart in moving story with Eastern setting."—M. P. News.
Exhibitor Comment—"A good Hart picture. They are waiting for a real whole-length Western picture. Photography and acting good. Hart surely does play up the hero stuff in this one. Big and average business." "This is a pretty good picture but did no extra business." "Good Hart subject, drew big in the rain and they liked it. Big business." "Average business all week." "Typical what they want him in, a clean up. Big business."
Consensus—"Good picture, good puller."

MY LITTLE SISTER (FOX) EVELYN NESBIT (JUNE 15).....JUNE 28
"Picture of missing girl decidedly worth while."—M. P. News.

NEW MOON, THE (SELECT) NORMA TALMADGE (MAY 11).....MAY 24
"Russian Soviet meet a courageous enemy in star."—M. P. News.
Exhibitor Comment—"Good Russian story, but star's popularity put it over. People prefer her in straight American drama. Average business three days." "Very fine picture, good cast. Big business."
Consensus—"Good picture, good puller."

OH BOY (CAPELLANI-PATHE) JUNE CAPRICE-CREIGHTON HALE (JUNE 22).....JUNE 21
"Musical play looks rather heavy as a picture."—M. P. News.

OH YOU WOMEN (PARAMOUNT) EMERSON-LOOS (MAY 4).....MAY 24
An artistic production as well as entertainment."—M. P. News.
Exhibitor Comment—"Took off. Had booked for four days but too many kicks. Poor business." "Women didn't like it; went big. Big business."
Consensus—"Good picture, good puller."

ONE OF THE FINEST (GOLDWYN) TOM MOORE (JUNE 9).....JUNE 14
"Tom Moore pleases in a romance that is quite obvious."—M. P. News.
Exhibitor Comment—"Well named one of the finest. Pleased all. Big business for summer." "One of the best and cleanest pictures I have ever run. Tom Moore was good. Big business three days."
Consensus—"Excellent picture, big puller."

ONE-THING-AT-A-TIME-O'DAY (METRO) BERT LYTELL (JUNE 23)....JULY 5
"Clever comedy story well produced."—M. P. News.

ONE WEEK OF LIFE (GOLDWYN) PAULINE FREDERICK (APR. 13)....MAY 31
"Star in a typical Cosmo Hamilton story."—M. P. News.
Exhibitor Comment—"Big business for two days. Gave excellent satisfaction." "Fans do not like dual roles. Poor business." "Did not draw here. Average picture. Pleased her fans. Good average business." "They liked and came to see it." "Good entertainment, mostly intended for adults but things children shouldn't see, goes over their heads. Big business."
Consensus—"Good picture, good puller."

OTHER MAN'S WIFE, THE (FRANK HALL) STUART HOLMES-ELLEN CASSIDY (JUNE 29).....JUNE 21
"Looks like a winner of unusual interest."—M. P. News.

OTHER MEN'S WIVES (INCE-PARAMOUNT) DOROTHY DALTON (JUNE 15).....JULY 5
"Should satisfy an elite audience."—M. P. News.
Exhibitor Comment—"A very good picture with Dorothy at her best. Her acting was great. She had the whole audience loving her. Settings beautiful. Extra picture O. K. Big business two days."

OUTCASTS OF POKER FLAT, THE (UNIVERSAL) HARRY CAREY (JULY 6).....JUNE 28
"Harry Carey stars in Bret Harte's story."—M. P. News.

PAID IN ADVANCE (JEWEL-UNIVERSAL) DOROTHY PHILLIPS (JULY 6).....JULY 12
"A big melodramatic Klondike production."—M. P. News.

PEST, THE (GOLDWYN) MABEL NORMAND (APR. 20).....MAY 3
"The eccentric Mabel of olden days in a good comedy."—M. P. News.
Exhibitor Comment—"Typical Mabel Normand type of picture. Not overstrong as to plot. Pleased. Good story would help a lot. Average business." "One of Normand's best. Pleased. Good business for hot weather." "Poor star, poor business." "A very good Normand picture. Big business." "Mabel not there any more, needs good stories. Average business two days." "Not much to it, not get the business. Big business."
Consensus—"Pleasing picture, average puller."

PHIL FOR SHORT (WORLD) EVELYN GREELEY (JUNE 2).....JUNE 7
"Star in her first starring vehicle."—M. P. News.

PITFALLS OF A BIG CITY (FOX) GLADYS BROCKWELL (APR. 13)....APR. 19
"If you're looking for big melodrama, here it is."—M. P. News.
Exhibitor Comment—"Extra big business with this and other feature. People like William Scott, the leading man for Brockwell." "Some 'meller.' First day poor business, second day average and third day big business." "Splendid picture that holds all through. Well received and spoken of for days after. Big and average business." "Good ordinary crook picture, no more pitfalls than in dozens of others. Average business." "Fine interesting picture, one [illegible] Big business." "Average business."
Consensus—"Splendid picture, big puller."

PLACE IN THE SUN, A (TRIANGLE) MARGARET BLANCHE (MAY 4)..MAY 10
"Cyril Harcourt's comedy drama screened as a melodrama."—M. P. News.

PLAYTHINGS OF PASSION (UNITED) GORDON (JUNE 8).....JUNE 7
"Star is in a rather artificial society picture."—M. P. News.

PRETTY SMOOTH (UNIV.) PRISCILLA DEAN (JUNE 2).....JUNE 7
"Bayard Veiller writes another crook story for Miss Dean."—M. P. News.

PRICE OF INNOCENCE, THE (BUFFALO M. P. CORP.) STELLA K. TALBOT (MAY 11).....MAY 3
"Story of a woman's supreme sacrifice. Artificial but picturesque."—M. P. News.

PROFITEERS, THE (PATHE) FANNIE WARD (JUNE 29).....JUNE 28
"Fannie Ward's looks like old time thriller."—M. P. News.
Exhibitor Comment—"Poor picture, poor business."

PRUDENCE ON BROADWAY (TRIANGLE) OLIVE THOMAS (JULY 6)..JULY 12
"A charming story with broad appeal."—M. P. News.

PUTTING ONE OVER (FOX) GEORGE WALSH (JUNE 22).....JULY 12
"George Walsh's athletic tricks are buried here."—M. P. News.

QUICKENING FLAME, THE (WORLD) MONTAGU LOVE (APR. 21).....APR. 26
"Vivid story of marital unhappiness in melodrama."—M. P. News.

REDHEAD (SELECT) ALICE BRADY (APR. 27).....MAY 31
"Star appears in a thoroughly human picture."—M. P. News.

RED LANTERN, THE (METRO) (SEVEN PARTS) NAZIMOVA (MAY 4) (Seven Parts).....MAY 10
"Star superb in impressive and spectacular play of the far east."—M. P. News.
Exhibitor Comment—"Broke record at advanced prices all week. Opposition was Norma Talmadge, Constance Talmadge, Marguerite Clark, at all first-run down-town houses. Crowds waiting at 9:15 a. m. to get in show starting at 9:30. Rain several times during week but crowds held up. All attendance records broken for seven straight days. Regular stampede. "A wonderful picture but means nothing to the box office. Poor business." "Four days. Wonderfully beautiful but no business to mention after first day." "A bad story but the star pulled big business." "Played it four days and lost considerable money, no one liked the picture and business fell off daily. Poor business four days." "Broke all records and hot weather too. Entire big business all week."
Consensus—"Excellent picture, big puller."

REGULAR FELLOW, A (TRIANGLE) TAYLOR HOLMES (APR. 13).....APR. 19
"Clean and delightful comedy; thrills toward the end."—M. P. News.

RIDERS OF VENGEANCE (UNIVERSAL) HARRY CAREY (JUNE 9).....MAY 31
"Star in a fine 'Good-Bad' man Western."—M. P. News.

ROAD CALLED STRAIGHT, THE (BETZWOOD-GOLDWYN) LOUIS BENNISON (APR. 20).....MAY 10
"Bennison's tricks and personality show to good advantage."—M. P. News.
Exhibitor Comment—"Good picture and good star. Coming fine here. Average business." "Good picture, drew good first day, fair second." "A clean up, get it. Big business."
Consensus—"Good picture, good puller."

ROARING ROAD, THE (PARAMOUNT) WALLACE REID (APR. 27).....APR. 26
"Fast and exciting picture with hair-raising climax."—M. P. News.
Exhibitor Comment—"Had special page in newspaper paid for by Hudson Auto concern. Extra big and bigger than average business." "Very good product, but Wallace doesn't draw for me like he used to." "Went big and they liked it. Big business." "Big advertising possibilities. Money in it if you stir around." "Big business." "This is the kind they want. Extra big business."
Consensus—"Good picture, good puller."

ROGUE'S ROMANCE, A (VITAGRAPH) EARLE WILLIAMS.....MAY 31
"This Earle Williams picture is below regular average."—M. P. News.
Exhibitor Comment—"Star not popular here. Picture only fair. Poor business." "A very good picture and pleased. Average business."
Consensus—"Good picture, average puller."

RUSTLING A BRIDE (PARAMOUNT) LILA LEE (APR. 27).....MAY 24
"Star has a suitable subject in Western photoplay."—M. P. News.
Exhibitor Comment—"Star not popular here, picture only fair. Poor business." "Lila Lee has no individuality. Average business."
Consensus—"Fair picture, average puller."

SAHARA (HODKINSON) LOUISE GLAUM (JUNE 29).....JULY 12
"Title should draw; a heavy dramatic story."—M. P. News.

SAWDUST DOLL, THE (PATHE) BABY MARIE OSBORNE (APR. 20)....APR. 5
"One of best Marie Osborne pictures; heart appeal."—M. P. News.

SECRET SERVICE (PARAMOUNT-ARTCRAFT SPECIAL) ROBERT WARWICK (JUNE 22).....JULY 5
"One of the really big pictures."—M. P. News.

SHE WOLF, THE (FROHMAN AMUSEMENT) TEXAS GUINAN (JUNE 22).....JUNE 21
"Texas Guinan contributes a unique characterization in Western melodrama."—M. P. News.

SIREN'S SONG, THE (FOX) THEDA BARA (MAY 4).....MAY 17
"Star in story of love and intolerance; fairly convincing."—M. P. News.
Exhibitor Comment—"Average business."

SLEEPING LION, THE (UNIVERSAL) MONROE SALISBURY (JUNE 23).....JUNE 14
"Monroe Salisbury contributes Italian Characterization."—M. P. News.

SNEAK, THE (FOX) GLADYS BROCKWELL (JULY 20).....JUNE 21
"Gladys Brockwell's latest is an average program offering."—M. P. News.

SOME BRIDE (METRO) VIOLA DANA (JUNE 9).....JUNE 21
"Viola Dana scores a knockout in lively farce-comedy."—M. P. News.
Exhibitor Comment—"Good entertainment. Average business."

SOME LIAR (AMERICAN) WILLIAM RUSSELL (MAY 19).....MAY 17
"Star breezes through in extravagant farce comedy."—M. P. News.
Exhibitor Comment—"The best yet. Big business." "Average business."
Concensus—"Good picture, good puller."

SOMETHING TO DO (PARAMOUNT) BRYANT WASHBURN (APR. 13)...MAY 10
"Entertaining comedy drama starring Bryant Washburn."—M. P. News.
Exhibitor Comment—"Dandy picture to extra big business." "Not up to Washburn standard. Average business." "A fair program product. Not much to it. Average business."
Consensus—"Good picture, average puller."

SPARK DIVINE, THE (VITAGRAPH) ALICE JOYCE.....JUNE 21
"Alice Joyce's character study supports a frail picture."—M. P. News.

SPORTING CHANCE, A (AMERICAN-PATHE) WILLIAM RUSSELL (JULY 6).....JUNE 28
"Novel comedy-drama breezes home a winner."—M. P. News.

SQUARE DEAL SANDERSON (ARTCRAFT) WM. S. HART (JUNE 15)....JUNE 28
"William S. Hart has a lively one here."—M. P. News.
Exhibitor Comment—"Again they came back strong." "'Hart is always good,' is the reputation he has here. Big business two days."

STITCH IN TIME, A (VITAGRAPH) GLADYS LESLIE (MAY 5).....MAY 3
"Star simulates gladness in an appealing story."—M. P. News
Exhibitor Comment—"A very nice little story to average business."

STRONGER VOW, THE (GOLDWYN) GERALDINE FARRAR (APR. 27)...MAY 10
"Star in picture with Spanish background."—M. P. News.
Exhibitor Comment—"Big business on double bill." "Good picture. Big business." "Personally don't think there is any excuse for Farrar being in pictures. Believe she has made more exhibitors lose money than any other five stars. Poor business." "Well produced picture but not did not go over as well as other Goldwyn pictures. Average business." "Holds up with Farrar other Goldwyn pictures. Big business." "Farrar has lost out here. Poor picture, poor business." "A very good picture, but Geraldine does not pull for us. All her pictures are very good."
Consensus—"Good picture, average puller."

TANGLED THREADS (ROBERTSON-COLE) BESSIE BARRISCALE (JUNE 21).....JUNE 14
"Bessie Barriscale appears again in domestic triangle play."—M. P. News.

TAXI (TRIANGLE) TAYLOR HOLMES (MAY 11).....MAY 17
"Starts slowly but gathers speed towards the middle."—M. P. News.

THIN ICE (VITAGRAPH) CORINNE GRIFFITH (MAY 26).....MAY 24
"Star in splendid sustaining melodramas."—M. P. News.
Exhibitor Comment—"Little draggy, lacks pep. Star puts it over only fair. Average business two days."

Box Office Reports continued on page 784

"THE BETTER WIFE"

(SELECT)

An Average Regular Program Picture

A LIGHT society drama, with scenes laid in England and the star with a strong cast badly handicapped by a weak story which the director has not strengthened. The interior settings and exterior scenes are beautiful, but marred by very poor photography.

The wife of the young English nobleman is untrue to him, although he worships her. When she is killed in an automobile accident he marries the American girl to provide a mother for his little boy. She finally wins his love when a mutual friends tells him of his former wife's infidelity. Ben Alexander is the little son and his American mother-in-law nurses him when he is sick or hurt, which happens quite often.

Any film fan can anticipate everything that is going to happen in the following reels and there is nothing in the picture that appeals to the emotions. It is nice to look at, but not entertaining. While not a big calibre production, it is a passable picture that will register as a regular program offering.

This should draw good openings in first-run and elite theatres and get by as a picture. It will not stand up for long runs or repeat dates. In the family, popular and labor audiences it should draw fairly well the opening day and will be looked upon as an average picture.—Length, 5 reels.—Released July 13.—*Tom Hamlin.*

THE CAST

Charmian Page.....Clara Kimball Young
Mr. Page.....Edward M. Kimball
Sir Richard Beverly.....Nigel Barrie
Lady Beverly.....Kathlyn Williams
Little Dick.....Ben Alexander
Helen Kingdon.....Lillian Walker
Mrs. Kingdon.....Barbara Tennant
Comte de Cheveral.....Irving Cummings
Story by Leonore Coffee.
Directed by Wm. P. S. Earle.

PRESS NOTICE—STORY

Clara Kimball Young comes to the ——— theatre on ——— of ——— week in her latest Select Picture, "The Better Wife."

She appears in the role of Charmian Page, an American girl accompanied by her father on a visit to England and France. While visiting their friends, the Kingdons, at their English estate, Charmian meets Sir Richard Beverly, whose wife is having an affair with another man.

Charmian is captivated with little Dick, the child of the nobleman, and later, when Lady Beverly is killed in an automobile accident and the little boy is quite seriously injured, she nurses him back to health.

Sir Richard is in financial difficulties and proposes to the American girl because of her wealth, and also knowing that she will make a loving and affectionate mother to little Dick. He has worshipped his first wife and does not know of her infidelity. And Chairmian finds that although she loves her husband dearly she is a wife in name only.

She bravely bears this for the sake of the little boy. And even when her husband taunts her with marrying him for his title she does not desert the ship. And finally her great love conquers and he is thoroughly won by her consistent affection. But this is after a mutual friend tells him frankly that he has been worshipping false gods and that his former wife was untrue to him.

He then recognizes the gold from the dross and pleads with Charmian to accept him as her lover as well as her husband. This offering may truly be called an "all-star cast" production, inasmuch as besides Clara Kimball Young we have Lillian Walker, Kathlyn Williams, Barbara Tennant, Irving Cummings, Nigel Barrie and little Ben Alexander.

PROGRAM READER

He taunted her. She was accused of marrying him because of his title. And he forced her to remain as his wife in name only.

The little boy that she was mothering, sadly neglected by his first wife, was the cord that held her tight and gave her the strength to bear all and endure all that she might be near him. Her love for her husband almost turned to hate after his taunt.

And she knew that the first wife was unfaithful but she would not tell him. She knew that he was worshipping a false god. But her lips remained sealed. She willingly bore the anguish and endured until a mutual friend one day told him the truth about the former Lady Beverly.

When the proud English nobleman humiliated himself to this staunch American girl who was his wife in name only he was astonished to find that she loved him dearly. They had both passed through the purging fire that made them one in reality.

And this sweet story is unfolded on the screen next week at this theatre by Clara Kimball Young, supported by an all-star cast. Lillian Walker, Kathlyn Williams, Barbara Tennant, Irving Cummings, Nigel Barrie and little Ben Alexander appear in the cast of this newest Select picture, "The Better Wife."

Clara Kimball Young, in "The Better Wife," distributed by Select

SUGGESTIONS

There is nothing in this picture that will allow for so-called "stunts" advertising or special lobby displays, outside of a large display of photographs. The title and the big names in the cast is your best bet if you have this picture booked. Clara Kimball Young is a strong card generally everywhere. Then you have the others in support that have a more or less strong following.

Call it an "all-star" cast and declare that you are offering the following names to prove up on a phrase that is generally misleading; Lillian Walker, Kathlyn Williams, Barbara Tennant, Nigel Barrie, Irving Cummings and little Ben Alexander. And the title with catch lines is an appropriate one; "The Better Wife." If you have a mailing list of the better class patrons in your neighborhood or town just drop them an invitation card announcing the photoplay and cast.

CATCH LINES

"The Better Wife" is Clara Kimball Young and she proves it at the ——— theatre. If you worship your wife too strongly for your own peace of mind you should see "The Better Wife" at the ——— theatre.

She was a wife in name only but she proved that she was "The Better Wife." Clara Kimball Young and Lillian Walker are at the ——— theatre this week in Miss Young's latest Select Picture.

The tie that binds held her although she was a loveless wife. See "The Better Wife" starring Clara Kimball Young at the ——— theatre.

"MAN'S DESIRE"

(ROBERTSON-COLE-EXHIBITORS MUTUAL)

Melodramatic Story of Love and Vengeance

OCCASIONALLY a star despairs of finding an acceptable offering and has to turn author himself to find a subject suitable for his personality. Lewis S. Stone has a quality of restraint in his make-up—a quality akin to modesty, and when he conceived "Man's Desire" he probably considered that as no scenarist knows him as well as he knows himself, the time would be ripe to express his personality in a story made to order.

He has merely journeyed to the lumber-camps of the Northwest, where he is content to bask in the background and give the story and other personages a chance.

The strongest elements of the picture are its action and human interest. Indeed it is above the average in its power to stimulate sympathy and suspense. And through it all is a panorama of primitive nature quite in keeping with the characterization and the theme of love and vengeance.

"Man's Desire" should spur the author-actor to try his skill again as a writer. As an actor he doesn't need to experiment since he is thoroughly grounded in his art. His cast is capable—Length, 5 reels.—Released through Exhibitors Mutual.—*Laurence Reid.*

THE CAST

Tom Denton.....Lewis S. Stone
Mary Larkin.....Jane Novak
Bull Larkin.....Jack Curtiss
Slim Dorgen.....Bill Dyer
Vera Patton.....Charlotte Burton
By Lewis S. Stone.
Scenario by L. V. Jefferson.
Directed by Lloyd Ingraham.
Photographed by William J. Beckway.

PRESS NOTICE—STORY

Lewis S. Stone, the star of many a stage and screen play, will be seen at the ——— theatre on ——— of ——— week in his latest offering, "Man's Desire." The star is also the author of his present vehicle, the scenario being done by L. V. Jefferson. And he has written himself a tale of the Northwest where lumber camps flourish.

As Tom Denton he is the superintendent of the camp and his word is law. One of his laws is that the lumberjacks shall refrain from liquor and, so, when he catches Slim Dorgan draining a bottle of whiskey he promptly dismisses him. The latter, feeling insulted, makes his way to Bull Larkin's cabin for the purpose of getting more liquor as well as to enlist Bull in a plan to ruin Denton's plant. Bull, incidentally, has a wife who lives in mortal fear of him. Mary Larkin was forced into the marriage through the request of her dying father. And when she hears the unruly element talk about dynamiting the plant she hastens to inform Denton. His brother is killed during the melee and so is Dorgan. Bull, in the meantime, exchanges his clothes with his dead partner and escapes. So Denton, his property destroyed, marries Larkin's young widow and starts anew in another territory. All is peaceful until Bull turns up severely wounded and Mary is forced to keep quiet about her marriage. During's Tom absence her supposedly dead husband forces her to run away with him and we find them several months later installed in a dance hall on the Mexican border. And it happens that Denton rides down that way and metes out vengeance on the man who has so cruelly wronged him. And the past is forgotten in love. Mr. Stone receives good support from a capable cast. The picture was produced under the direction of Lloyd Ingraham.

PROGRAM READER

Tom Denton, the superintendent of the lumber camp, had an unruly element working for him. When he dismissed Slim Dorgan, the latter, feeling resentful, made his way to Bull Larkin's home to enlist the services of the leader in a plan to punish Tom. However, Bull's wife, who never professed any love for her husband, overheard the plot and hastened to inform Denton that his plant was to be dynamited. But her warning came too late. The superintendent's prospects went up in powder and his brother was cruelly murdered.

Slim, however, was killed in the explosion but Bull got away by exchanging clothes with his dead partner. Out of the destruction Tom found a measure of happiness in Larkin's wife, and since evidence pointed to her husband as the dead man she carried no scruples about marrying the superintendent. How they had a respite from their trouble in love, how Larkin turned up like Enoch Arden to smite them again, how he made off with his wife again when Denton's back was turned, how vengeance was successfully meted out to him are events that are interestingly set down in this stirring picture of the Northwest. "Man's Desire" will appear at the ——— theatre next ———.

CATCH LINES

Come and see this thrilling picture of the Northwest where the primeval forests are in harmony with the primitive instincts of man. It is a tale of love and vengeance. Remember the date, ——— the ———. Lewis S. Stone in "Man's Desire."

He befriended the wife of the camp bully. And when the latter escaped justice, the young superintendent married her. But one day the bully turned up and demanded his wife. Did she go with him? What happened to the man she loved? See "Man's Desire."

Lewis S. Stone, a popular figure of the stage and screen, will appear here next ——— in what is considered his best picture, "Man's Desire." It throbs with primitive passions and the action is vital and vivid. Don't miss it.

She met the man who meant all the world to her, but she was married to another. When her husband escaped justice she turned to her heart's desire. What was the outcome of this stirring chapter in her life? See Lewis S. Stone in "Man's Desire."

Up in the forests primeval where men eke out a living as lumberjacks, lived Tom Denton. Did love come to him and in what strange form? See "Man's Desire."

A moment from "Man's Desire," released by Robertson-Cole through Exhibitors Mutual

Index Reports and "Flashbacks"

(Box Office Continued from Page 782)

PICTURE BRAND STAR RELEASED PLAN BOOK

THIRD DEGREE, THE (VITAGRAPH) ALICE JOYCE (MAY 19) (Seven Parts) ..... MAY 17
"Star in a fine screen version of stage success."—M. P. News.
Exhibitor Comment—"Very good. Big business two days, extra big third day."

THREE GREEN EYES (WORLD) CARLYLE BLACKWELL (APR. 28)....APR. 26
"All-star cast in best World release in six months."—M. P. News.
Exhibitor Comment—"All star. Blackwell, Eldridge and Greeley, a very pleasing picture. Excellent. The best the World has done for many months. Extra big to big and average business third day.

TOO MANY CROOKS (VITAGRAPH) GLADYS LESLIE..... JUNE 14
"Comedy and mystery unite to make enjoyable picture."—M. P. News.

TRIXIE FROM BROADWAY (AMERICAN) MARGARITA FISHER (JUNE 15) ..... JUNE 14
"Margarita Fisher stars in fairly interesting picture of a chorus girl."—M. P. News.

TRUE HEART SUSIE (GRIFFITH-ARTCRAFT) SPECIAL CAST (MAY 25) ..... JUNE 14
"Griffith's latest is real but suffers from padding."—M. P. News.
Exhibitor Comment—"Very poor, extremely weak. Average business all week." "Tired of war stuff. Average business." "Big business all week." "Didn't go here. Poor business."
Consensus—"Average picture but has done big business for one week."

UNKNOWN LOVE, THE (PATHE) DOLORES CASSINELLI (APR. 27) (Six Parts) ..... APR. 19
"War and Love twined in Perret's production."—M. P. News.

UNKNOWN QUANTITY, THE (VITAGRAPH) CORINNE GRIFFITH.....APR. 12
"Exceedingly pleasant O. Henry story with Corinne Griffith."—M. P. News.

UNPAINTED WOMAN, THE (UNIVERSAL) MARY MACLAREN (MAY 11) (Six Parts) ..... MAY 17
"Faithful study of rural life that is rich in characterization."—M. P. News.

UNWRITTEN CODE, THE (WORLD) SHIRLEY MASON (MAY 19).....MAY 17
"In which Kidu-San and Dick Tower meet, marry and part."—M. P. News.

UPLIFTERS, THE (METRO) MAY ALLISON (JUNE 30)..... JULY 12
"Will entertain in high-class neighborhoods."—M. P. News.

UPSIDE DOWN (TRIANGLE) TAYLOR HOLMES (JUNE 22)..... JUNE 28
"Best Taylor Holmes comedy to date."—M. P. News.

UPSTAIRS AND DOWN (SELZNICK) OLIVE THOMAS (JUNE 8)..... JUNE 21
"Light and airy comedy with the happy ending."—M. P. News.

USURPER, THE (VITAGRAPH) EARLE WILLIAMS..... APR. 26
"Earle Williams in adaptation of Nat Goodwin's play."—M. P. News.
Exhibitor Comment—"Good program picture. Average business three days." "Good program picture. Average business three days."
Concensus—"Good picture, average puller."

VIRTUOUS SINNERS (PIONEER) NORMAN KERRY-WANDA HAWLEY (MAY 25) ..... MAY 24
"Story of the slums marred by poor photography."—M. P. News.

VEILED ADVENTURE, THE (SELECT) CONSTANCE TALMADGE (MAY 11) ..... MAY 24
"A reasonably good comedy with Constance Talmadge."—M. P. News.
Exhibitor Comment—"Excellent picture. Big business." "Average picture to average business."
Consensus—"Good picture, good puller."

WHAT AM I BID? (UNIVERSAL) MAE MURRAY (APR. 14) (Six Parts)...APR. 5
"Holds interest all the way; discriminating fans may find fault."—M. P. News.
Exhibitor Comment—"Murray well liked. Picture plot impossible. Settings excellent. Average business." "Pleased all. Big business."
Consensus—"Good picture, good puller."

WHEN FATE DECIDES (FOX) M. TRAVERSE (JUNE 1)..... JUNE 7
"Butterfly husband has innings again in domestic melodrama."—M. P. News.
Exhibitor Comment—"Much killing. Star coming right along. Average business two days.

WHITE HEATHER, THE (MAURICE TOURNEUR) SPECIAL CAST (MAY 18) ..... MAY 17
"Another artistic and unusual melodrama from Tourneur."—M. P. News.
Exhibitor Comment—"Poor business four days."

WHITEWASHED WALLS (ROBERTSON-COLE) WILLIAM DESMOND (APR. 14) ..... APR. 12
"Of the light, pleasant variety; should please all."—M. P. News.
Exhibitor Comment—Desmond deserves better than this slow moving picture. Lacks interest, routine. A weak serio-comic thing."

WOMAN NEXT DOOR, THE (PARAMOUNT) ETHEL CLAYTON (MAY 4) ..... MAY 31
"Star has an excellent number in this picture."—M. P. News.

WOMAN THOU GAVEST ME (PARAMOUNT-ARTCRAFT) SPECIAL CAST (JUNE 15) ..... JUNE 21
"In absorbing picture with perfect cast and direction."—M. P. News.
Exhibitor Comment—"Excellent feature, 100 per cent. Katherine MacDonald charming and excellently cast. Supporting cast superb. Direction excellent. Every exhibitor playing the feature bound to cash in. Extra big business all week." "Everyone liked the picture immensely. Big business two days. Katherine MacDonald great."
Consensus—"Excellent picture, big puller."

WOMAN UNDER OATH, THE (UNITED) FLORENCE REED (JULY 6)..JUNE 28
"High calibre drama of great merit."—M. P. News.

WORDS AND MUSIC BY (FOX) ALBERT RAY (MAY 18)..... MAY 31
"Good representation of small town ambition and talent."—M. P. News.
Exhibitor Comment—"Picture pleased, but that is all I can say. Average business." "Fair program picture but stars do not draw. Average business."
Concensus—"Pleasing picture, average business." .....

YANKEE DOODLE IN BERLIN (LESSER-SENNETT SPECIAL) SPECIAL CAST (JULY 13)..... JULY 12
"Mack Sennett branches out with success."—M. P. News.

YANKEE PRINCESS, A (VITAGRAPH) BESSIE LOVE (APR. 21)..... APR. 19
"Bessie Love in Irish play of simple charm."—M. P. News.

YOU'RE FIRED (PARAMOUNT) WALLACE REID (JUNE 8)..... JUNE 28
"A breezy comedy bound to entertain."—M. P. News.

YVONNE FROM PARIS (AMERICAN-PATHE) MARY MILES MINTER (JULY 13) ..... JULY 12
"Stage story is mild and marshmallowy."—M. P. News.

"Flashbacks" on Films

"When Doctors Disagree" (Goldwyn)—"Fair. Patrons do not care for Mabel Norman. Poor business."
"Revelation" (Metro)—"A masterpiece. Great. Bigger business than on first appearance. Big business three days."
"The Fear Woman" (Goldwyn)—"Good program picture. Big to average business three days."
"Gretna Green" (Paramount)—"Reissue with Marguerite Clark. Wouldn't consider this picture up to the standard. It is too old."
"Johnny Get Your Gun" (Paramount)—"Fred Stone is good, but wouldn't want him for a steady diet. This picture is a first-class Fred Stone picture. Average business two days."
"Tiger Man" (Artcraft)—"A Hart picture that I repeated and it is a good one. He is a good drawing card in his Artcraft pictures."
"Sunnyside" (Chaplin)—"Extra big business first day, to big business rest of the week."
"Extravagance" (Paramount)—"Big business first day, average other three."
"Wives of men" (Florence Reid)—"Extra big business all week."
"Midnight Romance" (First National)—"Big business to pleased patrons."
"Fear Woman" (Goldwyn)—"Good picture that pleased. Average business."
"Putting it Over" (Paramount)—"Very poor picture to poor business."
"Man of Honor" (Metro)—"Not much of a picture, but went big. Big business."
"Satan Jr." (Metro)—"They liked this one. Average business."
"Turn in the Road" (Robertson-Cole)—"A very good picture, pleased everyone. Average business."
"The Wilderness Trail" (Fox)—"Not as good as some of his other pictures. Scenes are very fine. Average business three days."
"The Girl Who Stayed at Home" (Artcraft)—"Very good picture and good business considering hot weather. Cast very good."
"The Probation Wife" (Select)—"Norma certainly great in this one. Gets business even though it was 110 in the shade."
"Poor Boob" (Paramount)—"Washburn improves with each picture. Good business two days."
"Test of Honor" (Paramount)—"Too gruesome. Well liked by Barrymore fans. Average business three days."
"Elmo the Mighty" (Universal)—"Patrons did not like it. Average business."
"A Desert Hero" (Paramount)—"Good, average business."
"Cheating Cheaters" (Select)—"This is the best by far that Select has given this star and the star and story pleased. Very favorable remarks were heard from patrons. Average business, two days."
"Out of the Fog" (Metro)—"My patrons said they were dissappointed in this and aid it was not a favorable storyy for Nazimova. Average business two days."
"Wild Cat of Paris" (Universal)—"This star has never pleased since 'Brazen Beauty.' Average business."
"Battling Jane" (Paramount)—"Big business on repeat. Clever actress with increasing following."
"Test of Honor" (Paramount)—"Good picture, poor business."
"Thirty a Week" (Goldwyn)—"Dandy, pleasing picture. Big business in hot weather."
"The Doctor and the Woman" (Universal)—"Good average picture. Poor business."
"Billy's Fortune" (Goldwyn)—"Good, pleasing comedy. Average business."
"Virtuous Wives" (First National)—"Splendid picture, average business."
"Bachelor's' Wife" (American)—"Average business."
"Her Code of Honor" (United)—"Big business, two days."
"What Every Woman Wants" (Mutual)—"Not much of a picture. Poor business."
"Marriage Price" (Paramount)—"Good Ferguson. Average business."
"Love That Dares" (Fox)—"Splendid picture. Big business."
"Mantles of Charity" (American)—"Fair, average business."
"Code of Honor" (Select)—"Very pleasing northwest story. Big business."

New Theatres Building

ARKANSAS

Searcy—Cortez Liles is erecting a new picture theatre far negroes.

DISTRICT OF COLUMBIA

Washington—A new theatre known as "The Parkway" is to be erected at Fourteenth street and Park Road by Tom Moore. It will seat 4,270.

Washington—Tom Moore will immediately remodel the Strand theatre. It will be entirely redecorated and altered to seat 2,240.

GEORGIA

Ft. Benning—A new Liberty theatre will be constructed shortly.

ILLINOIS

Oblong—J. K. Wall will open his new Majestic theatre shortly. It will have a seating capacity of 300.

INDIANA

Kendallville—The Boyer Opera House which has a seating capacity of 900 will be transformed into a new picture house by the Hornbeck Amusemen Company.

Hammond—A new theatre and hotel will be erected on the present site of the Heintz block and the Central block by the Cumbier Brothers. The theatre will seat 2,500.

Munsie—The Andrews Theatre company is to build a new theatre according to announcement.

IOWA

Cherokee—Sisk and James will erect a new theatre in the near future.

KANSAS

Emporia—Eckdall and McCarthy are to build the new Liberty theatre. It will be erected on the site of the old Tiffany bakery, and will cost about $30,000.

Ft. Scott—A new theatre will open in the near future with Lee Stout as manager.

MARYLAND

Lafayette—Plans for the erection of a new Liberty theatre at Sixth and Ferry streets, are being discussed.

MICHIGAN

Detroit—Zemnon and Wetsman are to erect a new theatre at Linwood avenue and Virginia Park. It will have a seating capacity of 1,000.

Ironwood—Plans have been completed for the erection of a new theatre.

MINNESOTA

Minneapolis—A bleacher photoplay theatre to cost between $125,000 and $150,000 is to be erected on 20th avenue, north, according to announcement by Steffes and Green.

MISSOURI

Newburg—Dr. W. F. Burns has completed a new picture theatre. Its capacity is 400. M. F. Meade is lessee.

"THE FIRING LINE"

(PARAMOUNT-ARTCRAFT SPECIAL)

Chambers Story Makes Splendid Picture

AN ideal combination does Irene Castle and David Powell make in this pictorial version of Chambers' story—a story considered by the majority of his readers as the best thing he has ever done. Certainly it is a work that has endured and it should live and be remembered as a screen play not only for its vitality but because of its artistic presentation.

Most picturegoers who cater to Chambers haven't forgotten the delectable Sheila, who because of her high sense of honor refused to bring disgrace to her foster parents by divorcing the gallant Louis Malcourt. A strange fellow, groping in the dark, it was as if fate ordained, his gallantry would not be appreciated until after his tragic death. As he was the biggest character in the book so is he in the picture.

Chambers' atmosphere, his deft skill at situation and climax have been excellently caught by Director Maigne. To one familiar with the story, not a detail in plot, characterization and setting is missing. Some of his scenes are positively enchanting, and one showing deer grazing quietly in the moonlight only to be startled into activity by the report of the suicide's gun is spendidly conceived. The picture is as much David Powell's as Irene Castle's. Both give highly gratifying performances.—Length, 5 reels.—Released July 6. —*Laurence Reid.*

THE CAST

Sheila Cardross.....Irene Castle
Mrs. Cardross.....Irene West
Constance Paliser.....May Kitson
Virginia Suydam.....Jane Warrington
Cecile Cardross.....Anne Cornwall
John Garret Hamil.....R. Vernon Steele
Louis Malcourt.....David Powell
Neville Cardross.....J. H. Gilmore
James Wayward.....Frank Losee
William Portlaw.....Robert Schalbe
By Robert W. Chambers.
Scenario by Clara Beranger.
Directed by Charles Maigne.

PRESS NOTICE—STORY

The Paramount-Artcraft Special, "The Firing Line," which is an adaptation of Robert W. Chambers' popular novel of the same name, will be presented at the ——— theatre on ——— with Irene Castle as the star. The picture marks her return to the screen after an absence of several months. Perhaps no actress on the silversheet is more ideally suited to play a Chambers heroine than Irene Castle. She is the perfect embodiment of his aristocratic American girl.

"The Firing Line" is unquestionably the leader of the author's society novels since it deals so strongly in genuinely human characters. It was adapted by Clara Beranger and was produced under the direction of Charles Maigne. Both have faithfully caught the atmosphere of the original.

The story concerns Sheila Cardross, the adopted daughter of the Cardross family. During her sojourn at Palm Beach Garret Hamil, a landscape architect, is attracted so strongly to her that he pays an ardent courtship. But she is not ready to accept his attentions owing to the fact that she is the wife of Louis Malcourt. The marriage has been kept a secret and it has never been lived up to by Sheila. It develops that the sensitive girl had taken up matrimony to give herself a name. So the fate of the lovers rests with Malcourt. At this point the story soars in dramatic intensity. A time comes when Malcourt shows his gallantry by taking his life, thus permitting the sweethearts to be united.

The star is assisted by a distinguished cast that includes the dependable David Powell, who, incidentally, gives a remarkably lifelike portrayal of the suicide, Jane Warrenton, Vernon Steele, J H. Gilmore, Frank Losee, Robert Schable and others.

PROGRAM READER

Manager ——— takes pleasure in announcing that the Paramount-Artcraft Special, "The Firing Line," will come to the ——— theatre very shortly. Special attention is called to the fact that it marks Irene Castle's return to the screen after an absence of several months. Most of our patrons are familiar with Robert W. Chambers' famous novel. At the time of publication it created a genuine furore because of its extraordinary plot and characterization. And now as a picture it should meet enthusiastic approval. It is an artistic endeavor in every way from the adaptation to the finished product which Director Charles Maigne has accomplished.

Beautifully staged, excellently directed, capably played it should earn the widest encomiums from the ——— patrons. Irene Castle makes an ideal Chambers heroine—the sort of heroine you had in your mind when you read the book. She is exquisitely costumed. The best dressed woman in America, the feminine patrons will have an opportunity to discover the latest thing in milady's wardrobe. Others in the cast are David Powell, Vernon Steele, Frank Losee and Robert Schalbe. See "The Firing Line"—it is a genuine treat.

SUGGESTIONS

In the exploitation of this feature begin with the announcement that it is a Paramount-Artcraft Special. This will signify that it is something out of the ordinary. Then mention that it is an adaptation of Robert W. Chambers' famous novel of the same name. Ask your patrons if they remember "The Firing Line." Then follow up that it will come to your theatre as a special attraction for a brief run. You can play an extended run with the feature since it is high caliber in every department.

Mention the fact that it brings Irene Castle back to the screen after an absence of several months. She is one of the most widely talked of women in America, not only because of her career as a dancer but because she is the acknowledged leader of fashions. What she wears or the manner of arranging her coiffure is imitated by every girl who wants to appear at the acme of perfection. Use stills plentifully, particularly those which set her off bedecked in some of her marvelous gowns. Tie up with your bookstore and get them to run a sale of special editions. And in your newspaper copy use a fac-simile of one of the pages. Exploit it to the limit. Advertise the star and have your editor run a story every day about the star and her accomplishments.

(Continued in fourth column)

Irene Castle, star of "The Firing Line," Paramount-Artcraft production

"THE HORNET'S NEST"

(VITAGRAPH)

Society-Crook Drama of Interest

A SOCIETY drama with the crook element added to give it flavor and portrayed in a clever manner with a good cast. The star, Earle Williams, plays one of his usual roles and draws the character, that of an ex-district attorney fallen into disrepute, in a manner that leaves nothing to be criticized. He is seconded by Brinsley Shaw, who plays the "heavy," and in this line of work there are none better, in a way peculiar to himself, that is a pleasure to witness. But the story. It is from a novel by Mrs. Wilson Woodrow and although it has its fine points, it is not strong enough to be called a "hit." Action and thrills are there and a pretty little love story, but the forceful impression is lost.

In order to extricate the girl from her troubles, the hero and crook combine, accomplish their purpose, and the final close-up shows hero and heroine in a loving embrace.

This picture should draw well in the high class neighborhood houses and satisfy. In the popular and family theatres it should also draw. In the theatres catering to the labor element it will please.—Length, 6 reels.—*Frank Leonard.*

THE CAST

Asche Colvin.....Earle Williams
"The Hornet".....Brinsley Shaw
Muriel Fletcher.....Vola Vale
Mr. Whitefield.....Ogden Crane
Mrs. Whitefield.....Kathleen Kirkham
Wimms .....Edward McWade
By Mrs. Wilson Woodrow.
Scenario by James Dayton.
Directed by James Young.

PRESS NOTICE—STORY

Earle Williams, the Vitagraph star, will appear at the ——— theatre on ——— of ——— week in his latest picture entitled "The Hornet's Nest.' This is an adaptation of Mrs. Wilson Woodrow's fascinating story of the same name. The authoress is considered one of the leading fictionists of the day and her works are always enjoyable reading. "The Hornet's Nest" was scenarioized by James Dayton and was produced under the direction of James Young, one of the most reliable directors on the screen. Mr. Williams is said to have a part entirely suited to his personality and he gives his usual good performance. Others in the cast are Brinsley Shaw, Vola Vale, Ogden Crane, Kathleen Kirkham, and Edward McWade.

The story presents a romance in which high finance and crooks have a conspicuous position. The situations are filled with dramatic action and suspense. Mr. Williams appears as Colvin or Vernon, as he calls himself. He is engaged in charitable work when he meets Muriel Fletcher who has ventured into the world to find some one to help her out of her difficulties. Her aunt, Freda Whitefield, exercises evil hold on her cousin, Fletcher Hempstead, who, with her, owns the estate. So when Muriel meets Colvin, she decides he is the man to aid her. He learns that Fletcher, whom William and Freda Whitefield have driven to disgrace, has a prominent scar.

In the exciting events that follow, Colvin paints a scar on his face while Fletcher paints his scar out. The latter robs Whitefield's safe and Colvin takes the blame. Though he is discredited in the eyes of Muriel for his action, in the end he finds a way out of his troubles and extricates Muriel from hers. And so he is rewarded with her love.

CATCH LINES

Earle Williams, the popular Vitagraph star, will come to the ——— theatre on ——— in a pictorial version of Mrs. Wilson Woodrow's novel, "The Hornet's Nest." He gives one of his most finished and forceful performances as the young man who helps a girl out of her difficulties.

See "The Hornet's Nest"—it is a picture taken from Mrs. Wilson Woodrow's novel of the same name. Earle Williams is the star and others in the cast who contribute a brace of good performances are Vola Vale, Brinsley Shaw, and Kathleen Kirkham.

What would you do if a pretty girl sought you out and asked you to help her out of her difficulties? Most likely you would answer her politely that a business engagement prevents you. You would think up the most logical excuse if the girl is a stranger. Then again you may have such a strong sense of adventure that you couldn't resist the appeal of her voice and eyes. Well, Earle Williams took a chance in "The Hornet's Nest." What came of it?

PROGRAM READER

The ——— theatre will offer next ——— afternoon and evening the Vitagraph production, "The Hornet's Nest." Adapted by James Dayton from Mrs. Wilson Woodrow's well known novel of the same name, and directed by James Young, one of the leading directors on the screen, it presents Earle Williams with one of the most acceptable roles he has ever had during his long sojourn on the silversheet. It is a tale of hearts, high finance and crooks.

Mr. Williams is chosen by a girl, a perfect stranger to him, to aid her out of her difficulties. How h is advnturous enough to accept her plan, how he seemingly jumps from the frying pan into the fire, how he discovers himself discredited, how he rises to the occasion and seeks her aid as his helpmate through life are events that are interestingly set down in this highly dramatic offering. It abounds with high speed action and is charged with suspense. Remember next ———.

SUGGESTIONS

In advertising this feature make plain that it is an adaptation of Mrs. Wilson Woodrow's novel of the same name. You can't go too strong in playing up a famous author when one appears responsible for a screen play. It is only fair to the public that it should be advised along this line. Get hold of a copy and reproduce the covers for your paper advertising. You might run a story about the author and what she has done in the fiction world.

Play up the title. It is one that will attract curiosity. A hornet's nest is certain to carry a healthy sting. Spread your catch lines along this angle. There is a healthy sting to this picture. If you go in for circus advertising you can even rig up a good size hornet's nest in your lobby, telling your patrons that they will find out what it contains when they journey inside. Feature it as a picture of high finance and crooks. The star is a favorite. Play him up and inform your crowd that he is seen in another of his adventurous roles. If the other members of the cast mean anything to your patrons emphasize their names.

"THE FIRING LINE"

(Continued from second column)

CATCH LINES

She was a high strung girl, tremendously sensitive and proud. She found out that she was an orphan. The stigma caused her to contract a marriage which later proved distasteful. The right man came along eventually and she found herself burdened with another. This is the dilemma that confronts the lovable character that will greet you when you see "The Firing Line."

His forefathers had all committed suicide. Misunderstood, unappreciated, Louis Malcourt decided to give his wife her freedom by taking his life. You will like him—you will take him to your hearts when you see him in "The Firing Line."

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM COMPANY, INC.
(See Pathe Exchanges)

BEAR STATE FILM COMPANY
(At State Right Exchanges)
The Vigilantes

CHRISTIE FILM COMEDIES
(At State Right Exchanges)

CHRISTIE TWO REELERS
May 12—Rowdy Ann 2
April 28—Sally's Blighted Career 2

SINGLE REEL COMEDIES
Reno—All Change 1
Love—Is a Harry 1
Lobster Dressing 1
Cupid's Hold-Up 1
A Chestnut Liar 1
There Goes the Groom 1
A Fair There Was 1
He Who Hesitates 1
June 30—Anybody's Widow 1
June 23—Oh! My Dear 1
June 16—A Full House 1
June 9—Can Wives Be Trusted 1
June 2—Tell Your Wife Everything 1
May 26—Kiss the Bride 1
May 19—Oh Susie, Be Careful 1
May 12—A Rustic Romeo 1
May 5—Too Many Wives 1
Apr. 28—Sea Sirens 1
Apr. 21—Stop-Look-Listen 1
Apr. 14—Lost—A Bridegroom 1
Apr. 7—Apartment 23 1
Mar. 31—Marrying Molly 1
Mar. 24—Brides for Two 1

EDUCATIONAL FILM CORP.
(Through State Right and Educational Exch.)
Photoplay Magazine Screen Supplement Released Once Every Month Showing Leading Stars at Work and Play 1
Mar 24—The Passing of the Crow 1
Mar. 17—The Eagle and the Fawn 1
Mar. 3—The Washington Air Patrol 1
Feb. 24—What Is a Mexican? 1
Feb. 17—A Day with Carranza 1

BLACK AND WHITE COMEDIES (International)
May 5—Rubbing It In 1
Apr. 28—Knocking the H— Out of Heinie 1
Apr. 21—A Sweet Pickle 1
Apr. 14—Twinkle, Twinkle 1
Apr. 7—It Beats the Dutch 1
Mar. 31—Where Are the Papers? 1
Mar. 24—Stuffy Cheese 1

BRUCE SCENICS
28—Scenic Succotash 1
17—The Lonesome Pup 1
10—Frozen Thrills 1
5—Men Met in the Mountains 1
4—Nature—Hot and Cold 1
3—Horizon Hunters 1
26—Sunburnt 1
21—The Pale Pack Train 1
14—The Tribe of Yesterday 1

EXHIBITORS MUTUAL EXCH.

ROBERTSON-COLE PRODUCTIONS
Aug. —The Gray Horizon (Sessue Hayakawa) 5
Aug. —The Dead Line (Beatriz Michelena) 5
Aug. —A Sage Brush Hamlet (Wm. Desmond) 5
July —The Woman Michael Married (Bessie Barriscale) 5
July —The Pagan God (H. B. Warner) 5
July —A Man's Country (Alma Rubens) 5
July —The Man Beneath (Sessue Hayakawa) 5
June —Better Times (Brentwood Special) 5
June —Bare Fisted Gallagher (William Desmond) 5
June —Broken Threads (Bessie Barriscale) 5
June —The Man Who Turned White (Warner) 5
June —In Search of Arcady (Billie Rhodes) 5
May —His Debt (Sessue Hayakawa) 5
May —Just Squaw (Beatriz Michelena) 5
May —The Mint of Hell (William Desmond) 5
May —Josselyn's Wife (Bessie Barriscale) 5
Apr. —Modern Husbands (Henry B. Walthall) 5
Apr. —The Love Call (Billie Rhodes) 5
Apr. —The Courageous Coward (Hayakawa) 5
Apr. —Diana of the Green Van (Alma Rubens) 5
Mar. —Hearts Asleep (Bessie Barriscale) 5
Mar. —The Turn in the Road (Special Cast) 5
Mar. —A Heart in Pawn (Sessue Hayakawa) 5
Mar. —The Lamb and the Lion (Billie Rhodes) 5

STRAND COMEDIES
July 27—Wearing His Back 1
July 20—Jimmie's Doggone Luck 1
July 13—Funny Feeling Fanny 1
July 6—Oh, What a Lie 1
June 29—Little Miss Pinkerton 1
June 22—'Twas Henry's Fault 1
June 15—Little Lucey's Lion 1
June 8—Betty's Bookwork 1
June 1—Hearts and Hats (Elinor Field) 1
May 25—For Love of Betty (Elinor Field) 1
May 18—Three in a Row (Elinor Field) 1
May 11—Nobody's Baby (Elinor Field 1
May 4—His Scarlet Past (Elinor Field) 1
Mar. 23—The Way of a Maid 1
Mar. 16—His Wife's Birthday 1
Mar. 9—The Door Between 1
Mar. 2—The Wig-Wag System (Elinor Field) 1

ROTHACKER OUTDOORS
Apr. 6—A Palestine Pilgrimage 1
Mar. 30—Glimpsing the Gondolas 1
Mar. 23—'Mid Sahara's Sands 1
Mar. 16—In Pyramid Land 1
Mar. 9—An Eyeful of Egypt 1
Mar. 2—Columbia Highway 1
Feb. 23—A Peek at Paradise 1
Feb. 16—Out Wyoming Way 1
Feb. 9—A Bit of God's Country 1
Feb. 2—Doing the Dells 1

FAMOUS PLAYERS-LASKY EXCH.

ARTCRAFT
July 20—Wagon Tracks (Wm. S. Hart) 5
June 22—The Avalanche (Elsie Ferguson) 5
June 15—Square Deal Sanderson (Wm. S. Hart) 5
June 1—The Splendid Romance (Enrico Caruso) 5
June 1—True Heart Susie (D. W. Griffith's) 5

PARAMOUNT
July 27—A Sporting Chance (Ethel Clayton) 5
July 20—Rose of the River (Lila Lee) 5
July 20—Louisiana (Vivian Martin) 5
July 13—The Love Burglar (Wallace Reid) 5
July 13—Nugget Nell (Dorothy Gish) 5
July 6—A Very Good Young Man (Bryant Washburn) 5
June 29—The Rose of Granada (Lina Cavalieri) 5
June 29—Girls (Marguerite Clark) 5
June 22—A Daughter of the Wolf (Lila Lee) 5
June 22—Hay Foot, Straw Foot (Charles Ray) 5
June 15—Other Men's Wives (Dorothy Dalton) 5
June 8—An Innocent Adventuress (Vivian Martin) 5
June 8—Men, Women and Money (Ethel Clayton) 5
June 8—You're Fired (Wallace Reid) 5
June 1—Putting It Over (Bryant Washburn) 5

PARAMOUNT-ARTCRAFT SPECIALS
July 27—The Dark Star (Special Cast) 5
July 13—The Career of Katherine Bush (Catherine Calvert) 5
July 6—The Firing Line (Irene Castle) 5
June 29—The White Heather (Maurice Tourneur's) 5
June 15—Secret Service (Robert Warwick) 5

SUCCESS SERIES (Re-Issues)
July 27—Esmeralda (Mary Pickford) 5
July 20—The Clown (Victor Moore) 5
July 13—Maria Rosa (Geraldine Farrar) 5
July 6—Sapho (Pauline Frederick) 5
June 29—Warrens of Virginia (Special Cast) 5
June 22—Redemption of David Carson (Farnum) 5
June 15—Behind the Scenes (Mary Pickford) 5
June 8—Still Waters (Marguerite Clark) 5
June 1—Great Expectations (Huff-Pickford) 5

TWO REEL COMEDIES
July 27—The Immovable Guest (Flagg) 2
July 20—Among Those Present (Sennett) 2
July 13—Bunkered (Drew) 2
July 6—Trying to Get Along (Sennett) 2
June 29—"Con" in Economy (J. Mont. Flagg) 2
June 22—Hearts and Flowers (Mack Sennett's) 2
June 15—A Desert Hero ("Fatty" Arbuckle) 2
June 8—No Mother To Guide Him (Sennett's) 2
June 1—Squared (Mr. and Mrs. Sidney Drew) 2

SINGLE REELS
July 27—The Miracle of Montior (Holmes) 1
July 27—Little Known New York (Bray Pictographs) 1
July 20—American Women in France (Holmes) 1
July 20—Science and Your Camera (Bray Pictographs) 1
July 13—The Cataract of Iguason (Holmes) 1
July 13—Salvaging Torpedoed Millions (Bray Pictographs) 1
July 6—Up the Upper Parana (Holmes) 1
July 6—Charting the Sky (Bray Pictographs) 1
June 29—Plant Growth (Bray Pictograph) 1
June 29—Chateau Thierry and Beyond (Holmes) 1
June 22—Mysteries of Snow (Bray Pictograph) 1
June 22—Frocks and Frills of the Filipinos (Holmes) 1
June 15—Beans (Bray Pictographs) 1
June 15—From the Timber of the Piave (Holmes) 1
June 8—Bird of Commerce (Bray Pictograph) 1
June 8—The Silken Cities of Suwa-ko (Holmes) 1
June 1—American in Making (Bray Pictographs) 1
June 1—Uncle Sam's Submarine Chasers (Holmes) 1

FILM CLEARING HOUSE EXCH.

INDEPENDENT SALES CORPORATION
July—Willard-Dempsey Boxing Contest 6
June—The Challenge of Chance (Jess Willard) 7
June—The Other Man's Wife (Stuart Holmes) 6
April—A House Divided (Blackton's) 5
April—Rothapfel Unite Program 6
Dec. —Wanted for Murder (Hammerstein) 6

TEN-TWENTY-THIRTY SERIES
Apr. —When a Woman Strikes (Ben Wilson) 5
Apr. —When My Ship Comes In (Jane Grey) 5
Mar. —Suspense (Mollie King) 5
Dec. —Her Mistake (Julius Steger Production) 6
Dec. —Lite's Greatest Problem (Blackton's) 6
Dec. —A Woman's Experience (Bacon-Backer) 6

SHERRY SERVICE, WILLIAM L.
Mar. 9—Marriage for Convenience (Calvert) 6
Mar. 2—Love and the Law (Edgar Lewis's) 6
Feb. 23—Twilight (Doris Kenyon) 6
Feb. 16—Calibre 38 (Edgar Lewis Production) 6
Feb. 2—The Son of a Gun (G. M. Anderson) 5
Jan. 5—Wild Honey (Doris Kenyon) 6

Releases continued on page 788

BURLINGHAM TRAVEL (Sherry Service)
The Gornergrat Railway 1
Lovely Lucerne 1
The Riviera of Lake Leman 1
Scrambles in the High Alps 1
Allied War Heroes Arrive in Switzerland 1
The Pilatus Railway 1
Unknown Switzerland (The Lotschenthal) 1
Facing Death on the Blumlisalp 1

FIRST NATIONAL EXCHANGES
June 22—Bill Apperson's Boy (Jack Pickford) 6
June 21—Sunnyside (Charlie Chaplin) 3
Auction of Souls 8
Daddy Long Legs (Mary Pickford) 7
Mary Regan (Anita Stewart) 6
Whom the Gods Would Destroy 7
Mar. 10—A Midnight Romance (Anita Stewart) 5
Feb. 3—Our Teddy (Roosevelt Pictures) 5
Jan. 5—Virtuous Wives (Anita Stewart) 5
The Romance of Tarzan (Elmo Lincoln) .....
Shoulder Arms (Charlie Chaplin) 3
Italy's Flaming Front (Italian Official War Pictures) ...
Pershing's Crusaders (Official Government Feature) ...
My Four Years in Germany (Ambassador Gerard's) ...

FLORIDA FILM CORPORATION
(At State Right Exchanges)
June —Hot Sands and Cold Feet 2
June —His Muzzled Career 2
May —With the Moonshine on the Wabash 2
May —His Concrete Dome 2
Apr. —Fred's Fictitious Foundling 2
Apr. —Fabulous Fortune Fumblers 2

FOX FILM EXCHANGES

STANDARD PICTURES
June 29—The Lone Star Ranger (William Farnum) 5
June 15—My Little Sister (Evelyn Nesbit) 5
June 1—A Woman There Was (Theda Bara) 5
May 18—A Fallen Idol (Evelyn Nesbit) 5
May 4—The Siren's Song (Theda Bara) 5
Apr. 20—The Jungle Trail (William Farnum) 5
Mar. 23—Thou Shalt Not (Evelyn Nesbit) 5
Mar. 9—When Men Desire (Theda Bara) 5

VICTORY PICTURES
Aug. 3—The Seventh Person (George Walsh) 5
July 20—The Sneak (Gladys Brockwell) 5
July 6—The Wilderness Trail (Tom Mix) 5
June 22—Putting One Over (George Walsh) 5
May 25—The Divorce Trap (Gladys Brockwell) 5
May 11—The Coming of the Law (Tom Mix) 5
Apr. 17—Help! Help! Police! (George Walsh) 5
Apr. 13—Pitfalls of a Big City (Gladys Brockwell) 5
Mar. 30—Fighting for Gold (Tom Mix) 5
Mar. 16—Never Say Quit (George Walsh) 5
Mar. 2—The Forbidden Room (Gladys Brockwell) 5

EXCEL PICTURES
June 29—Be a Little Sport (Albert Ray) 5
June 15—Cowardice Court (Peggy Hyland) 5
June 6—When Fate Decides (Madlaine Traverse) 5
May 18—Words and Music By— (Albert Ray) 5
May 4—Miss Adventure (Peggy Hyland) 5
Apr. 20—The Love that Dares (Madlaine Traverse) 5
Apr. 6—Married in Haste (Albert Ray) 5
Mar. 23—The Rebellious Bride (Peggy Hyland) 5
Mar. 9—Gambling in Souls (Madlaine Traverse) 5

PRODUCTIONS EXTRAORDINARY
Salome (Theda Bara) 8
Cleopatra (Theda Bara) 8
Les Miserables (William Farnum) 8

SUNSHINE AND TOM MIX COMEDIES
July 6—The Merry Jailbirds 2
June 15—Dabbling in Society 2
May 25—Virtuous Husbands 2
May 11—A Soft Tenderfoot (Tom Mix) 2
Apr. 20—The House of Terrible Scandals 2
Apr. 6—Tom and Jerry Mix 2
Mar. 23—Money Talks 2
Mar. 9—Six-Cylinder Love (Tom Mix) 2

MUTT AND JEFF CARTOONS
July 13—Down Stairs and Up ..... ½
July 6—Look Pleasant, Please ..... ½
June 29—A Prize Fight ..... ½
June 22—Pets and Pests ..... ½
June 15—Sweet Papa ..... ½
June 8—Hands Up ..... ½
June 1—Oh Teacher ..... ½
May 25—The Shell Game ..... ½
May 18—Left at the Post ..... ½
May 11—Sir Sidney ..... ½
May 4—The Cave Man's Bride ..... ½
Apr. 27—Seeing Things ..... ½
Apr. 20—Pigtails and Peaches ..... ½

FROHMAN AMUSEMENT CORP.
(At State Right Exchanges)

TEXAS GUINAN SERIES
The Dangerous Little Devil 2
Little Miss Deputy 2
Some Gal 2
South of Santa Fe 2
The Girl of Hell's Agony 2
The She Wolf (Texas Guinan) 5
Once to Every Man (Jack Sherrill) 6

MACK SWAIN SERIES
Ambrose' Predicament .....
Heroic Ambrose .....
Ambrose' Day Off .....
Daddy Ambrose .....

Neill to Direct "Bandbox"

Engaged by Deitrich-Beck to Handle Vance Story Starring Doris Kenyon

William Russell, who has signed his name to a William Fox contract

R. WILLIAM NEILL, who until recently has been a leading member of the Ince-Paramount directorial forces, has been engaged by Theodore C. Deitrich, president of Deitrich-Beck, Inc., to direct "The Bandbox," the first of the Louis Joseph Vance series starring Doris Kenyon to be released by W. W. Hodkinson Corporation.

Mr. Neill has been with the Ince organization for four years and during a large part of that time he directed Dorothy Dalton in all of her recent successes. He also directed Enid Bennett for a time.

It is a peculiar coincidence that Mr. Neill was selected by Thomas H. Ince to direct Louis Joseph Vance's "False Faces," but was at that time directing Dorothy Dalton. Miss Dalton is said to have refused to accept the director assigned to replace Mr. Neill, with the result that the latter lost his opportunity to direct the Vance special. Mr. Neill next came East and has just completed "The Career of Katherine Bush" for Paramount. He also directed "Free and Equal," which will shortly open at the Casino theatre, New York.

"I have been watching the work of Mr. Neill for several years," said Mr. Deitrich, "and consider him one of the foremost dramatic directors in the business. He is one of the few directors who combines the dramatic with the artistic. Mr. Neill has long wanted to direct the highly dramatic stories of Louis Joseph Vance and will give his whole soul to it.

The cast for "The Bandbox" is now being selected and work on filming the feature will shortly be started.

Universal Erects Theatre for Settings

To do away with the condition that has heretofore obtained when scenes required by pictures necessitated the leasing of a playhouse and installation of huge batteries of light, Universal is going to erect a permanent theatre at Universal City, seating 1,200 people, at a cost of $30,000.

It is to be so arranged that its interior and exterior can be converted, in a day's notice, to suit any type of architecture desired, and is to be used whenever theatre scenes are desired.

The stage itself will be fully equipped, and a new feature is to be worked out in the proscenium arch whereby it may be made larger or smaller at will.

In Justice to Goldwyn and Pathe

A regretable error occurred in Motion Picture News of July 12, through which a group photograph of Goldwyn Exchange managers was captioned as "Pathe Exchange Managers."

The error was caught only after the presses had run off a number of copies of the magazine, which could not be recalled. The mistake is an annoying one to both Goldwyn and Pathe organizations, and is a source of regret to the News, which endeavors so far as is possible to eliminate typographical errors from its pages.

Viola Dana, Metro star of "The Microbe"

"Upstairs and Down" Is Having Fine Run

According to the Selznick offices Olive Thomas first Selznick picture, "Upstairs and Down," is having one of the most phenomenal runs of any motion picture production of the present season. It has already exceeded all booking expectations and from present indications the playdates on this attraction will outnumber those of many of the year's biggest pictures.

Scores of three and four day engagements for July and August have been reported by the various Select Exchanges, while the number of one and two day bookings on the attraction for three months run into hundreds.

MISSOURI

Kansas City—The new modern Newman theatre, built by Frank L. Newman, opened recently. It has a seating capacity of 2,500 and represents an investment of about $2,000,000.

NEW JERSEY

Tenafly—I. Sabin is planning to erect a moving picture theatre on his property on West Railroad avenue.

Edgemere—Sol. Schildkraut intends to build a picture theatre on the boulevard front, it is said.

NEW YORK

College Point—M. J. Gerson will erect a new theatre which, it is said, will cost $250,000.

New York City—Vincent Astor has sold to Robert E. Simon, as head of a group of capitalists, the Putnam Building and Westover Court properties, comprising the block front on the west side of Broadway from 43d to 44th streets. There are several leases on the property. If possession can be obtained of these, the new owners contemplate the erection of a large motion picture theatre.

Brooklyn—Meyer and Schneider opened their new Roebling theatre, Roebling street and Lee avenue, recently. It is said to have cost $200,000 and has a seating capacity of 1,000.

Buffalo—James B. Savage has filed plans for the construction of a store and motion picture theatre at Triangle street, to cost $60,000.

New York City—If a deal now pending goes through, Broadway will have a new picture theatre on the present site of the old hotel and stores property on the northeast corner of Broadway and Forty-fifth street.

New York City—Plans for the erection of a new picture theatre to cost $120,000 at 4,023-29 Broadway near 169th street have been filed by A. Lewisohn.

Fordham—A new theatre will be built, it is said, at Webster avenue and 188th street. Richard H. Scobie sold the vacant plot.

Ilion—A new theatre is to be erected in the rear of the Creswold block.

New York City—The Charles Hensel Realty company are to erect a new theatre and office building on Dyckman street between Nagel and Post avenues.

New Theatres Building

New York City—The Preofan Building Corp. are to erect a new picture theatre at 405-7 West 45th street. Cost $30,000.

New Rochelle—Marcus Loew is to build a new theatre on the site of the present one. It will seat about 2,500.

Buffalo—William F. McDonald and Ralston Gardner have asked for permits to build new theatres, McDonald to build at numbers 1422-28 Herte avenue, near Norwalk, and Gardner on Hertel avenue, west of Wellington road.

New York City—Present arrangements for the new Capitol theatre at No. 1645 Broadway, are that it will be opened as a motion picture house.

Fordham—The Valentine Theatre Corporation has leased the theatre which is to be erected at the northeast corner of Fordham Road and Valentine avenue.

Buffalo—The South Park Amusement Company will erect a new picture theatre at 41 Triangle street, at a cost of $50,000.

NEW HAMPSHIRE

Dover—A new picture theatre is being erected on Third Street. Couture Brothers, Manchester, are lessees.

OHIO

Springfield—The new Gus Sun theatre will be built on the site of the Columbia theatre on South Limestone street near High, at a cost approximating $250,000.

Lima—W. L. Russell, W. Market street, will erect a new vaudeville theatre, to occupy the Orpheum site.

Columbus—A new theatre to cost $600,000, will be erected by the Wm. M. James Company. It will be located on West Broad street, and will have a seating capacity of about 3,000.

Hamilton—The new Palace Theatre on South Third near Ludlow streets, is in process of erection.

Lima—The Heeingier garage will be remodeled and made into a new picture theatre.

Cleveland—Marcus Loew has made alterations in the plans for his new theatre at Euclid avenue and E. 105th street. The theatre will seat 4,000, instead of 2,800 as originally planned.

Oklahoma City—Wichita, Kan., men are interested in the promotion of a motion picture theatre, to be erected on Main street, the cost of which is given at $350,000.

Columbus—A new theatre to be known as the Rialto will be erected on Broad street. It will cost $600,000 and seat 3,000. The Wm. M. James Company is interested.

OREGON

Pendleton—The Grei-lich-Matlock Amusement company is to build a new theatre building here.

PENNSYLVANIA

Philadelphia—A new picture theatre will be built at Lehigh and Germantown avenues.

York—Benethum and Company, lessees of the Hippodrome picture theatre, are seeking a site upon which to build a theatre of their own.

Newcastle—A new theatre is to be erected on North Mercer street. It will cost, it is said, between $150,000 and $200,000.

Philadelphia—Plans for the building of a new theatre on the corner of Lehigh and Germantown avenues are ready.

Easton—Clayton D. Buss is to erect a new theatre near 7th and Washington streets. It will seat 900.

Pittsburgh—Rowland and Clark are to erect a new theatre on Carson street, Southside, at a cost of $100,000. It will seat 1,000.

RHODE ISLAND

Woonsocket—The Social Amusement Company is to build a new theatre in the Social district. It will cost about $75,000.

TENNESSEE

Union City—The Union City Amusement Co. have leased a building on First street and will remodel it into a picture theatre.

ONTARIO

Sarnia—A new theatre to be erected at a cost of $75,000 will soon be built, it is said.

Advance Information on All Film Releases

(Continued from page 786)

GARSON-NEILAN PRODUCTIONS

(Producing for Open Market)

The Unpardonable Sin (Blanche Sweet).....9
The Hunted Hour (Blanche Sweet).....

GAUMONT COMPANY

(At State Right Exchanges)

Tuesdays—Gaumont News 1
Fridays—Gaumont Graphic 1
The Real Roosevelt.....2
Satan on Earth.....2
The Hand of Vengeance (Serial, ten two-reel episodes).

GOLDWYN EXCHANGES

STAR SERIES

July 6—Through the Wrong Door (Madge Kennedy)..5
June 22—The City of Comrades (Tom Moore).....5
June 8—The Fear Woman (Pauline Frederick).....5
May 25—When Doctors Disagree (Mabel Normand)...5
May 18—The Crimson Gardenia (Rex Beach's).....6
May 11—Leave It to Susan (Madge Kennedy).....5
May 4—One of the Finest (Tom Moore).....5
Apr. 27—The Stronger Vow (Geraldine Farrar).....6
Apr. 20—The Pest (Mabel Normand).....5
Apr. 13—One Week of Life (Pauline Frederick).....5
Apr. 6—Spotlight Sadie (Mae Marsh).....5

BENNISON SERIES

Oct. 1—Lord Jim (Bennison).....5
Aug. 15—High Pockets (Bennison).....5
May 11—The Road Called Straight (Bennison).....5
Mar. 23—Speedy Meade (Louis Bennison).....5
Jan. 5—Oh, Johnny (Louis Bennison).....5

SPECIALS

The Eternal Magdalene 6
The Border Legion (Blanche Bates-H. Bosworth).....6
For the Freedom of the World.....7
The Manx-Man 7
Social Ambition 7
Honor's Cross 7

CAPITOL COMEDIES

Aug. 24—Honeymooning (Carter De Haven).....2
July 27—After the Bawl (Carter De Haven).....2
July 13—Chasing Rainbeaux (Parsons).....2
June 29—Their Day of Rest (Carter De Haven).....2
June 15—A Wonderful Night (" Bill " Parsons).....2
June 1—In a Pinch (Mr. and Mrs. De Haven).....2
May 18—Circumstantial Evidence (" Bill " Parsons)....2
May 4—The Sea Wolf (" Smiling Bill " Parsons).....2
Apr. 20—Wanted—A Baby (" Bill " Parsons).....2

FORD EDUCATIONAL WEEKLY

June 15—The Only Way.....1
June 8—When Black Is Red.....1
June 1—The Land of the Ukulele.....1
May 25—From Mud Dog.....1
May 18—A Wild Goose Chase.....1
May 11—Can the Poor Fish.....1
May 4—Going Up 1
Apr. 27—A Visit to New Orleans.....1
Apr. 20—Good Roads 1
Apr 13—Northern Sports Under Southern Skies.....1

HILLER AND WILK, INC.

(Pictures Handled in the Open Market)

The Silent Mystery (Francis Ford Serial).....
(Twenty-eight Triangle re-issues starring William S. Hart, Norma Talmadge, Douglas Fairbanks and Frank Keenan to state right buyers.)
The Wrath of the Gods.....
The Battle of Gettysburg.....
Raffles, the Amateur Cracksman.....

MAURICE TOURNEUR PRODUCTIONS

Sporting Life (Paramount-Artcraft Special).....
Woman .....
The White Heather .....
My Lady's Garter.....
Broken Butterfly .....
Romany Rye .....

HODKINSON CORP., W. W.

(See Pathe Exchanges)

The Blue Bonnett (Billie Rhodes).....6
You Never Know Your Luck (House Peters).....5
The Volcano (Leah Baird).....6
Desert Gold (Benjamin B. Hampton's-E. K. Lincoln)..7
The Westerners (Benjamin B. Hampton's-Roy Stewart)..7
Sahara (Louise Glaum).....7

INDEPENDENT SALES CORP.

(See Film Clearing House Exchanges)

IVAN FEATURE PRODUCTIONS

(At State Right Exchanges)

Life of Honor (Leah Baird-James Morrison).....7
Human Clay (Mollie King).....5

KLEINE SYSTEM, GEORGE

(See World Film Exchanges)

KREMER FILM FEATURES, VICT.

(Released on States Rights Basis)

Denny From Ireland (Shorty Hamilton).....5
The Snail (Shorty Hamilton).....5
The Ranger (Shorty Hamilton) 5
The Pen Vultur (Shorty Hamilton).....5

METRO EXCHANGES

Aug. 18—A Favor to a Friend (Emmy Wehlen).....5
Aug. 11—The Four Flusher (Hale Hamilton).....5
Aug. 4—Easy to Make Money (Bert Lytell).....5
July 28—The Belle of the Season (Emmy Wehlen).....5
July 21—The Microbe (Viola Dana).....5
July 14—In His Brother's Place (Hale Hamilton).....5
July 7—God's Outlaw (Bushman-Bayne).....5
June 30—The Uplifters (May Allison).....5
June 23—One Thing at a Time O'Day (Lytell).....5
June 16—Fools and Their Money (Emma Wehlen).....5
June 9—Some Bride (Viola Dana).....5
June 2—Almost Married (May Allison).....5
May 26—Full of Pep (Hale Hamilton).....5
May 19—The Lion's Den (Bert Lytell).....5
May 12—Castles in the Air (May Allison).....5
May 5—The Amateur Adventuress (Wehlen).....5
Apr. 28—After His Own Heart (Hale Hamilton).....5
Apr. 21—False Evidence (Viola Dana).....5
Apr. 14—Blackie's Redemption (Bert Lytell).....5
Apr. 7—The Island of Intrigue (May Allison).....5
Mar. 31—The Parisian Tigress (Viola Dana).....5
Mar. 24—That's Good (Hale Hamilton).....5

NAZIMOVA PRODUCTIONS

The Red Lantern (Nazimova).....7
Out of the Fog (Nazimova).....7
Eye for Eye (Nazimova).....7
Toys of Fate (Nazimova).....7
Revelation (Nazimova) 7

SCREEN CLASSICS, INC., SPECIALS

The Man Who Stayed at Home (Special Cast).....7
A Man of Honor (Harold Lockwood).....5
Shadows of Suspicion (Harold Lockwood).....5
The Great Romance (Harold Lockwood).....6
Why Germany Must Pay (Special Cast).....6
The Great Victory (Special Cast).....6
Pals First (Harold Lockwood).....6

OUTING-CHESTER PICTURES

(At State Right Exchanges)

June 15—Mr. Outing Climbs Aboard.....1
June 8—Picking After Pizarro.....1
June 1—Here Comes the Groom.....1
May 25—Wrangling Dudes 1
May 18—Where the Screen Tree Grows.....1
May 11—Getting Gay with Neptune.....1
May 4—Out-Columbusing Columbus 1
Apr. 27—Itasca Makes Her Bow.....1
Apr. 20—Cameraing Through Africa (Thrill 2).....1
Apr. 13—Cameraing Through Africa (Thrill 1).....1
Apr. 6—Mr. Outing Floats a Dream.....1
Mar. 30—Up in the Air After Alligators.....1

PATHE EXCHANGES

Aug. 31—The Thirteenth Chair (Yvonne Delva).....6
Aug. 24—The Unknown Dancer (Hale-Caprice).....5
Aug. 7—The World Aflame (Frank Keenan).....5
July 27—Our Better Selves (Fannie Ward).....5
July 13—Yvonne from Paris (Mary Miles Minter).....5
July 6—Gates of Brass (Frank Keenan).....5
June 29—The Profiteers (Fannie Ward).....5
June 22—Oh Boy (Creighton Hale-June Caprice).....6
June 15—The Little Diplomat (Marie Osborne).....5
June 8—The Bishop's Emeralds (Virginia Pearson)....6
June 1—All Wrong (Bryant Washburn).....5
May 25—The Master Man (Frank Keenan).....5
May 18—Caleb Piper's Girl (Helene Chadwick).....5
May 4—The Cry of the Weak (Fannie Ward).....5
Apr. 27—The Unknown Love (Cassinelli-Lincoln).....6
Apr. 20—The Sawdust Doll (Baby Marie Osborne)....5
Apr. 6—The Silver Girl (Frank Keenan).....5

AMERICAN FILM COMPANY, INC.

July 27—The Tiger Lily (Margarita Fisher).....5
July 13—Yvonne from Paris (Mary Miles Minter).....5
June 29—A Sporting Chance (William Russell).....5
June 15—Trixie from Broadway (Margarita Fisher)....5
June 1—A Bachelor's Wife (Mary Miles Minter).....5
May 18—Some Liar (William Russell).....5
May 4—Charge It To Me (Margarita Fisher).....5
Apr. 13—The Intrusion of Isabel (Mary M. Minter)...5
Mar. 30—Brass Buttons (William Russell).....5
Mar. 16—Put Up Your Hands (Margarita Fisher).....5
Mar. 2—Where the West Begins (William Russel)....5

HODKINSON SERVICE

The Blue Bonnet (Billie Rhodes).....6
You Never Know Your Luck (House Peters).....5
The Volcano (Leah Baird).....6
Desert Gold (Benjamin B. Hampton's-E. K. Lincoln)...7
The Westerners (Benjamin B. Hampton's-Roy Stewart).7
Sahara (Louise Glaum).....7

ROLIN COMEDIES

July 27—Never Touched Me (Lloyd, Pollard, Daniels)..1
July 20—At the Old Stage Door (Lloyd, Pollard,Daniels).1
July 13—Just Neighbors (Lloyd, Pollard, Daniels)....1
July 6—Billy Blazes, Esq. (Lloyd Pollard Daniels)....1
June 29—Spring Fever (Lloyd, Pollard, Daniels).....1
June 22—Off the Trolley (Lloyd-Pollard-Daniels).....1
June 15—Swat, the Crook (Lloyd-Pollard-Daniels).....1
June 8—Pistols for Breakfast (Lloyd).....1
June 1—Back to the Woods (Lloyd-Pollard-Daniels)...1
May 25—The Marathon (Lloyd-Pollard-Daniels).....1
May 18—Before Breakfast (Lloyd).....1
May 11—Si, Senior (Lloyd-Pollard-Daniels).....1
May 4—Young Mr. Jazz (Lloyd-Pollard-Daniels).....1
Apr. 27—Ring Up the Curtain (Lloyd).....1
Apr. 20—Crack Your Heels (Lloyd-Pollard-Daniels)....1
Apr. 13—Just Dropped In (Harold Lloyd).....1
Apr. 6—A Sammy in Siberia (Harold Lloyd).....1

TWO-REEL SPECIALS

May 11—His Vampy Ways (Walter Hall Comedy).....2
Jan. 19—Corinne, Come Here (Gloria Joy).....2

THE TIGER'S TRAIL (Serial)

(Starring Ruth Roland and George Larkin; Astra)
July 27—Fifteenth, The Tiger Face.....2
July 20—Fourteenth, At the Pistol's Point.....2
July 13—Thirteenth, The False Idol.....2
July 6—Twelfth, The Two Amazons.....2
June 29—Eleventh, In The Breakers.....2
June 22—Tenth, Bringing in the Law.....2
June 15—Ninth, The Missing Heir.....2
June 8—Eighth, Danger Ahead.....2
June 1—Seventh, The Flaming Waters.....2
May 25—Sixth, The Secret Assassin.....2
May 18—Fifth, The Tiger Trap.....2
May 11—Fourth, Danger Signals.....2
May 4—Third, The Human Chain.....2
Apr. 27—Second, The Glowing Eyes.....2
Apr. 20—First, The Tiger Worshippers.....3

THE LIGHTNING RAIDER (Serial)

(Fifteen Two-Reel Episodes Astra Serial Starring Pearl White, Warner Oland, Henry Gsell)
Apr. 13—Fifteenth, Wu Fang Atones.....2
Apr. 6—Fourteenth, Cleared of Guilt.....2
Mar. 30—Thirteenth, The White Roses.....2
Mar. 23—Twelfth, Hurled Into Space.....2
Mar. 16—Eleventh, The Bars of Death.....2
Mar. 9—Tenth, The Baited Trap.....2
Mar. 2—Ninth, Falsely Accused.....2

THE TERROR OF THE RANGE (Serial)

(Seven Two-Reel Episodes Starring George Larkin and Bessie Compson; Produced by Diando)
Mch. 16—Seventh, Run to Earth.....2
Mch. 2—Fifth, A Threat from the Past.....2
Mch. 9—Sixth, Tangled Tales.....2
Feb. 23—Fourth, The Midnight Raid.....2
Feb. 16—Third, The Chasm of Fear.....2
Feb. 9—Second, The Hidden Chart.....2
Feb. 2—First, Prowlers of the Night.....2

NEWS REELS

Sundays—Topics of the Day.....
Wednesdays—Pathe News 1
Saturdays—Pathe News.....1

PIONEER FILM CORPORATION

(At State Right Exchanges)

The Boomerang (Henry B. Walthall).....
Virtuous Sinners (Wanda Hawley).....
Sins of the Children (Alma Hanlon).....
Wives of Men (Florence Reed).....

RAVER PRODUCTIONS, HARRY

(At State Right Exchanges)

The Liberator (Maciste Serial).....

SELECT EXCHANGES

July —The Way of a Woman (Norma Talmadge)....5
July —The Better Wife (Clara Kimball Young).....5
June —His Bridal Night (Alice Brady).....5
June —Happiness a la Mode (Constance Talmadge)....5
June —Upstairs and Down (Olive Thomas).....5
May —Jacques of the Silver North (Lewis).....5
May —The New Moon (Norma Talmadge).....6
Apr. —Red Head (Alice Brady).....5
Apr. —The Veiled Adventurer (Cons. Talmadge).....5
Apr. —Marrying Mary (Marion Davies).....5
Mar. —The Probation Wife (Norma Talmadge).....
Mar. —Marie, Ltd. (Alice Brady).....5
Mar. —Experimental Marriage (Cons. Talmadge).....5
Feb. —The World to Live In (Alice Brady).....5
Feb. —Children of Banishment (Mitchell Lewis).....5

SPECIALS

Break the News to Mother (Special Cast).....6
The Hidden Truth (Anna Case).....5
Ruling Passion (Julia Dean-Edwin Arden).....5
The Midnight Patrol (Ince Production).....5
The Cavell Case (Julia Arthur).....5
The One Woman (Special Cast).....6

S-L PICTURES

(At State Right Exchanges)

Virtuous Men (E. K. Lincoln) Ralph Ince Aattraction....

SHERRY SERVICE, WILLIAM L.

(See Film Clearing House Exchanges)

SOUTHERN FEATURE FILM CO.

(At State Right Exchanges)

Beyond the Law (Emmett Dalton).....

STATE RIGHT EXCHANGES

DOLL VAN FILM CORP. (CHICAGO)

(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover.....
Public Defender .....
Carmen of the Klondike.....
The Grain of Dust .....
Hearts of the World.....
The Crucible of Life .....
Nine-tenths of the Law.....
The Belgian .....
The Zeppelin's Last Raid.....
Those Who Pay.....
Just a Woman .....

Releases continued on page 790

New Metro Policy Satisfies

Exhibitors Write and Telegraph Congratulations to General Manager Atkinson

THE announcement by W. E. Atkinson, general manager of Metro Pictures Corporation, of the "fewer, bigger and better pictures" policy, under which Screen Classics, Inc., will make and Metro will distribute only multiple reel superfeatures after September first, with the consequent discontinuance of Metro's program pictures, has been followed by a flood of enthusiastic congratulations.

Since his announcement, made at the Hotel Astor convention of Metro exchange heads, Mr. Atkinson's mail has been filled with messages of approval. Telegrams have also poured in upon the general manager. The consensus of all these communications is, according to the Metro executive, that the step taken by his company was splendidly timed and in the right direction.

Now that Metro's expansion policy is definitely under way the officials of the organization are very much gratified at the manifold manifestation of approval from all sources.

Metro district managers and the heads of the Metro exchanges throughout the country were the first to congratulate Mr. Atkinson and the other executives of Metro. These men are enthused over the prospect of a wider and more important field. Not only the home office but the entire field force is on its toes all ready to splurge.

As each one of the forthcoming Screen Classics, Inc., special productions is to be made without regard to expense and to take ample time necessary for best production results, each one will be preceded, accompanied and followed up by an advertising and publicity campaign of immense proportions in order to insure a splendid reception. The exhibitors are to receive every aid.

Already the field force has been supplied with literature and sales helps for the first four of the great Screen Classics, Inc., superfeatures—"The Man Who Stayed at Home," "Fair and Warmer," "Lombardi, Ltd.," and "Please Get Married," and also the Nazimova production, "The Brat," which will be distributed solely by Metro.

Nat Barach, manager of Pittsburg, Pa., branch of Realart Pictures

Richardson Re-Signed; New Western Series

William L. Sherrill, President of The Frohman Amusement Corporation wired his New York office that he has renewed the contract with Jack Richardson, the Western heavy to appear in support of Texas Guinan in the two reel Western productions being made at Los Angeles. Mr. Sherrill also wired that he has acquired a story written by Julian Johnson, Editor of Photoplay Magazine, and which embraces one of the most sensational themes ever adapted to a Western production.

In addition to making a new series of two reel comedies, it is also reported that The Frohman Amusement Corporation will shortly commence the production of a fifteen episode Western serial, the details of which will be shortly announced.

Alice Joyce on New One

The extremely hot weather of the past two weeks has held no terrors for Alice Joyce, even if she has been busy on her new Vitagraph feature. Fortunately for the star her new play, "The Winchester Woman," calls for many outside locations and Wesley Ruggles, who has returned from overseas and is directing the picture, found an ideally rural town in New Jersey, not more than an hour's ride by motor car from New York city. There Miss Joyce and her company has been at work.

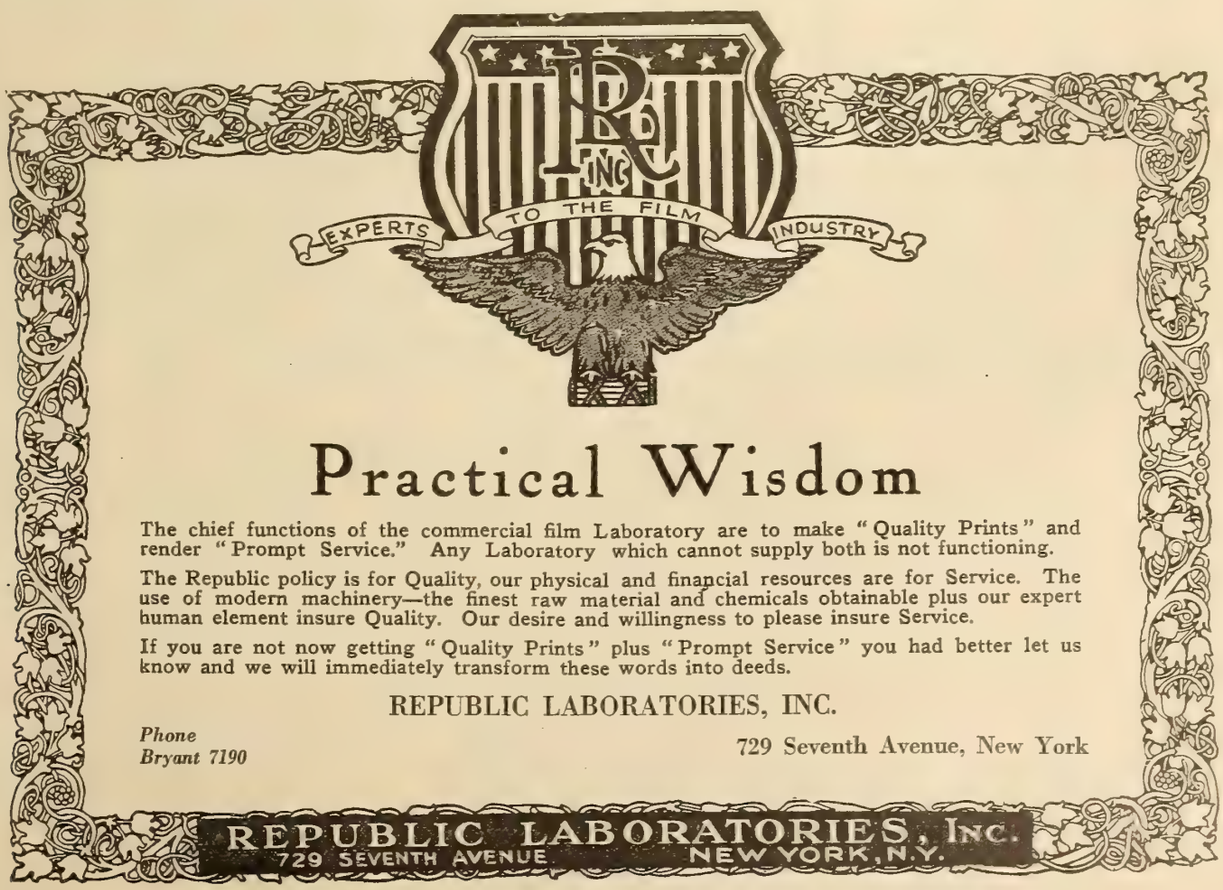
Pauline Frederick, seen in "The Peace of of Roaring River," a Goldwyn

Fitzmaurice to Direct Mae Murray

George Fitzmaurice, who has directed all of Elsie Ferguson's recent Artcraft pictures, will have charge of the Paramount-Artcraft production, "On With the Dance," which will mark the return of Mae Murray to the Famous Players-Lasky Corporation as a star. The production will be started some time in August at one of the corporation's Eastern studios.

"On With the Dance" is a play by Michael Morton, which was originally produced at the Republic Theatre, New York, and enjoyed a successful run during the season of 1917-18.

Miss Murray has many Paramount pictures to her credit, among them being "Sweet Kitty Bellairs," "To Have and to Hold," "The Dream Girl," "Big Sister," "The Plow Girl," "The Primrose Ring" and others.



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729 SEVENTH AVENUE NEW YORK, N.Y.

Advance Information on All Film Releases

(Continued from page 788)

DOO LEE FILM COMPANY, INC. (N. Y. STATE)

Aug. 27—When Arizona Won (Shorty Hamilton).....5
Aug. 15—The Pen Vulture (Shorty Hamilton).....5
July 29—The Snail (Shorty Hamilton).....5
July 15—The Ranger (Shorty Hamilton).....5
July 1—Denny from Ireland (Shorty Hamilton).....5
Aug. 20—Your Wife and Mine (Special Cast).....
Aug. 6—Miss Arizona (Gertrude Bondhill).....
July 22—The Profiteer (Alma Hanlon).....
July 8—When the Desert Smiles (Neal Hart).....
Feb. 22—His Daughter Pays (Gertrude McCoy).....
June 29—Beyond Reproach (Ann Little-Jack Richardson)
June 22—Wanted (Little-Richardson) .....
June 15—Lurking Danger (Little-Richardson).....
June 8—The Winning Loser (Little-Richardson).....
June 1—The Recognition (Little-Richardson).....
May 25—The Law of Hate (Little-Richardson).....
May 19—The Range Rider (Little-Richardson).....
May 17—Fatal Return (Little-Richardson).....
May 4—A Canyon Romance (Little-Richardson).....
Apr. 27—Western Honor (Little-Richardson).....
Apr. 20—Prodigal Love (Little-Richardson).....
Apr. 13—Luxury's Lure (Little-Richardson).....
Lured (Billy West).....2
Coppers and Scents (Billy West).....2
Flirts (Billy West).....2
Her First False Hare (Billy West).....2
Her Tender Feet (Billy West).....2
Out of Tune (Billy West).....2
Soaked (Billy West).....2
The Farmerette (Gale Henry).....2
Cash (Gale Henry).....2
Her Honor, the Scrub Lady (Gale Henry).....2
The Slavey (Gale Henry).....2
Stung (Gale Henry).....2
Saved by Her Horse (Tom Mix).....1
The Stage Coach Driver and the Girl (Tom Mix).....1
The Mexican (Tom Mix).....1
Getting a Start in Life (Tom Mix).....1
The Sheriff's Reward (Tom Mix).....1
The Ranger's Romance (Tom Mix).....1
The Heart of the Sheriff (Tom Mix).....1
Forked Trails (Tom Mix).....1
Slim Higgins (Tom Mix).....1
Mr. Haywood, Producer (Tom Mix).....1
Series of one-reel monkey pictures featuring Napoleon and Sally, one a week for 20 weeks.....
Series of 9 two-reel Jester Comedies, featuring Twede-Dan .....
Francis Ford serial, "The Silent Mystery," in 15 episodes

TRIANGLE EXCHANGES

July 27—The Promise (Special Cast).....5
July 20—Mistaken Identity (Anita King).....5
July 13—Muggsy (Jackie Saunders).....5
July 6—Prudence of Broadway (Olive Thomas).....5
June 29—Dombey and Son (Special Cast).....6
June 22—Upside Down (Taylor Holmes Special).....5
June 15—Lady Windemere's Fan (O. Wilde Play).....5
June 8—Love's Prisoner (Olive Thomas Special).....6
June 1—The Root of Evil (Frances Mann).....5
May 25—Mayor of Filbert (Belle Bennett-Special).....8
May 18—The Water Lily (Alice Mann).....5
May 11—Taxi (Taylor Homes Special).....5
May 4—A Place in the Sun (Margaret Blanche).....5
Apr. 27—The Follies Girl (Olive Thomas Special).....5
Apr. 20—Devil M'Care (Crane Wilbur).....5
Apr. 13—A Regular Fellow (Taylor Holmes Special).....5
Apr. 6—Democracy (J. Conway-M. Marsh).....5

TYRAD PICTURES, INC.

The Red Viper (Garett Hughes).....6
Human Passions (Special Cast).....6
Your Wife and Mine (Special Cast).....6
And the Children Pay (Garett Hughes).....7

UNITED PICTURE THEATRES

(See World Film Exchanges)
Releases continued on page 238

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

The Man in the Moonlight (Monroe Salisbury).....6
The Heart Punch (Jess Willard).....6
Hiding in Holland (German Crown Prince).....1
The Spitfire of Seville (Hedda Nova).....6
A Little Brother of the Rich (Mayo-Adams).....6
The Outcasts of Poker Flat (Harry Carey).....6
The Weaker Vessel (Mary MacLaren).....6
The Sleeping Lion (Monroe Sailsbury).....6
Pretty Smooth (Priscilla Dean).....6
Riders of Vengeance (Harry Carey).....6
The Big Little Person (Mae Murray).....6
The Unpainted Woman (Mary MacLaren).....6
The Blinding Trail (Monroe Sailsbury).....6
The Delicious Little Devil (Mae Murray).....6
Bare Fists (Harry Carey).....6
The Exquisite Thief (Priscilla Dean).....6
Fire Flingers (Rupert Julian).....6
What Am I Bid (Mae Murray).....6

JEWEL PRODUCTIONS, INC.

July 21—The Jazz Monkey (Joe Martin).....2
July 14—Winning His Wife (Maude Heming).....2
July 7—Monkey Stuff (Joe Martin).....2
July 7—Home (Mildred Harris).....6
June 16—A Star Over Night (Belasco-S. W. W. R.)....2
June 2—Destiny (Dorothy Phillips).....6
Feb. 10—The Heart of Humanity (D. Phillips).....9

L-KO COMEDIES

July 23—Brown Eyes and Bank Notes (Lois Neilson)..2
July 16—Two-Gun Trixie (Mr. and Mrs. Dan Russell).2
July 7—A Pair of Deuces (Charlie of the Orient —Alexander) 2
June 30—The Spotted Nag (Lois Nelson-Harry Keston) 2
June 18—Beauty and the Boob (Alice Howell).....2
June 11—Nellie's Naughty Boarder (Dot Farley).....2
May 21—His Wicked Eyes (Dan Russell).....2
May 14—In Bad All Around (Eva Novak).....2
May 7—Good Night Turk (Charlie of the Orient).....2
Apr. 30—Sambo's Wedding Day.....2
Apr. 16—Let Fido Do It.....2
Apr. 9—A Movie Riot (Charlie of the Orient).....2
Apr. 2—A Skate at Sea (Dorety-Novak-Reynolds).....2

CENTURY COMEDIES

July 30—A Lion Special.....2
June 25—Howling Lions. Circus Queens (D. Farley)...2
May 28—Frisky Lions and Wicked Husbands.....2
Apr. 23—Looney Lions and Monkey Business.....2

STAR COMEDIES

July 28—The Tea Hound (Jack Dillon).....1
July 21—All Bound Round (Lyons and Moran).....1
July 14—Temporary Alimony (Neal Burns).....1
July 7—Half and Half (Lyons and Moran).....1
June 30—Happy Returns (Neal Burns).....1
June 23—A Model Husband (Lyons and Moran).....1
June 16—Stop, Cease, Hesitate (Neal Burns).....1
June 9—All in the Swim.....1
June 2—Miss Wives 1
May 26—Taking Things Easy.....1
May 19—Three in a Closet.....1
May 12—The Bullshiviks.....1
May 5—Fun in a Flat.....1
Apr. 28—The Expert Eloper.....1
Apr. 21—Scared Stiff 1
Apr. 14—Skidding Thrones 1
Apr. 7—State Room Secrets.....1

EDDIE POLO SERIES

July 14—For Life 2
July 26—Title not decided (Pete Morrison).....2
July 7—Cyclone Smith's Partner.....2
June 30—Down But Not Out.....2
June 23—The Missing Bullet 2
June 16—Cyclone Smith Plays Trump.....2
June 9—A Pistol Point Proposal 2
June 2—Cyclone Smith's Come-back.....2
May 26—The Wild Rider 2
May 19—A Phantom Fugitive.....2
May 12—A Prisoner For Life.....2

WESTERN AND RAILROAD DRAMAS

July 26—Gun Magic (Pete Morrison).....2
Aug. 2—Getting Acquainted (Pete Morrison).....2
July 19—The Jaws of Justice (Pete Morrison).....2
July 19—$5,000 Reward (Pete Morrison).....2
July 11—To the Tune of Bullets (Morrison-Lane).....2
June 30—The Four Gun Bandit (Pete Morrison).....2
June 28—The Captive Bride (Pete Morrison).....2
June 21—Kingdom Come (Morrison-Sedgewick).....2
June 14—The Last Outlaw (Jones-Hutton).....2
June 7—Ace High (Pete Morrison).....2
May 31—Two Men of Tinted Butte (W. Whitman).....2
May 24—The Gun Packer (Pete Morrison).....2
May 17—Lone Larry (Benedict Sedgwick).....2
May 10—Gun Law (Pete Morrison).....2
May 3—The Raid (Neal Hart).....2
Apr. 26—The Rustlers (Pete Morrison).....2
Apr. 19—The Honor of Men (Neal Hart).....2
Apr. 12—By Indian Post (Pete Morrison).....2
Apr. 5—Bill Brennan's Claim (Neal Hart).....2

ELMO THE MIGHTY (Serial)

(Fifteen Two-Reel Episodes Starring Elmo Lincoln)
July 28—Seventh, The Masked Pursuer.....2
July 21—Sixth, The Puma's Paws.....2
July 14—Fifth, The Phantom Rescue.....2
July 7—Fourth, A Fiendish Revenge.....2
June 30—Third, Flames of Hate.....2
June 23—Second, Buried Alive.....2
June 16—First, The Mystery of Mad Mountain.....2

THE RED GLOVE (Serial)

(Eighteen Two-Reel Episodes with Marie Walcamp)
July 14—Eighteenth, Run to Earth.....2
July 7—Seventeenth, The Rope of Death.....2
June 30—Sixteenth, In Deadly Peril.....2
June 23—Fifteenth, A Mysterious Message.....2
June 16—Fourteenth, The Lost Millions.....2
June 9—Thirteenth, The Lost Millions.....2
June 9—Thirteenth, Trapped.....2
June 2—Twelfth, In Death's Grip.....2
May 26—Eleventh, Through Fire and Water.....2
May 19—Tenth, Out of Death's Shadow.....2
May 12—Ninth, A Leap for Life.....2
May 5—Eighth, Facing Death.....2
Apr. 28—Seventh, A Desperate Chance.....2
Apr. 21—Sixth, The Flames of Death.....2
Apr. 14—Fifth, At the Mercy of the Monster.....2
Apr. 7—Fourth, The Passing of Gentleman Yeoff.....2
Mar. 31—Third, The Vulture's Vengeance.....2
Mar. 24—Second, The Claws of the Vulture.....2
Mch. 17—First. The Pool of Mystery.....2

NEWS AND MAGAZINE REELS

Mondays —Hearst News (International).....1
Wednesdays—International News 1
Fridays —Current Events (International).....1
Fridays —New Screen Magazine (Universal).....1

VITAGRAPH EXCHANGES

The Hornet's Nest (Earle Williams).....5
Cupid Forecloses (Bessie Love).....5
A Girl at Bay (Corinne Griffith).....5
The Man Who Won (Harry Morey).....5
The Spark Divine (Alice Joyce).....5
Beauty Proof (Harry T. Morey).....5
Too Many Crooks (Gladys Leslie).....5
A Rogue's Romance (Earle Williams).....5
The Little Boss (Bessie Love).....5
Thin Ice (Corinne Griffith).....5
Beating the Odds (Harry Morey).....5
A Stitch in Time (Gladys Leslie).....5
The Usurper (Earle Williams).....5
A Yankee Princess (Bessie Love).....5

VITAGRAPH SPECIALS

The Painted World (Anita Stewart).....5
The Third Degree (Alice Joyce).....7
Two Women (Anita Stewart).....5
From Headquarters (Special Anita Stewart).....5
The Lion and the Mouse (Alice Joyce).....6
The Common Cause (Rawlinson-Breamer).....7

BIG V SPECIAL COMEDIES

Flips and Flops (James Aubrey).....2
Harems and Hokum (Montgomery and Rock).....2
Healthy and Happy (James Aubrey).....2
Tootsies and Tamales (James Aubrey).....2
Fares and Fair Ones (Montgomery Rock).....2

LARRY SEMON COMEDIES

His Home, Sweet Home.....2
The Star Boarder.....2
Passing the Buck.....2

PERILS OF THUNDER MOUNTAIN

(Fifteen Two-Reel Episodes Starring Antonio Moreno and Carol Holloway)
Fifteenth, Fate's Verdict.....2
Fourteenth, The Hut of Disaster.....2
Thirteenth, The River of Dread.....2
Twelfth, The Rushing Horror.....2
Eleventh, In the Ocean's Grip.....2
Tenth, The Flaming Sacrifice.....2
Ninth, Prisoner of the Deep.....2
Eighth, The Iron Clutch.....2
Seventh, The Lightning Lure.....2
Sixth, The Tree of Torture.....2
Fifth, The Cliff of Treachery.....2
Fourth, Cave of Terror.....2
Third, The Teeth of Steel.....2
Second, The Bridge Trap.....2

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WORLD FILM EXCHANGES

July 28—Bringing Up Betty (Evelyn Greeley).....5
July 21—A Broadway Saint (Montague Love).....5
July 14—Dust of Desire (Ruby De Remer).....5
July 7—The American Way (Ashley-Green).....5
June 30—Home Wanted (Madge Evans).....5
June 23—Love and the Woman (June Elvidge).....5
June 16—The Devil's Trail (Compson-Larkin) 5
June 9—Through the Toils (Montagu Love).....5
June 2—Phil for Short (Evelyn Greeley).....5
May 26—The Amateur Widow (Zena Keefe).....5
May 19—The Unwritten Code (Shirley-Mason).....5
May 12—The Social Pirate (June Elvidge).....5
May 5—Ginger (Violet Palmer).....5
Apr. 28—Three Green Eyes (All-Star Cast).....5
Apr. 21—The Quickening Flame (Love-Elvidge).....5
Apr. 14—The Scar (Kitty Gordon-Irving Cummings)....5
Apr. 7—The Little Intruder (Huff-Hines).....5

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Mar. 16—The Better 'Ole.....5
Feb. 10—What Shall We Do With Him?.....5

UNITED PICTURE THEATRES

June 29—The Woman Under Oath (Florence Reed)....5
—A Man's Fight (Dustin Farnum).....5
June 8—Playthings of Passion (Kitty Gordon).....5
Apr. 13—Her Code of Honor (Florence Reed).....5
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Glacier Park (Kiddies—Old Faithful).....1
Everywhere with Prizma (Hawaii-Trout).....1
China (Skyland-Birds and Flowers).....1
Volcano—Kilauea's (Alaska Revelations).....1

NEW REELS

Tuesdays and Saturdays—Kinograms.....1

KLEINE SYSTEM, GEORGE

Triple Trouble (Charley Chaplin).....
The Bank (Charlie Chaplin).....
Police (Charlie Chaplin).....
Shanghaied (Charlie Chaplin).....
A Night in the Show (Charlie Chaplin).....
Behind the Lines in Italy.....
Conquered Hearts .....

MISCELLANEOUS

The Ghost of Slumber Mountain.....1
Little Orphant Annie.....5
The Master Mystery (Houdini Serial).....2

Exchangeman Gives Rules to Exhibitor Success

"The future of the screen in its appeal to the public rests entirely on the treatment the exhibitor displays to his patrons," vouchsafes George Schaeffer, Manager of the New York exchange of World Pictures. Mr. Schaeffer has had a long and varied experience both as a distributor and as a manager of a motion picture house.

"The exhibitor owes a duty to his patrons which if neglected will result in only one thing—failure. That duty consists of absolute truth in advertising. Making no claim for a picture that is not borne out by the picture itself. Establishing a policy of certainty of price as regards admission. Fluctuating scale of prices creates an antagonism that sends your patrons to the opposition theatre. Once an exhibitor settles upon a fair and reasonable price of admission stick to it. Pass up every flimsy argument for raising the scale. Some exhibitors charge more for a Saturday or a Sunday night box office charge because they can get it. Don't do it. You will lose in the long run."

Wallace Reid is Again Signed by F. P.-Lasky

Wallace Reid has signed with the Famous Players-Lasky Corporation Company for a period of five years more according to an announcement made by the star. When this contract is completed it will make nine consecutive years that he has been with this firm, which is perhaps the longest engagement of any one screen player.

Eve Unsell Gets a Foreign Post

Eve Unsell Goes Abroad on Scenario Work for F. P.-Lasky

EVE UNSELL, Famous Players-Lasky scenario writer, sails for England next week to take charge of the scenario department of the newly organized Famous Players-Lasky British Producers, Ltd., whose intention it is to produce the works of the greatest Continental writers on the actual locations specified by the authors, whether they be London, Paris, Madrid, the Alps or the battle-scarred areas.

Her work in connection with such famous pictures as "Wildflower," "The Man from Mexico," "The Dummy," "The Parisian Wife," "Eyes of the Soul," "The Test of Honor," and many others equally well-known, was responsible for her being chosen. Miss Unsell will work in association with Robert A. MacAlarney, Scenario Editor of the Famous Players-Lasky Corporation, who remains in America.

Among the first productions to be made by Famous Players-Lasky British Producers, Ltd., will be adaptations of stories and plays by Henry Arthur Jones, Arthur Wing Pinero and other English dramatists. Already one of these plays is in script construction, awaiting Miss Unsell's arrival in England for the completion of certain details relating to locale.

Miss Unsell is enthusiastic in the anticipation of her new work and the abundant possibilities which it entails, "The Day of libels against Great Britain, in motion picture form, is over," she says. "Production of stories by British celebrities on their original locales, without the cheapening or inaccurate process of transplanting or imitation in scenic form, opens a new epoch in the motion picture industry. It should mean a cementing of international friendships, since only in this way can the beauties of English scenery and the true British ideals be brought vividly before other nations in pictorial form."

Born in Caldwell, Kansas, in the midst of the habitat of the cowboy who was destined to contribute so much atmosphere to the then unknown drama of the screen, Miss Unsell began at an early age to lay the foundation for her career.

She did repertoire with Nance O'Neil and stock with Paul McAllister, and then played extended engagements in "Excuse Me" and "Seven Days." It was during this period that she did her first scenario work and it attracted the attention of the Famous Players Film Company. She had been with the company but a few days when she was entrusted with the adaptation of "Wildflower" for Marguerite Clark, working from the galley proofs of the novel. So successful was "Wildflower" that important assignments followed in rapid succession, among her early adaptations being "The Eagle's Mate" for Mary Pickford, "One of Our Girls" for Hazel Dawn, "The Man From Mexico" and "Are You a Mason?" for John Barrymore, and later, with Hugh Ford, "The Dawn of a Tomorrow," "The Morals of Marcus" and a number of other prominent features.

Miss Unsell's later work has also been uniformly successful and includes "Sunshine Nan," "The Honeymoon," "The Silent Sacrifice," "The Whirlpool," "The Test of Honor," "Three Men and a Girl," "The Marriage Price," "The Parisian Wife," "Eyes of the Soul" and "The Shadow of the Rope."

Second Rothapfel Unit Given September 1

Samuel L. Rothapfel, Rothapfel Pictures Corporation, is putting the final touches to his plans for production of the second Rothapfel Unit Programme. Tom Cushing, scenario editor for Mr. Rothapfel announces the completion of the working script for the feature which is said to be an adaptation from a popular novel. Mr. Cushing returned only a few months ago from France where he was putting on shows for the American soldiers. Mr. Rothapfel's second program is scheduled for release about the first week in September.

Harvey to Direct Truex

John Joseph Harvey has been signed by Amedee J. Van Buren to direct his series of two reel comedies starring Ernest Truex. The first picture written by Albert Payson Terhun and adapted by Mrs. Sidney Drew, is already in production.

Hobart Henley Feature Ready

First of a Series of Four, "Gay Old Dog" Soon to Be Given Private Showing

"THE Gay Old Dog," the first of a series of four special features to be produced under the personal direction of Hobart Henley, Hobart Henley Productions, Inc., will leave the Hobart Henley studio in a few days for cutting and titling, after which it will be given a private review showing.

Frank G. Hall, president of the Independent Sales, through whom Mr. Henley's special production will be released, anticipates a keen interest, among exhibitors when the scenarioized version of Edna Ferber's "The Gay Old Dog" is first flashed upon the screen. The Ferber story, adapted for the screen by Mrs. Sidney Drew, is said to be an intensely, human picture of ingratitude, love, and constancy.

John Cumberland who has one of the principal leads in "Up In Mabel's Room," a successful, current Broadway production, supported by a cast, including Corinne Barker, remembered for her excellent work in "Shirley Kaye," "On with the Dance" and "Remnent," Emily Lorraine, Inez Marcel, Marry J. Chambers and Gertrude Robinson.

There is nothing extraordinary original about the plot or motif; it is an old story told in a different way and said to be so well acted before the camera that the most common and prosaic "life scenes" are given a poignancy, vividness and reality.

The drama will be picturized in 6 reels.

As this will be the first of four special productions to be screened by Mr. Henley for the Independent Sales, no effort has been spared, in either expense or talent, to make it par excellence among current feature reels.

Heads Realart Branch

When J. S. Woody, General Sales Manager of the Realart Pictures Corporation, reached Cincinnati on his tour of the Western cities which he is making for the purpose of establishing exchanges for his company, he appointed Mark Goldman manager of the Cincinnati office. As the building which the Realart has leased will not be ready for occupancy until September, Mr. Goldman will make his temporary headquarters at Suite 910-911 Mercantile Library Building.

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AUGUST 2, 1919

Motion Picture News

Reg. U. S. Patent Office

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VOL. XX No. 6.

Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the act of March 3rd, 1879

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ENID BENNETT *in "Stepping Out"*

By C. Gardner Sullivan *Directed by* Fred Niblo

Photographed by George Barnes *Supervised by* Thomas H. Ince

JESSE L. LASKY *presents*

ROBERT WARWICK *in "Told in the Hills"*

By Marah Ellis Ryan *Scenario by* Will M. Ritchey *Directed by* George Melford

ADOLPH ZUKOR *presents*

MARGUERITE CLARK *in "Widow by Proxy"*

By Catherine Chisholm Cushing *Scenario by* Julia Crawford Ivers

Directed by Walter Edwards

THOMAS H. INCE *presents*

CHARLES RAY *in "The Egg Crate Wallop"*

By Julien Josephson *Directed by* Jerome Storm

Photographed by Chester Lyons *Supervised by* Thomas H. Ince

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VIVIAN MARTIN

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BY

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SCENARIO BY

EDITH KENNEDY

DIRECTED BY

ROBERT G. VIGNOLA

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in

"Stepping Out"

By C. Gardner Sullivan

Directed by FRED NIBLO

Photographed by George Barnes

Supervised by Thomas H. Ince

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Young and old—folks about to be married or folks just married—folks who have no intention of getting married or folks who might have got married but didn't—they're the ones that will flock to see "Stepping Out," as human and entertaining a little story of young love as was ever written.

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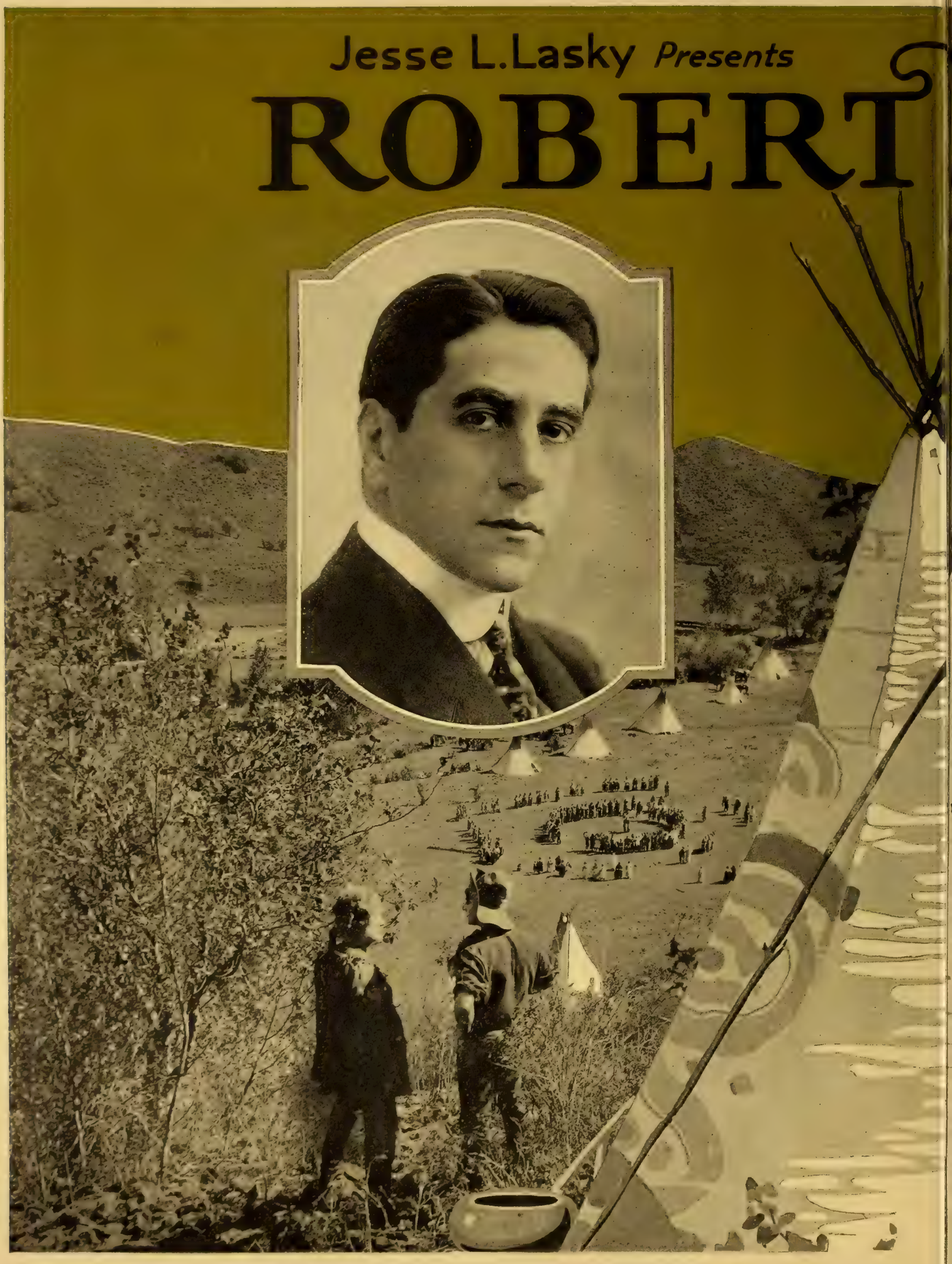

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WARWICK

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"TOLD *in the* HILLS"

By Marah Ellis Ryan
Scenario by Will M. Ritchey
Directed by George Melford

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Millions have read it!

THEY, and millions more, will want to see it. "Told in the Hills" is one of the most valuable entertainment properties in existence. Its success for you is ready-made, as sure as fate.

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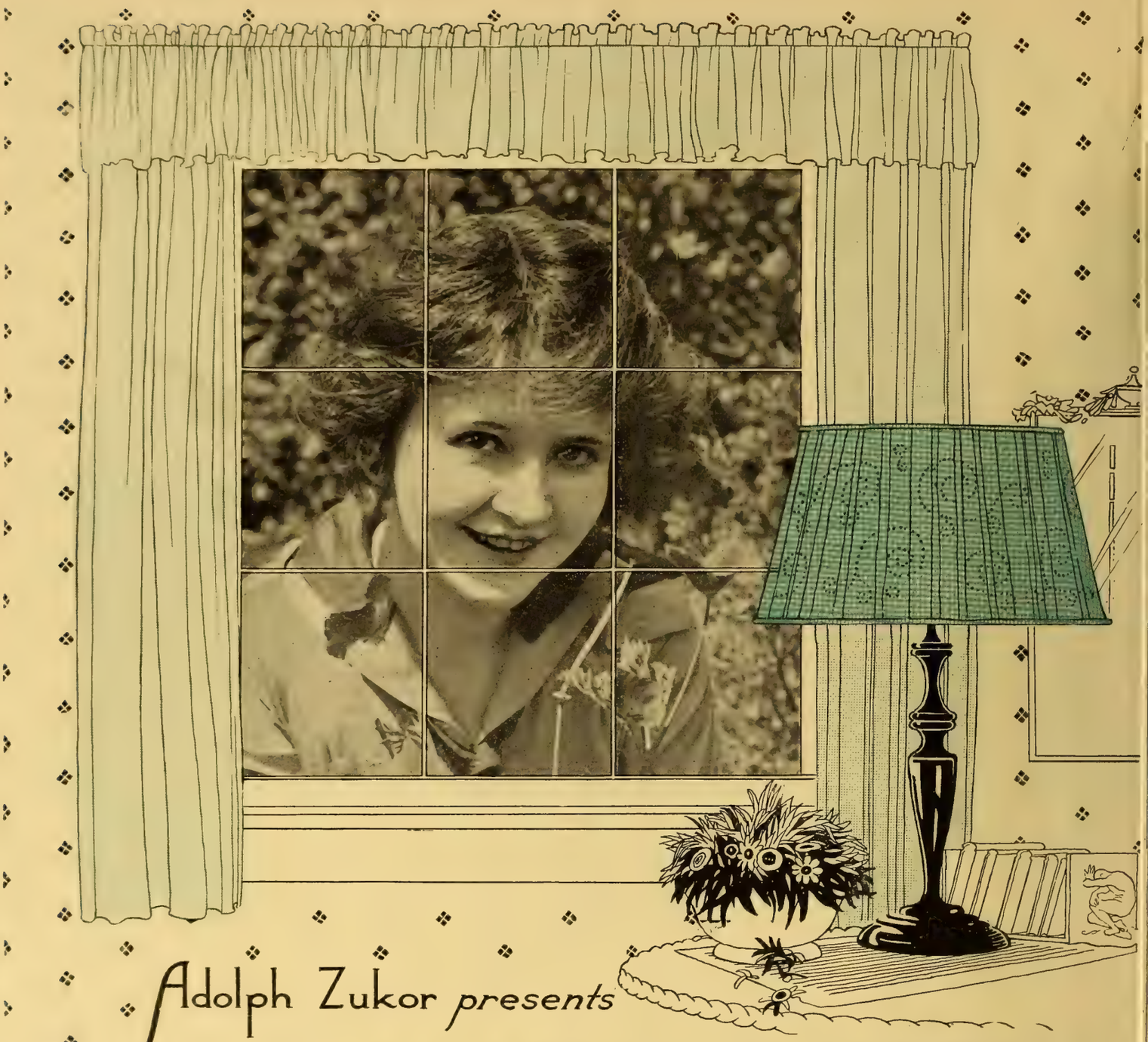

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RAY

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Directed by JEROME STORM

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He Packed a Wallop!

SO'LL you, when you play this new Thomas H. Ince-Charles Ray picture—a wallop that'll pack 'em in for a longer run.

The story's by the man who wrote "Greased Lightning" and the star's the boy everybody's glad to see.

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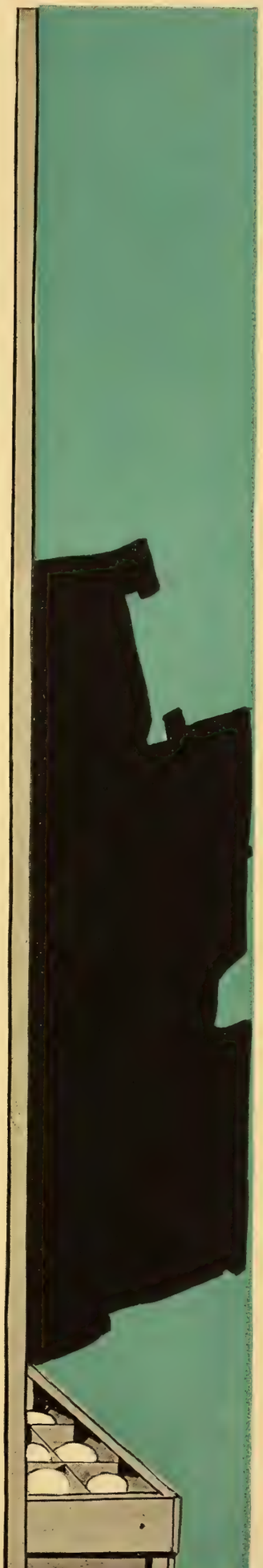
Photographed by Chester Lyons
Supervised by Thos. H. Ince



Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

Paramount-Artcraft Pictures

The First Five

(SEASON 1919-1920)

ADOLPH ZUKOR *presents*

ELSIE FERGUSON *in "The Witness for the Defense"*

Directed by George Fitzmaurice *By* A. E. W. Mason

Scenario by Ouida Bergere

JESSE L. LASKY *presents*

WALLACE REID *in "The Valley of the Giants"*

Directed by James Cruze *By* Peter B. Kyne *Scenario by* Marion Fairfax

ADOLPH ZUKOR *presents*

BILLIE BURKE *in "The Misleading Widow"*

Directed by John S. Robertson *Scenario by* Frances Marion

From the Play "Billeted" by F. Tennyson Jesse and H. M. Harwood

THOMAS H. INCE *presents*

DOROTHY DALTON *in "The Market of Souls"*

By C. Gardner Sullivan *Directed by* Joseph de Grasse

Photographed by John Stumar *Supervised by* Thomas H. Ince

MAYFLOWER PHOTOPLAY CORPORATION *presents*

GEORGE LOANE TUCKER'S

production, "The Miracle Man"

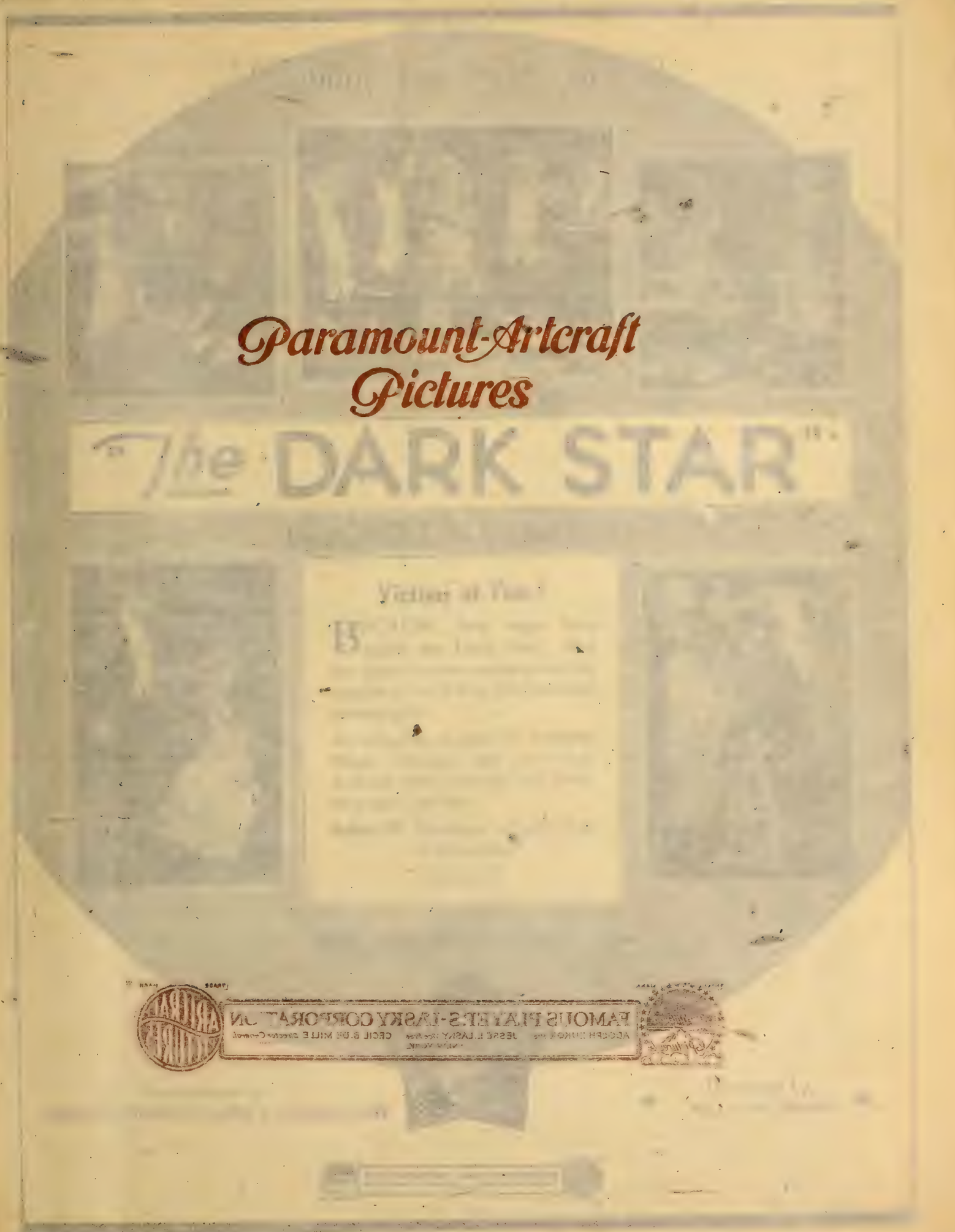
By George M. Cohan *Produced and Directed by* George Loane Tucker

A PARAMOUNT-ARTCRAFT SPECIAL

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*

NEW YORK

FAMOUS PLAYERS-LASKY PICTURES

Paramount-Artcraft
Pictures
"The DARK STAR"

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General.
NEW YORK.
ARTCRAFT PICTURES

Cosmopolitan Productions

"The DARK STAR"

By ROBERT W. CHAMBERS

Victims of Fate!

BECAUSE they were born under the Dark Star. And the fate of rulers and empires was tangled in the life of this beautiful country girl.

An amazing picture of mystery, crime, intrigue and daring. A-throb with heroism and devil-may-care exploits.

Robert W. Chambers' Greatest Tale of Adventure

Book It!

With MARION DAVIES

Presented by
FAMOUS PLAYERS-LASKY CORPORATION

Directed by
ALLAN DWAN

Paramount Pictures — FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK
ARTCRAFT PICTURES

Paramount-Drew Comedy

FEATURING

MRS. SIDNEY DREW

IN

"BUNKERED"

The Return of Polly

YOUR public is waiting for Mrs. Sidney Drew, their favorite comedienne of the screen. Polly has established herself as the one great fun-favorite of them all. The pictures in which she appears are the highest type of clean, human, joyful comedies of real life. She personally supervises and directs every one.

Here's what the New York Tribune says of "Bunkered":

"It is a charming little comedy which Mrs. Drew has filled with the people who are exactly the kind of people you find in real life. Angie, the ingenue, is not too pretty, and she is most convincing in the role. Thank goodness, Mrs. Drew is going to keep on writing and producing these comedies, for there is no other to take her place."

By Emma Morrison Whitman

Produced by V. B. K. Film Corporation

Under Personal Supervision of Mrs. Sidney Drew

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*

NEW YORK

ARTCRAFT PICTURES

STUART HOLMES

Star in Arthur Beck's Serial

Released through

Pathe

Booked, in His Pajamas, at 2.30 a.m. by the New York

STRAND

Moe Mark, President of America's First Great Motion Picture Theatre, Contracts for

Benjamin B. Hampton's first Great Authors Pictures Inc. production

STEWART EDWARD WHITE

The WESTERNERS

The photoplay of the novel by

STEWART EDWARD WHITE

Tremendously directed by
EDWARD SLOMAN

With an all-star cast:

ROY STEWART
MILDRED MANNING
WILFRED LUCAS
ROBERT McKIM
FRANKIE LEE
MARY JANE IRVING
GRAHAM PETTIE

Backed by powerful advertising and exploitation and linked up with a Grosset & Dunlap book-store campaign in 215 New York book and drug stores. *See the news columns of this week's trade papers.*

Playing date: Week of August 10.

Just the kind of big production that the biggest theatres require and demand.

Available thru all Hodkinson managers for pre-release showings *now*.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*
Foreign Distributor, J. Frank Brockliss, Inc. 729-7th Ave.

SAHARA
Louise Glaum
Founded on Zane Grey's Picture of the Same Name
DESERT GOLD
PUBLISHED BY PERMISSION ZANE GREY PICTURES Inc
Released by W W HODKINSON CORP
Waterson, Berlin & Snyder, Publishers, New York
Little Blue Bonnet Girl
by FRED FISHER
As Featured with The NATIONAL FILM CORP Production
BILLIE RHODES IN "THE BLUE BONNET"
Released by W.W. HODKINSON Corp.

Three Great, Popular Song Successes Linked Up With Hodkinson Releases

To give the exhibitors of America the tremendous benefits of *instrumental and vocal publicity*—a kind of publicity that will reach millions and bring them into your theatres—W. W. Hodkinson Corporation announces:

FREDERICK V. BOWERS has published a wonderful song, "BEAUTIFUL SAHARA" based on J. Parker Read Jr.'s Louise Glaum production, "SAHARA"—the picture that has caused an exhibitor stampede for bookings. This song is now being placed on sale nationally and its orchestra version was a part of the New York Strand score for "Sahara" for the week of June 29.

WATERSON, BERLIN & SNYDER are publishing soon a wonderful song of the West, "DESERT GOLD," to be sung by millions and advertised nationally in conjunction with Benjamin B. Hampton & Eltinge F. Warner's first Zane Grey Picture, "DESERT GOLD," the greatest Zane Grey picture ever made from any of his world-known novels.

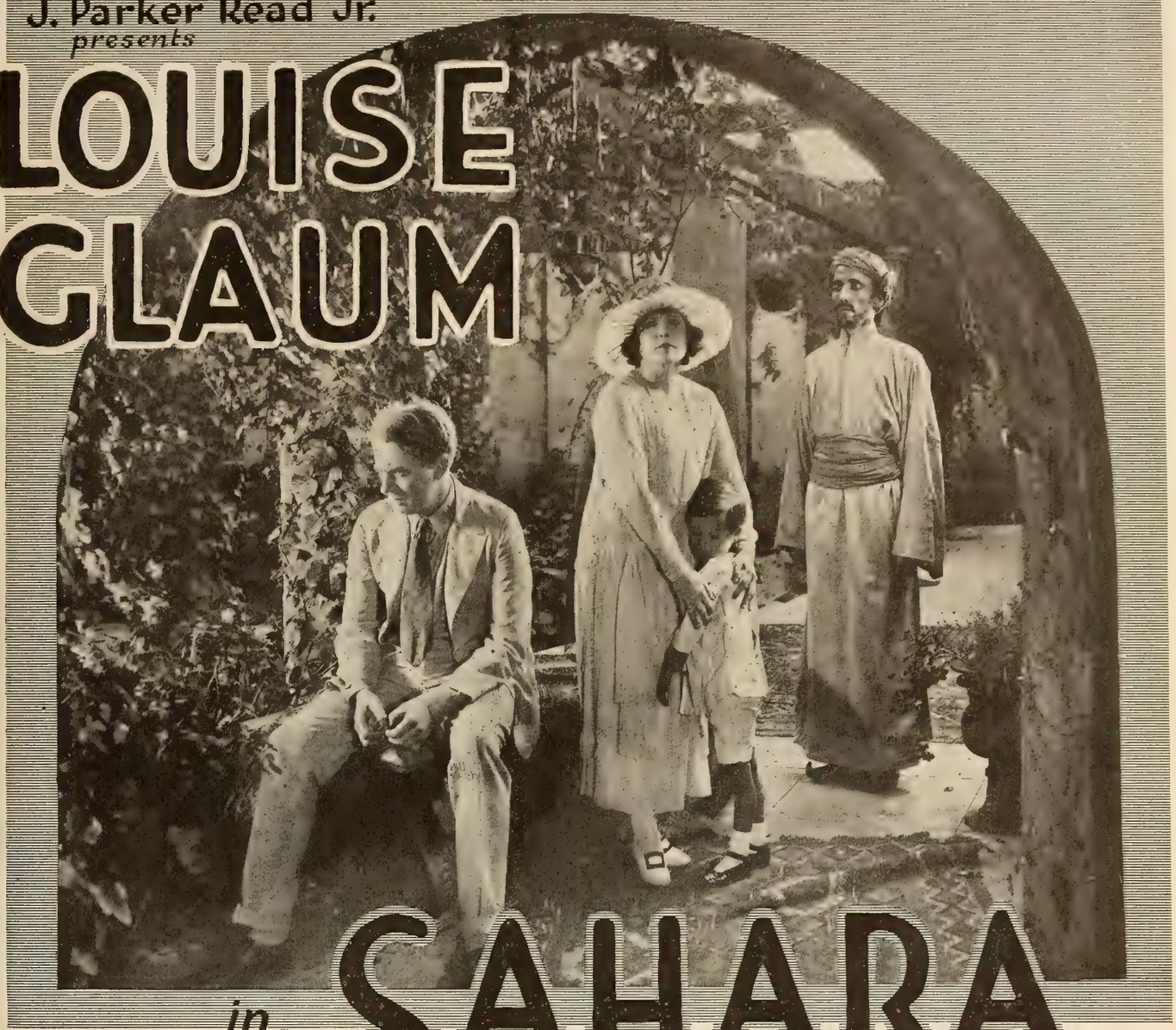
McCARTHY & FISHER are publishing one of the most appealing songs ever written, "THE BLUE BONNET," as a link-up with the National Film Corporation's first great BILLIE RHODES production for Hodkinson release, "THE BLUE BONNET."

—Three smashing song hits to increase the box office receipts of the nation's exhibitors.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

J. Parker Read Jr.
presents

LOUISE GLAUM



in

SAHARA

By C. Gardner Sullivan
Supervised by Allan Dwan

Not until you learn of the tremendous patronage and the record-breaking box-office receipts at the big first run theatres of the largest cities will you recognize the full value of "Sahara."

"'Sahara' Is the Biggest Screen Success Since 'Mickey,'" Says The Motion Picture News

Again, this week for the second time, we were forced to increase our order of prints to take care of the bookings in the larger cities of the country. Booking dates available for late August and September. Wire your nearest Hodkinson manager for prices and information about open time.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

ASK?

Jones, Linick and Schaefer
of Chicago

Robert Lynch
AND
The Stanley Booking Co.
of Philadelphia

The Elliott Film Corporation
of Minneapolis

WHAT

WILLIAM A. BRADY'S BIG PICTURE

STOLEN ORDERS

IS DOING FOR THEM

Messrs. Jule and Jay J. Allen have just purchased "Stolen Orders" for Canada.

The Globe Film Attractions of Pittsburgh have recently secured "Stolen Orders" for Western Pennsylvania and West Virginia.

The Pacific Coast is open.

APPLY

William A. Brady
THE PLAYHOUSE
NEW YORK CITY

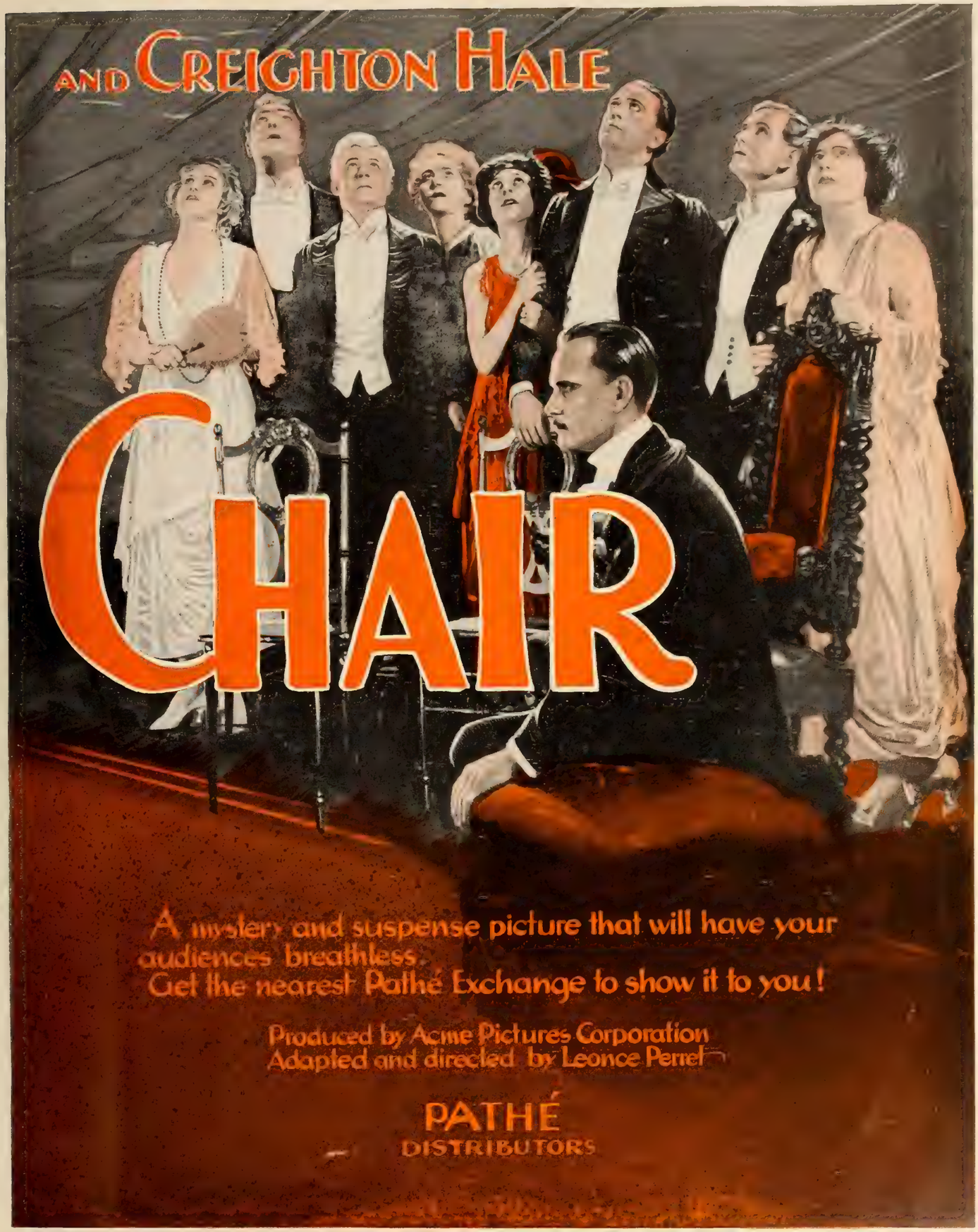
THE WORLD AFLAME

Coming in August

A SPECIAL

PATHÉ DISTRIBUTORS

TRADE MARK

YVONNE DELVA
IN
THE 13TH
Bernard Veiller, playwright extraordinary, wrote a play.
It caught on like a wildfire.
Month after month it rolled up enormous receipts in New York.
Then, on the road, it did the same in all the principal cities of the land.
Now it's a motion picture – a big special.
Men, it has a great title
You just can't go wrong with a picture like this!
PATHÉ
DISTRIBUTORS

AND CREIGHTON HALE
CHAIR
A mystery and suspense picture that will have your audiences breathless.
Get the nearest Pathé Exchange to show it to you!
Produced by Acme Pictures Corporation
Adapted and directed by Leonce Perret
PATHÉ
DISTRIBUTORS

First with the arrival of the R 34
First with the pictures of Jack Dempsey, after the fight

PATHÉ NEWS

At 3.30 on the afternoon of Sunday, July 6th, the Pathé News was showing in theatres of Greater New York the FIRST pictures of the arrival at Mineola of the R 34, the first dirigible to cross the Atlantic; also EXCLUSIVE pictures of the weary crew just as they left the airship to put foot on solid ground again.

At five p.m. on July 4th the Pathé News was showing in EACH of the large cities of the country EXCLUSIVE pictures of Jack Dempsey, winner of the fight for the Heavyweight Championship.

Pathé News Leads

American Film Company, Inc.,
presents

MARGARITA FISHER

IN

"THE TIGER LILY"

By JOSEPH FRANKLIN POLAND *Directed by* GEO. L. COX

The story of the temperamental, flirtacious daughter of Italy—"The Tiger Lily" of the cabaret—who enmeshes the good looking young American in her web—and what came of it. A supporting cast that includes Emory Johnson, George Periolat, J. Barney Sherry, E. Alyn Warren, Beatrice Van and Frank Clark.

Produced by
AMERICAN FILM COMPANY, *Inc.*
Samuel S. Hutchinson, *President*
Distributed by PATHÉ

This is the

First National Announcement

for Season 1919-1920

It is not a confession of errors
—nor a promise of atonement.

First National brought about open booking
and will continue it.

First National first announced "bigger and better" pictures
and will continue to release them.

First National at its inception instituted individual and star series booking
and will continue along these lines.

First National was first to give independent producers a chance
and will continue to support them.

First National's responsibility began in its own theatres
the same condition will obtain.

First National blazed the trail they are all attempting to follow

And that's all we have to say about "Policy."

Forthcoming

First National Attractions

Season 1919-1920

Commencing Now

Mary Pickford
2 Productions

Anita Stewart
8 Productions

Norma Talmadge
4 Productions
We hold contracts for 8 more

D. W. Griffith
3 Productions

Jack Pickford
2 Productions

Charles Chaplin
5 Productions

Constance Talmadge
John Emerson-Anita Loos
4 Productions
We hold contracts for 8 more

Marshall Neilan
4 Productions
We hold contracts for 4 more

Lehrman Comedies
12 Productions

Charles Ray
6 Productions

And Approximately

6 Independent Super-Specials

Such as "Tarzan," "Four Years in Germany" or "Auction of Souls."

Fewer & Better Pictures!!

36

MAXWELL KARGER *Director General.*

METRO

BIG COMPELLING REASONS WHY YOU SHOULD KEEP YOUR SCHEDULE OPEN FOR 1919~20

Fair and Warmer	*The Heart of a Child*
Lombardi, Ltd.	*Wholly Innocence*
Please Get Married	*The Brat*
The Willow Tree	*L'Homme Riche*
Shore Acres	*The Yellow Dove*
The Temple of Dawn	*Along Came Ruth*
Yosemite	*Tess of the D'Urbervilles*
The Right of Way	*The Walk Offs*
La Maison de Dances	*Someone in the House*
The Native Born	*The Hermit Doctor of Gaya*

~And Sixteen Other Great Box~Office Attractions with One Hundred Per~Cent Advertising Values.

BEGINNING SEPTEMBER 1st

METRO

It's "Promising Time"

AS "in the spring a young man's fancy lightly turns to thoughts of love"—so in the Summer Time the Big Distributing Companies begin a desperate Flirtation with the Exhibitor. Trade Papers bulge with lurid Advertising —Dictionaries are stripped of every Adjective — and *"Promises"* are fired right and left.

¶ It's the same Old Story told in the same old way — only more so!

Digest from the Daily Press.

EQUITY PICTURES

H.K. Somborn — CORPORATION — Jos. Schnitzer

ENTERS the field with "the goods" minus the *"Promise"*—18 Karat "money getting" stars—in "sure-fire" Plays and Stories—famed in unlimited magnificent Productions. EQUITY PICTURE CORPORATION will not build on inflated Advertising or, unfulfilled "Promises" —just Quality instead of Quantity —sold on the solid foundation the name implies—Equity!

Ten Big Perfect Productions a year—Four with CLARA KIMBALL YOUNG, the first, "EYES OF YOUTH" to be released in October—Four with another IMPORTANT STAR, (name to be announced soon) —and TWO SURPRISE SUPER PRODUCTIONS!

33 W. 42nd St. **New York**

THE TRIANGLE-KEYSTONES

Re-issue, one each week

The World Famous MACK SENNETT COMEDIES

Fatty Arbuckle, Mabel Normand, Ford Sterling, Mack Swain, Charles Murray, Chester Conklin, Gloria Swanson and many other celebrities.

Think of the value of these stars to your box-office. Were funnier situations ever created than their presentations in these Keystones?

They'll put all the spice that's necessary in your show to remove the sting of prohibition.

JULY and AUGUST *Releases:*

"An Oily Scoundrel"
"Hearts and Sparks"
"Ambrose Rapid Rise"
"Village Blacksmith"
"His Bitter Pill"
"Perils of the Park"
"The Danger Girl"
"Pills of Peril"
"A Lover's Might"

These are putting the profits in many a box-office statement. Are they boosting your receipts?

If not, why not? Arrange to book them now.

You can serve these promoters of good cheer to your patrons in repeated doses. And they'll continue to call for more.

Surely that's to your advantage. For with these Keystones you're obtaining the services of high salaried stars at reasonable rentals that assure you a *net gain.* Supplied with—

New prints and snappy advertising material

TRIANGLE DISTRIBUTING CORPORATION, 1457 BROADWAY, NEW YORK

The BOOST *from* OUTSIDE THAT SETS A STRIDE

Like all Rex Beach Pictures—like all Goldwyn Pictures, the film isn't left to itself, though it *is* sold on merit exclusively. "The Girl from Outside" rides on a popular interest accumulated by all the army of Rex Beach enthusiasts, in magazines, in newspapers, in books.

Say Rex Beach and watch the crowd flock to see what they have read. (This is the secret. The story was so good that it should be better when brought to life.)

But what already exists isn't all.

The Goldwyn Service Department has gone to unusual ends to provide every Goldwyn exhibitor with local material which will whoop it up with the same zip which is in the story itself.

Fierce pace to set for the rest of the year? But Goldwyn is out to be pacemaker for the industry. Will the Goldwyn idea find you on the bandwagon, or will you be outside of the moneymaking set?

GOLDWYN DISTRIBUTING
CORPORATION
SAMUEL GOLDWYN, *President*

REX BEACH'S

Great Drama of the North

AGAINST the background of a bleak Alaskan sky, the girl, orphaned, alone, tragically helpless, is silhouetted.

Inside blushing with the red glow of hellish intrigue a corrupt drama is fiendishly enacted. Nothing more sympathetic has been known to the screen, nothing more fiercely agonizing has been told in pictures.

As the action unfolds, the little stranger is unconsciously made the dominant figure who forces the evil influences to the light and brings the crude hand of justice to strike for right.

A film drama of Rex Beach at his best, the whole interpreted under skillful direction by an exceptional cast.

GOLDWYN DISTRIBUTING
CORPORATION
SAMUEL GOLDWYN *President*

The Girl from Outside

Directed by Reginald Barker

DONT BOOK GOLDWYN PICTURES

—until you have seen them

Don't wait until the audience is in your theatre to decide whether or not you like a production. Like it first, take it after; dislike it first and steer clear of it instanter.

Hereafter it isn't necessary to announce a Goldwyn picture until you can unhesitatingly put your personal O. K. right across the face of the film, and say to your cash-box, "I'm dead sure you're not going below flood-tide this time!

Let the other fellows take a chance, you play the can't-fail number. You're not playing cards, you're doing business.

The new Goldwyn Merit System takes the gamble out of booking and makes it as easy to get the right fit of pictures for your house as it is to buy gloves for your hands. *You try them on!*

Try them on first!—That's the new slogan of Goldwyn Booking; see the films in your local Goldwyn exchange, talk it over with the service man (on the ground) and make your plans in advance like a general, a business general.

For instance—there's the first of the "Get the Crowd" attractions

REX BEACH'S

Great Drama of the North

The GIRL *from* OUTSIDE

QUERY: Who offers the best merchandise, the man who shows, or the man who sells it and lets you find out afterwards?

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN, *President*

ANGE MEN OF THE WORLD!

PENDING TRIAL IN THE FEDERAL COURT KNOWN PROFESSIONALLY AS BILLY NOT GRANTED

WROTE AS FOLLOWS:

must await the hearing whereon the usual
a case of this nature, where the grant of the
for which it is effective, be the practical en-
greater circumspection should be exercised
ing physical property are alone involved."

AS YET; BUT WILL COME TO NEAR FUTURE

ING!

BILLY WEST AND BILLY WEST COMEDIES

TRIAL WE WILL HOLD ANY PERSON OR
MAY SUSTAIN BECAUSE OF THEIR ACTS.

FILM CORP.

729 Seventh Ave., New York

EDWARD A. MACMANUS

Reproduces and Presents

THE YEAR'S MOST REMARKABLE PRODUCTION

THE LOST BATTALION

Re-enacted by the Heroic Survivors

including

Major General Robert Alexander, U. S. A.
Lt. Colonel Charles W. Whittlesey
Major G. G. McMurtry
Captain Wm. J. Cullen
Lieut. Arthur F. McKeogh
Lieut. Augustus Kaiser
and every survivor of "The Lost Battalion"

The Keynote*—"TO SEE THE STORY OF 'THE LOST BATTALION' IS LIKE VIEWING 'THE BIRTH OF A NATION' WITH ITS ORIGINAL CAST OF CIVIL WAR HEROES."—*Morning Telegraph.

THE PROVING GROUND · 2 West 47th St., New York City

ROBERTSON-COLE
PRODUCTIONS

The magnitude of the success of Robertson-Cole pictures is indicated by the distributing alliances effected with the leading agencies of the world for the productions of 1919. In every accessible country these pictures are eagerly and enthusiastically received.

UNITED KINGDOM	Jury's Imperial Pictures, Ltd. This firm is headed by Sir William Jury, the most powerful individual in the British moving picture world.
CONTINENTAL EUROPE including Scandinavia Egypt, etc.	Scandinavian Film Agency, of Copenhagen, Denmark. One of the principal European distributors. American representative, Chester Beecroft, No. 501 Fifth Avenue, New York City
FRANCE, HOLLAND, SWITZERLAND, BELGIUM, AND CENTRAL POWERS	British and Continental Trading Co. of The Hague, have contracted for several of Robertson-Cole specials.
AUSTRALASIA	Australasian Films Ltd., of Sydney, Australia, controlling distribution in Australia, New Zealand, and the islands of the Antipodes.
CANADA	Exhibitors Distributing Corporation, offices in Toronto, Montreal, St. John's, Winnipeg, Calgary, and Vancouver.
ARGENTINE, PARAGUAY, AND URUGUAY	Saenz & Mai; North American Pictures, Inc.; and F. M. Furio & Co.
CHILI, PERU, BOLIVIA and ECUADOR	F. M. Furio & Co.
DUTCH EAST INDIES STRAITS SETTLEMENTS, and FEDERATED MALAY STATES	Oriental Trading Company, of Soerabaya, Java. The most important distributing organization in its chosen sphere.
AFRICA	African Film Trust, Ltd., distributing in all the territory of Africa south of the Equator.
JAPAN	Japan Cinematograph Co., controlling 320 out of 450 theatres in the Island Empire and now extending into China.
INDIA, BURMA, CEYLON and PERSIA	India Films, Ltd., a new organization now controlling most of the prominent theatres in this territory.

CONTRACTS FOR 1920 PRODUCTIONS NOW OPEN TO NEGOTIATION

WORLD FAVORITES

Robertson-Cole attractions have demonstrated that the millions of people in every country who turn to the moving pictures for entertainment are as one in recognition of the best actors and the finest productions. Excellence is the keynote to universal appeal and the wide popularity of Robertson-Cole pictures is the proof of their excellence.

BESSIE BARRISCALE

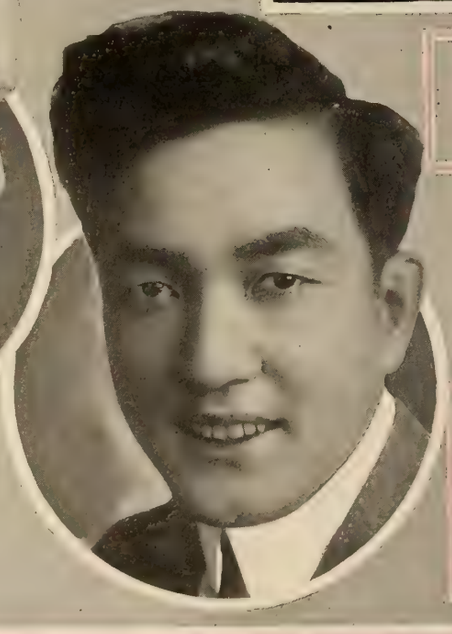
One of the biggest favorites among the foreign cinema public. Described as the most versatile actress. She appears in eight Robertson-Cole features a year.

MRS. MARTIN JOHNSON

Who is again accompanying her husband in his daring adventures among the Cannibals of the South Seas. The Johnson pictures startled all of Europe with their revelations.

H. B. WARNER

On the speaking stage and on the screen he has been an American and European favorite in many notable successes.



SESSUE HAYAKAWA

Who is without an equal in his interpretation of Oriental roles. His pictures are in big demand throughout the world.

BELL & HOWELL CINEMACHINERY

In practically every important film laboratory in the United States the Bell & Howell products are in use. Almost 100 per cent of the film used in the United States is perforated to the Bell & Howell standard gauge. These facts alone are overwhelming proof of the perfection of Bell & Howell Cinematograph Camera, Standard Perforators, Standard Continuous Feed Film Printers and Standard Step-Feed Film Printers.

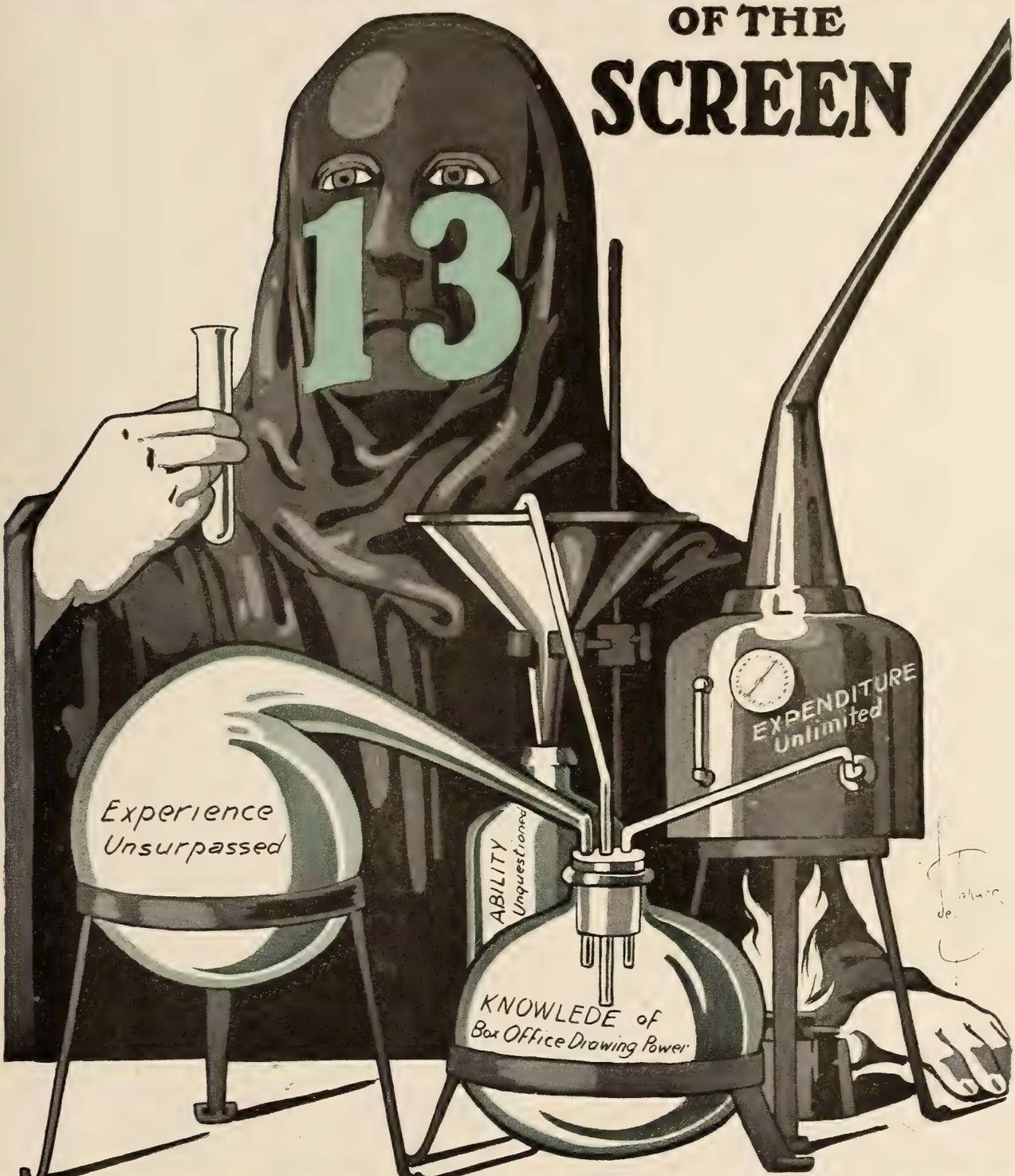
For catalogues, prices, discounts, and other information apply to

ROBERTSON-COLE COMPANY

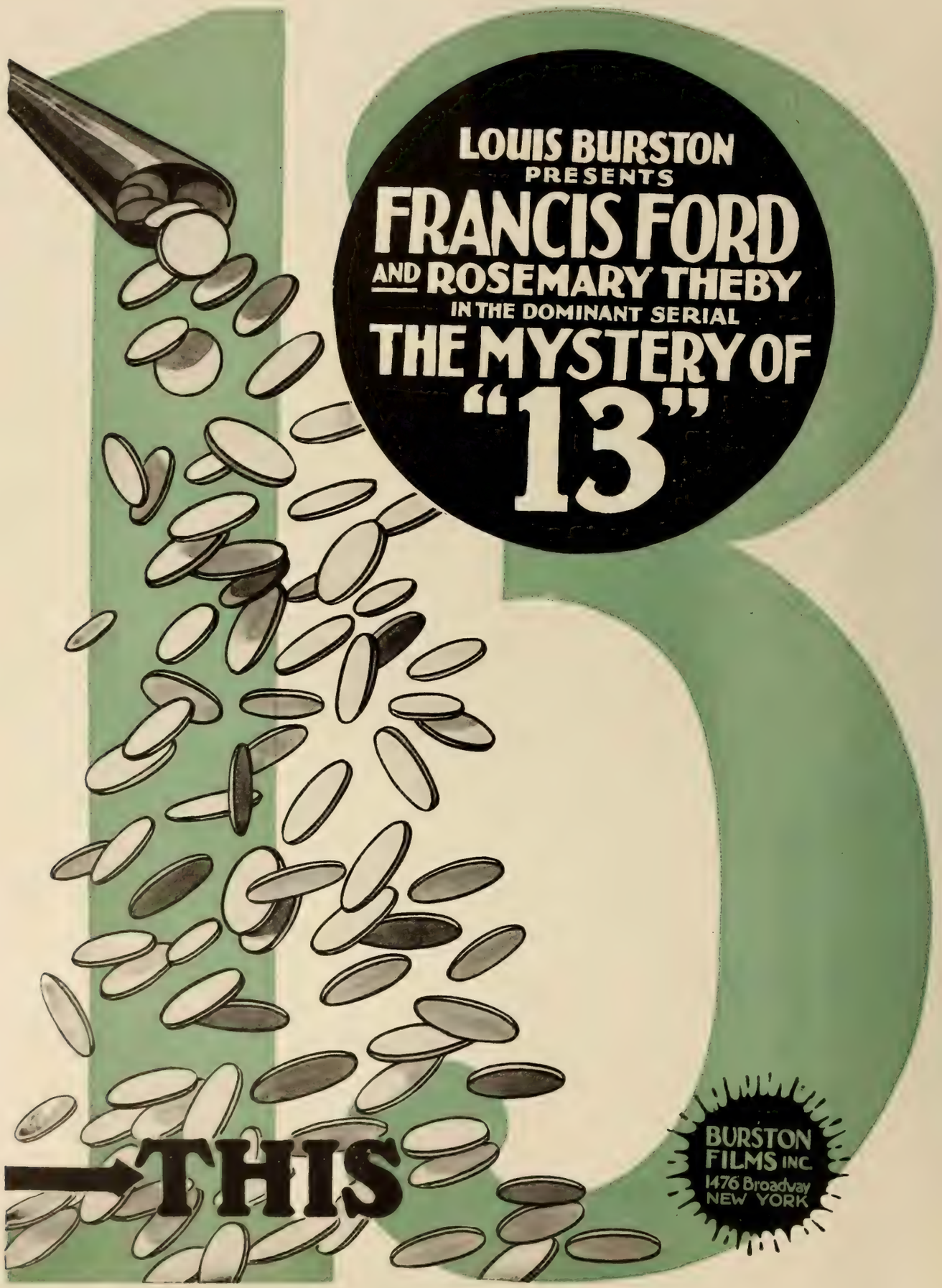
1600 BROADWAY, NEW YORK CITY, U. S. A — 5 BISHOPSGATE, LONDON, ENGLAND.

SAN FRANCISCO · LOS ANGELES · SYDNEY · CALCUTTA · SINGAPORE · RANGOON · BOMBAY

THE GREAT ALCHEMIST OF THE SCREEN



FOR YOU, MR. EXHIBITOR, — THE MASTER SERIAL MAKER CREATES ➡


LOUIS BURSTON
PRESENTS
FRANCIS FORD
AND ROSEMARY THEBY
IN THE DOMINANT SERIAL
THE MYSTERY OF
"13"
THIS
BURSTON
FILMS INC.
1476 Broadway
NEW YORK

GLADYS LESLIE
in
"THE GIRL WOMAN"
The Bridge that Leads from Girlhood to Womanhood—
that was the bridge that Belinda crossed, despite the fact that she had been forbidden "to grow up."
A crisis entered the life of Belinda Lee. It found her a girl—it left her a woman.
"THE GIRL WOMAN," written by A. Van Buren Powell, and directed by Tom Mills, presents Gladys Leslie in a new type of role, in which she will score heavily.
VITAGRAPH
Albert E. Smith, President

ATTENTION STATE RIGHT BUYERS—ACT QUICK

MRS. CHARLES CHAPLIN

(MILDRED HARRIS)

IN

"The Ragged Girl of Oz"

Adapted from "The Patchwork Girl of Oz"
Produced by the Author, L. Frank Baum

ATTENTION!!

STATE RIGHT BUYERS

"The Ragged Girl of Oz," taken from the books of Frank Baum's wonderful stories of "Oz," is backed by the most tremendous publicity ever given a feature picture. Hundreds of the leading newspapers are running these stories in serial form and are being enjoyed daily by thousands of women and children. A picture that blends superb scenic splendor, brilliant action, masterful direction and perfect photography.

It contains nothing offensive or objectionable and is suited to any kind of an audience.

ALL STAR CAST

Mrs. Charles Chaplin
(Mildred Harris)

Frank Moore

Pierre Coudert

Juanita Hansen

Raymond Russell

Fred Woodward

Vivian Reed

Violet McMillan

MRS. CHARLES CHAPLIN
(Mildred Harris)
Mildred Harris is now at the height of her popularity. Her work in such successes as "Price of a Good Time," etc., has won her hundreds of thousands of film friends. She portrays the part of "Dorothy" in this picture.

IF
You know the value of Mildred Harris
You know the value of newspaper backing
You're awake you'll connect at once.
You wait—you'll be too late.

THE WIZARD OF OZ STORIES ARE BEING RUN IN SERIAL FORM BY MANY OF THE LEADING NEWSPAPERS OF THE COUNTRY.
Do you realize what this means?

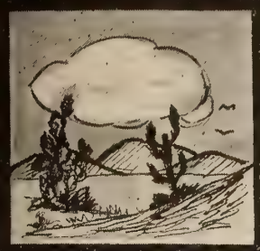
It's an opportunity you've long been waiting for

WONDERFUL LOBBY DISPLAYS
BRAND NEW PAPER
Ones—Threes—Sixes
Superb Stills
Everything Necessary in the Accessory Line to Put It Across.

WRITE OR WIRE - - BE FIRST IN YOUR TERRITORY

Lyons Royal Enterprises - - -

247 North 11th Street
Philadelphia, Pa.



IN THE CAPITAL 2 REEL SPOTLIGHT

CHICAGO, U.S.A. — CAPITAL FILM CO..... — S. L. BARNHARD Gen. Mgr.

READY FOR RELEASE NOW THROUGH ALL CAPITAL EXCHANGES..

READY FOR STATE RIGHT BUYERS IN ALL TERRITORIES Not Already SOLD.

NEAL HART IN "THE DEAD LINE"

The Miracle Man Of The Movies...

SUPER SHORT FEATURES Starring NEAL HART
The Miracle Man of the Movies...
"A KNIGHT OF WESTERN LAND"
"THE DEAD LINE"
"THE SQUARE SHOOTER"

SUPER SHORT FEATURES Starring AL JENNINGS
The Bandit King Of the Screen...
"FATE'S FRAME-UP"
"FATE'S MOCKERY"
"BANDIT'S GOLD"

We Are Consistent Buyers of the Best Productions.

This Means that the Foreign Territorial Rights Operator Makes No Mistake When He Deals with Apollo.

Each week that passes brings more conclusive proof that

THE UNPARDONABLE SIN

Starring BLANCHE SWEET

Has Tremendous Money-Making Possibilities in the Foreign Markets

This is the big Harry Garson production from Maj. Rupert Hughes' master novel which is still breaking records throughout the United States.

SAHARA

J. Parker Read's Splendid Dramatic Spectacle

Starring LOUISE GLAUM

Is a Preferred Buy for Any Territory

GALE HENRY COMEDIES

Twenty-six two-reel releases a year—two a month—

Have All the Boxoffice Draft of the First Class Serial

Their Pleasing Effect Is Cumulative

INDEPENDENT SALES CORP. PRODUCTIONS

WHEN MY SHIP COMES IN

Human Interest Drama with an abundance of Effective " Punches."

THE OTHER MAN'S WIFE

With Stuart Holmes and Ellen Cassidy. A Genuine Broadway Moving Picture Success.

TRADING CORPORATION
APOLLO

220 West 48th Street, New York

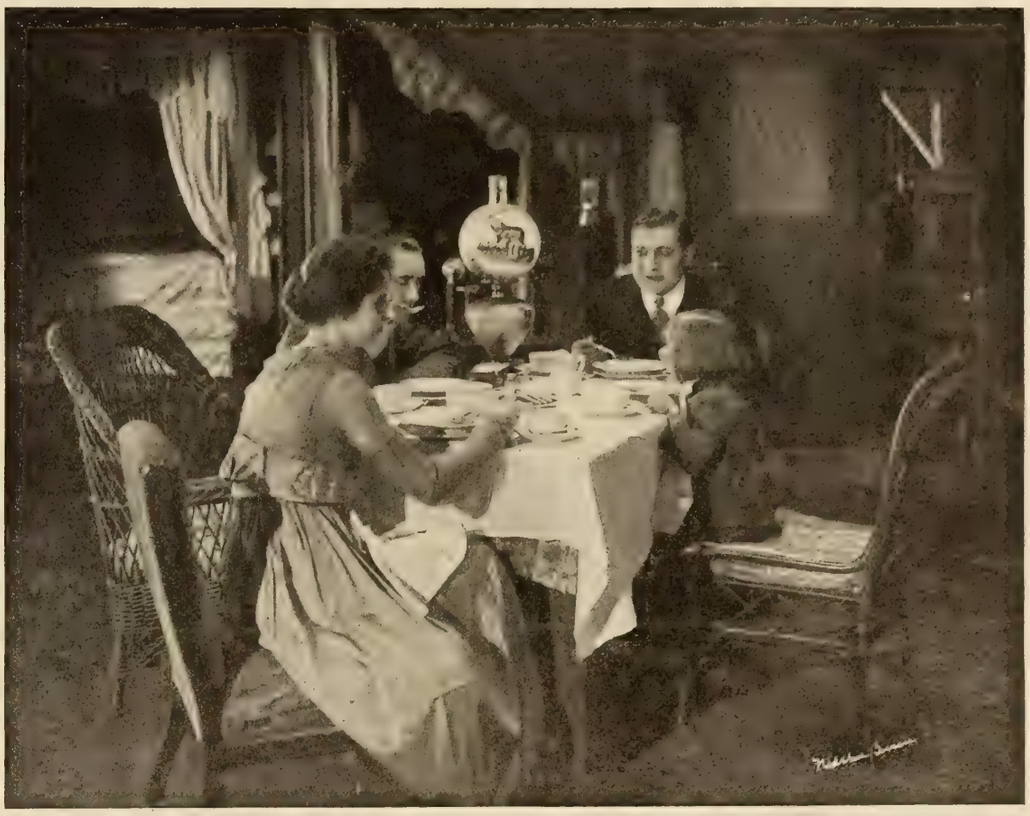
Phone: Bryant 1800

London Office—28 Denmark St.

—and We Have Schooled Ourselves to " See the Other Fellow's Viewpoint." Our Business Methods Are Those We Would Like to Have Others Use in Doing Business with Us.

"EVERYBODY'S BUSINESS!"

A Dynamic 6 Reel Photo-Play, Possessing Punch-Pep-and Power!



It will strike a chord in every home
and
Everybody will advertise-
"EVERYBODY'S BUSINESS!"

W·H·PRODUCTIONS CO.

71 WEST 23rd. STREET NEW YORK

LOUISE HUFF
in
"The Stormy Petrel"
By George Middleton
Directed by George Archainbaud
AMERICAN CINEMA CORP.
WALTER NIEBUHR, PRES.
220 WEST 42nd ST.

HARRISON'S REPORTS

To All Exhibitors:

I have received the following letter from Ross D. Rogers, of Dye, Ford & Rogers Theatres, Amarillo, Texas:

Mr. P. S. Harrison
New York City

Dear Mr. Harrison:

It is with pleasure that I mail you our check for one subscription to HARRISON'S REPORTS. *I have always looked forward each week to getting your reviews in the News, and have always found them to more nearly coincide with the pictures, than any others printed.* If you will just live up to what you say—not ever accept any advertising on your reports, be fair and strictly impartial, you, *with your present reputation,* can very shortly have the most popular and widely read reviewing service in the field. There is a wonderful opportunity for you in the writer's opinion, and it is strictly up to you as to whether you will make good.

We are at present operating houses at Amarillo—the Mission and the Olympic—at Plainview—the Mae and Olympic—at Canyon—the Olympic. We are building a new theatre in Wichita Falls to cost $125,000.00, to be named the Olympic. The writer will have the management of the theatre there, and we hope to get opened by December 1st. I will advise you so that you can change my address to that point when I get moved.

With heartiest wishes for the success of your service—hoping that you will always TELL THE TRUTH AS YOU SEE IT—and never never do anything with a producer that will cause you to show any favoritism, we are,

Yours very truly,
Dye, Ford & Rogers
By [signed] Ross D. Rogers

I am receiving scores of such letters. They all carry the same pleading. I am taking these means, therefore, of making the following declaration:

I will under no circumstances violate the promise I have given to exhibitors not to accept film advertising.

I will under no consideration favor any one producer. My object will always be to appraise the picture's values fairly and impartially.

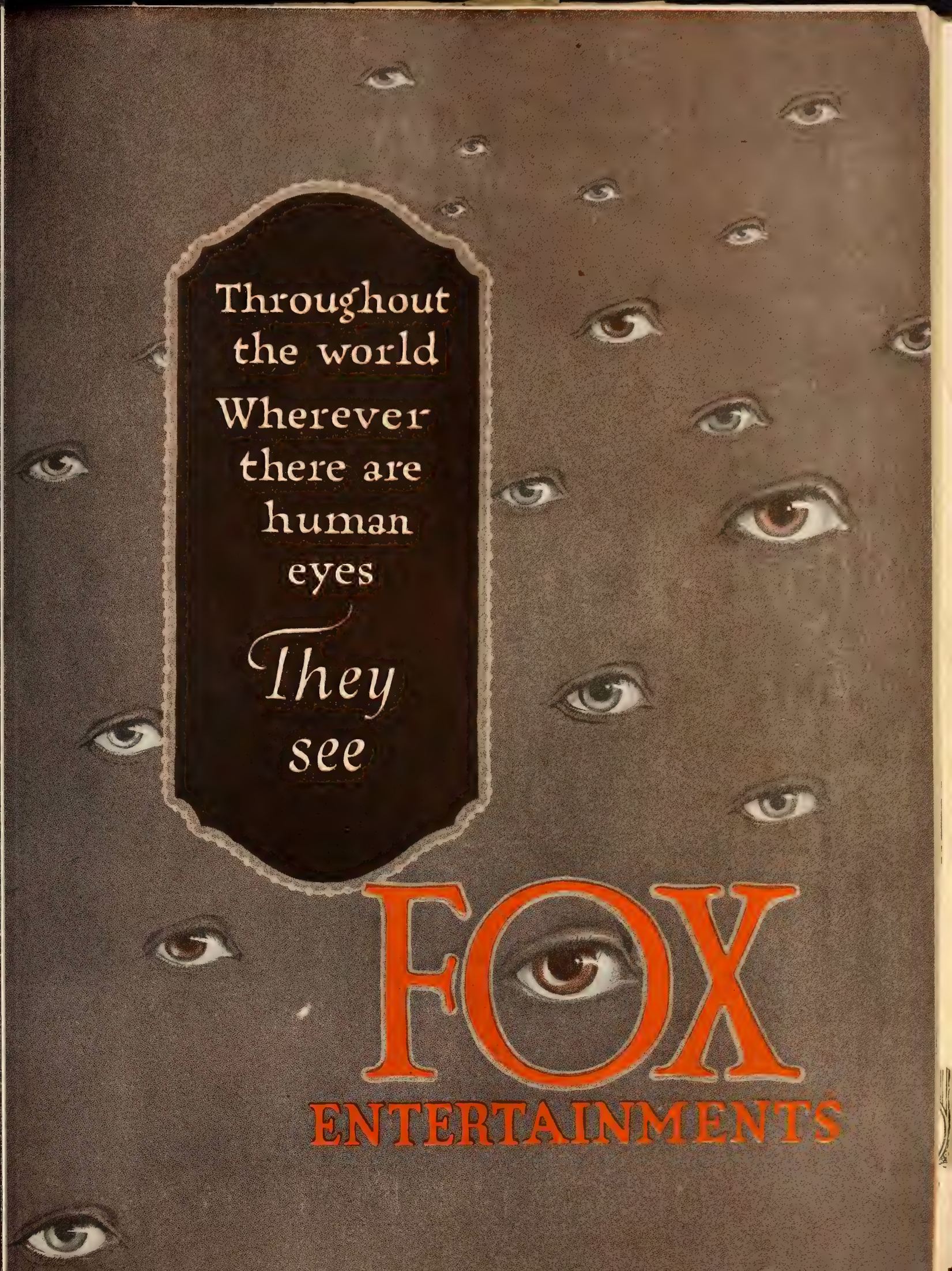
Success of HARRISON'S REPORTS means success for you. Send in your check now.

P. S. Harrison, *Sole Editor and Owner.*

HARRISON'S REPORTS, 47 West 42d Street, NEW YORK CITY, N. Y.

West Coast Exhibitors may communicate with my West Coast Representative
JAMES SAMS, Rosemary Theater, Ocean Park, Cal.

Christie Specials
Shades of Shakespeare!
presenting
Alice Lake
and a special cast
Another Two Reel Hit!


Throughout
the world
Wherever
there are
human
eyes
They
see
FOX
ENTERTAINMENTS

Plain Words

FOX POLICY 1919-20

IT has taken five years and six months for the Fox Film Corporation to become the greatest film organization in the world.

Five years – a long time in the film industry– but it takes time to do things well. Its success is due to genuine showmanship– the giving to the public what the public wanted to pay to see.

Fox Exhibitors admit that they love art but that they also admire the Fox color scheme of a fat bankroll, and there's a lot of horse sense in that idea.

The past of the Fox Film Corporation is the firm foundation of a tremendously successful business – the present is the provision for theatres great and small of attractions that satisfy and make money – the future is a constantly rising tide of big business in which the exhibitor is the biggest profit maker.

Fox isn't a highbrow and Fox isn't a lowbrow– he's a showman who has made money for the exhibitor and money for himself.

FOX ENTERTAINMENTS

for plain men

FOX POLICY 1919-20

FOR your new season don't chase rainbows of promises- stick to the showmanship certainties. Your one big problem is the question of real entertainment because entertainment is the thing your public wants and will pay for.

Fox pictures for the new season provide fully for great theatres and small theatres. There will be enough in volume, in class and above all in genuine human appeal. The line is a complete line, it leaves no theatre unprovided for, it supplies all the needs of the world at large.

Read the announcement plans, policies and programs of all the others. Then give strict attention to what follows on succeeding pages, then make *your own* decision as a showman.

Fox does not criticize anyone for making fewer pictures- but he insists upon supplying the positive demands of the most active market in the history of motion pictures - and, therefore, in the season of 1919-20 Fox provides for all theatres; not merely for one class.

A DEFINITE LINE

One Hundred and Sixty Two Picture Productions, Specials- Dramas - Comedies - Cartoons and a News Weekly that is a News Weekly in fact as well as in advertising claims.

FOX ENTERTAINMENTS

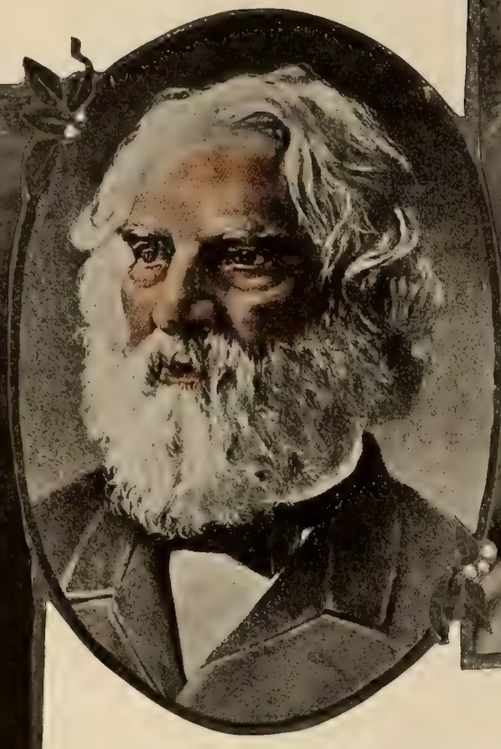
FREDERIC S·ISHAM

E· LLOYD SHELDON

AGNES CASTLE

EGERTON CASTLE

DAVID BELASCO



HENRY WADSWORTH LONGFELLOW

ZANE GREY

CAPT·BUD FISHER

JUSTIN HUNTL McCARTHY

CLARENCE E· MULFORD

FORREST HALSEY

FOX ENTERTAINMENTS

HENRY
BLOSSOM

LOUIS
TRACY

RALPH
SPENCE

SOME *of the* GREAT AUTHORS *of* FOX ENTERTAINMENTS

FOX ENTERTAINMENTS

WILLIAM
FARNUM
in
FOX ENTERTAINMENTS

WILLIAM FOX
presents

WILLIAM FARNUM

in

8

tremendous productions

which will include

WOLVES *of the* NIGHT
By E. Lloyd Sheldon.

The LAST *of the* DUANES
By Zane Grey

WINGS *of the* MORNING
By Louis Tracy.

together with great stage and book successes already secured.

FOX ENTERTAINMENTS

PEARL
WHITE
in
FOX ENTERTAINMENTS

WILLIAM FOX
presents

PEARL WHITE

400,000,000 approving eyes have seen her, the great outstanding personality of pictures throughout the world.

in 8 great feature attractions—

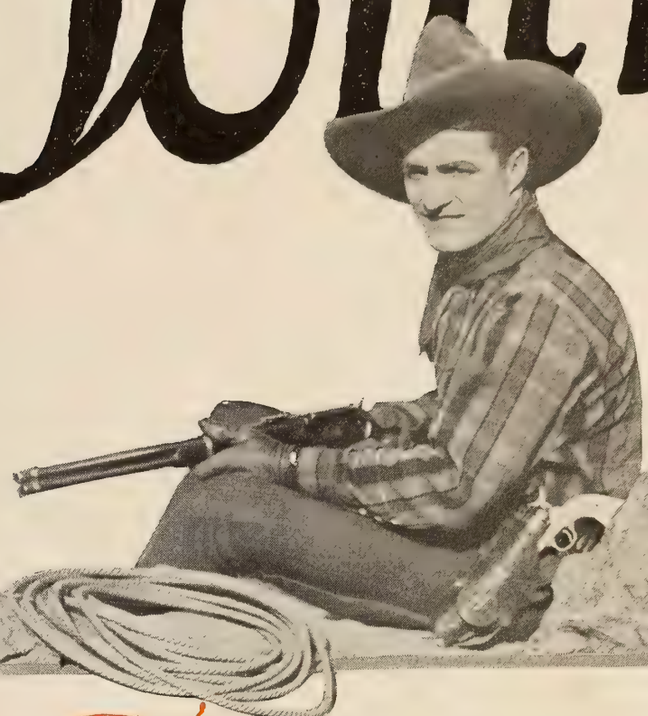
which in size, in class atmosphere, in beauty and thrill will rival the really big productions of all time.

FOX ENTERTAINMENTS

Tom Mix
in
FOX ENTERTAINMENTS

WILLIAM FOX
presents

Tom Mix



THE supreme dare devil, of the world in plays that compel the admiration of all who love intense life, real romance and the healthy thrill of manly action. The hero of the millions in

8 *astonishing productions*

Greater, finer, more wonderful than before.

FOX ENTERTAINMENTS

WILLIAM FOX
presents

THEDA BARA

in

3 SUPER BARA PRODUCTIONS

which will include

LA BELLE RUSSE
By David Belasco

&

LURE *of* AMBITION
By Julia Burnham

FOX ENTERTAINMENTS

The laughs that echo 'round the world

WILLIAM FOX *presents*

26 FOX Sunshine Comedies

THE fun that big theatres fight for. The new series is even better and funnier than before.

FIRST FALL RELEASES

Her First Kiss
Dabbling in Society
His Naughty Wife
Chicken Ala Cabaret
The Yellow Dog Catcher
Wild Waves & Women
Polly Moran Comedy
Footlight Maids

FOX ENTERTAINMENTS

William F.
Russell
in
FOX ENTERTAINMENTS

WILLIAM FOX
presents

WILLIAM F. RUSSELL

THE fastest rising star in pictures. Young, handsome, talented and tremendously popular because of his presentation of the fine American ideal of early manhood.

Now appearing in the series of

26 VICTORY PICTURES

FOX ENTERTAINMENTS

WILLIAM FOX *presents*

GEORGE WALSH

A proved success

In the series of

26

VICTORY PRODUCTIONS

FOX ENTERTAINMENTS

WILLIAM FOX *presents*

GLADYS BROCKWELL

An absolute attraction

In the series of

26

VICTORY PRODUCTIONS

FOX ENTERTAINMENTS

WILLIAM FOX
presents

ALBERT RAY
and
ELINOR FAIR

who delight the world in plays of lighter vein

To appear in

26
EXCEL PICTURES

FOX ENTERTAINMENTS

WILLIAM FOX
presents

MADLAINE TRAVERSE

a distinctive attraction always

To appear in the series of

26 EXCEL PICTURES

FOX ENTERTAINMENTS

WILLIAM
FOX
presents

PEGGY HYLAND

Beautiful - Charming
Compelling

In the Series of

26 EXCEL PICTURES

FOX ENTERTAINMENTS

WILLIAM FOX *presents*

52 Mutt & Jeff CARTOONS

by the world's most celebrated fun maker in black and white

CAPT. BUD FISHER

Some of the new ones

DOWN STAIRS AND UP.
OIL'S WELL THAT ENDS WELL.
A TROPICAL EGGSPEDITION.
WEST IS EAST.
THE JAZZ INSTRUCTORS.
SOUND YOUR "A".
MUTT & JEFF IN LONDON.
THE FROZEN NORTH.
MUTT & JEFF IN PARIS.
BOMBS.
MUTT & JEFF IN IRELAND.
MUTT & JEFF IN ROME.

The best theatres and the small theatres show them.

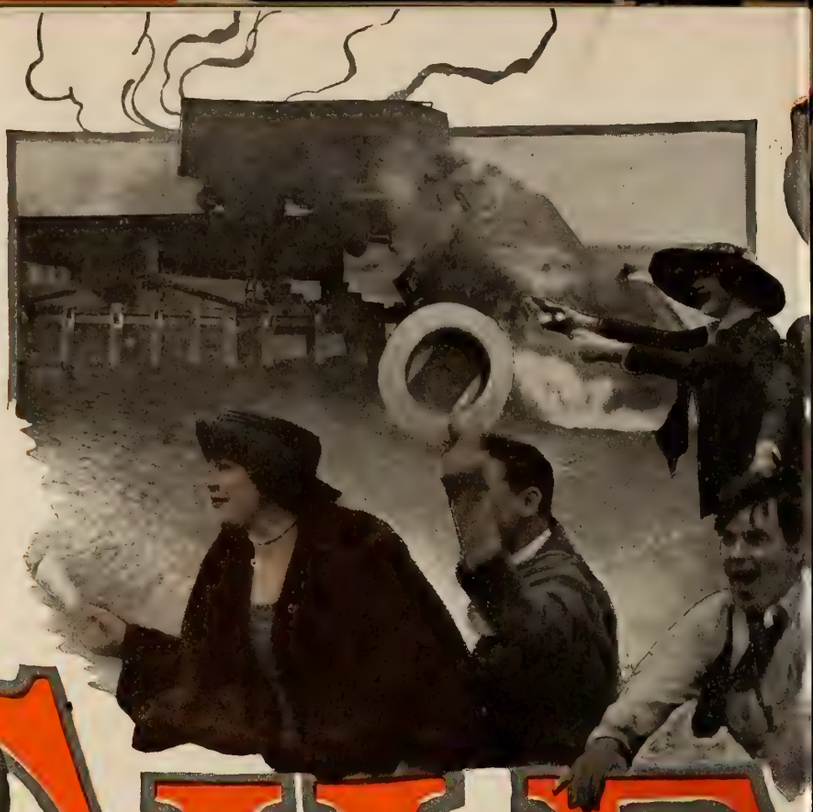
No theatre program is complete without MUTT & JEFF

FOX ENTERTAINMENTS

WILLIAM FOX
presents

The greatest Racing story in the world

Directed by Richard Stanton



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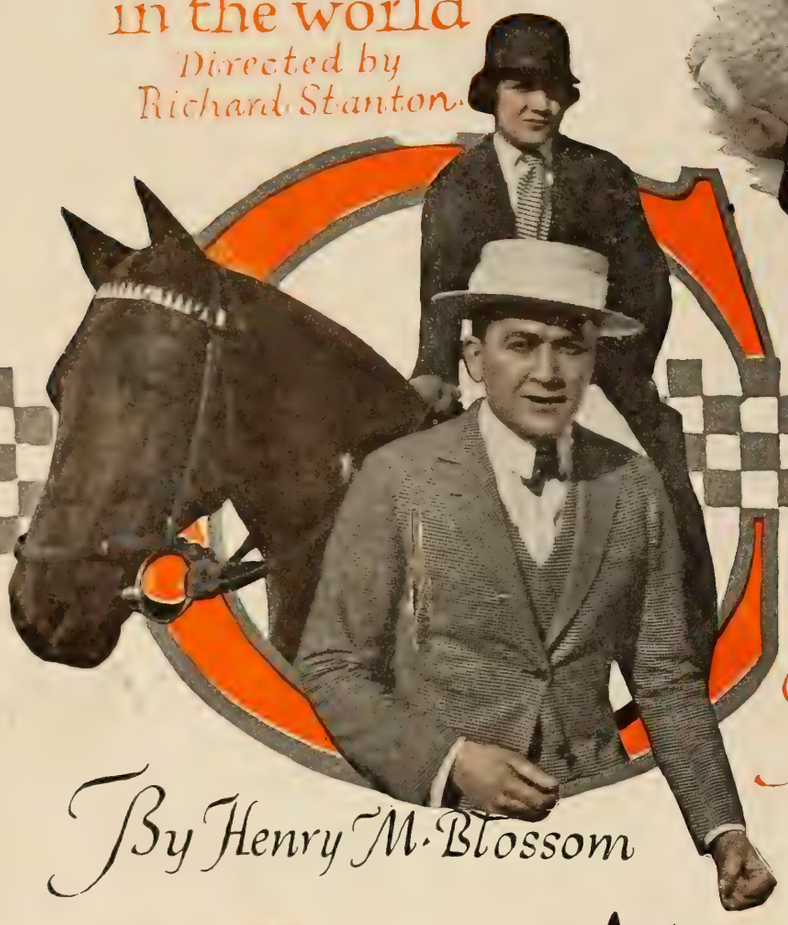


By Henry M. Blossom

The stage success that set the standard for enormous revenues. Now presented as an attraction as wonderful as the combined offerings of many great stars.

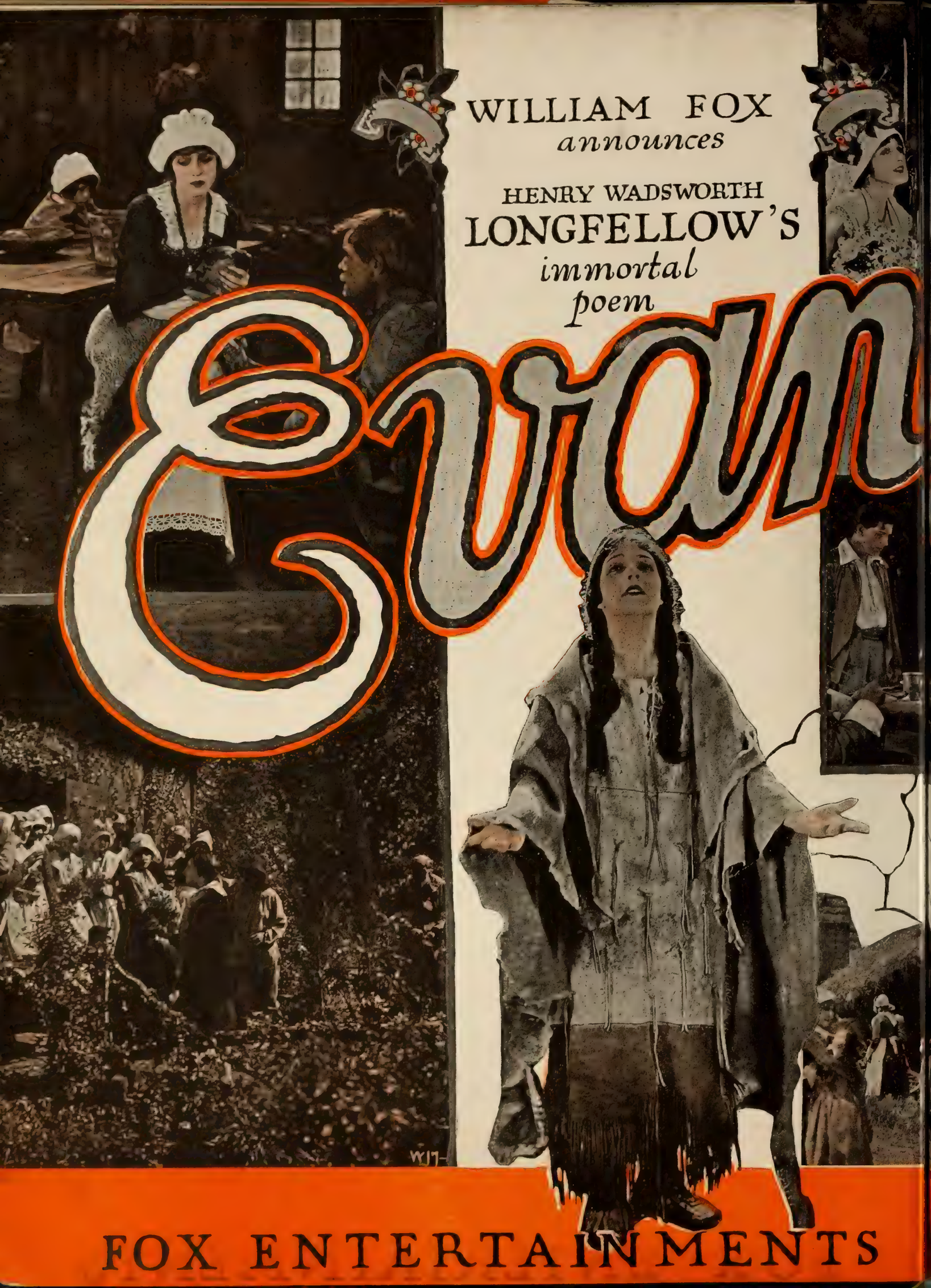
X ENTERTAINMENTS

CKERS

Thoroughbreds and high life intermingled with a basic drama of the human emotions.

Tense with life action and abounding thrills.

FOX ENTERTAINMENTS


WILLIAM FOX
announces
HENRY WADSWORTH
LONGFELLOW'S
immortal
poem
Evan
FOX ENTERTAINMENTS

The most sublime story of all American Literature magnified into a drama that surpasses the greatest productions in screen history.

Supreme pathos
Exalted drama
Exquisite beauty

Staged by
R. A. Walsh

FOX ENTERTAINMENTS

A problem of the ages reduced to the terms of modern life.
A play involving the great human struggle, wealth and poverty in sharp compelling contrasts

FOX ENTERTAINMENTS

WILLIAM
FOX
presents

The 1920
CINEMELODRAMA

Should a Husband forgive?

FOX ENTERTAINMENTS

WILLIAM FOX

announces

fox News

The
News Weekly
that will surprise
the theatre
public

Watch for it!
Wait for it!

FOX ENTERTAINMENTS

Not for one but for all!

Fitting every theatre of every class throughout the world.

For the Season 1919-20

8 WILLIAM FARNUM PRODUCTIONS

8 PEARL WHITE PRODUCTIONS

8 TOM MIX PRODUCTIONS

3 THEDA BARA SPECIAL PROUCTIONS

26 VICTORY PICTURES
with WILLIAM F. RUSSELL, GLADYS BROCKWELL *and* GEORGE WALSH

26 EXCEL PICTURES
with PEGGY HYLAND, MAE LAINE TRAVERS, ALBERT RAY & ELINOR FAIR.

26 FOX SUNSHINE COMEDIES

52 MUTT & JEFF CARTOONS

FOX NEWS WEEKLY

A FIFTEEN EPISODE SERIAL
Greater than any ever attempted

3 EXTRAORDINARY SPECIALS

Longfellow's immortal
EVANGELINE

Henry Blossom's CHECKERS
from the most successful plays ever penned

The 1920 CINEMELODRAMA
SHOULD A HUSBAND FORGIVE

and two to be announced.

163 PRODUCTIONS *plus The News Weekly*

FOX ENTERTAINMENTS

EDWARD J. LE SAINT

EDWARD DILLON

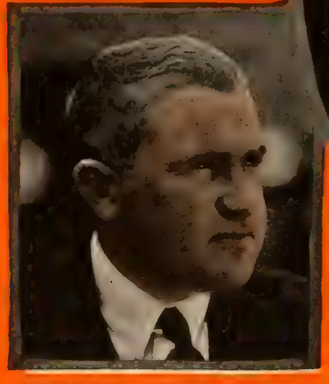
CHARLES J. BRABIN

HAMPTON DEL RUTH

SCOTT DUNLAP

J. GORDON EDWARDS

RICHARD STANTON

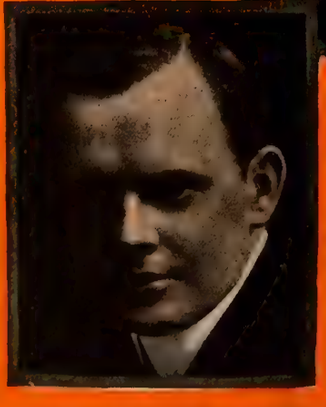


EDDIE CLINE

EDMUND LAWRENCE

HARRY MILLARDE

ROY DEL RUTH



HOWARD M. MITCHELL

VIN MOORE

FOX ENTERTAINMENTS

JACK BLYTHESTONE

R·A·WALSH

FRANK GRIFFIN

FRANK BEAL

SOME *of the* DIRECTORS *of* FOX ENTERTAINMENTS

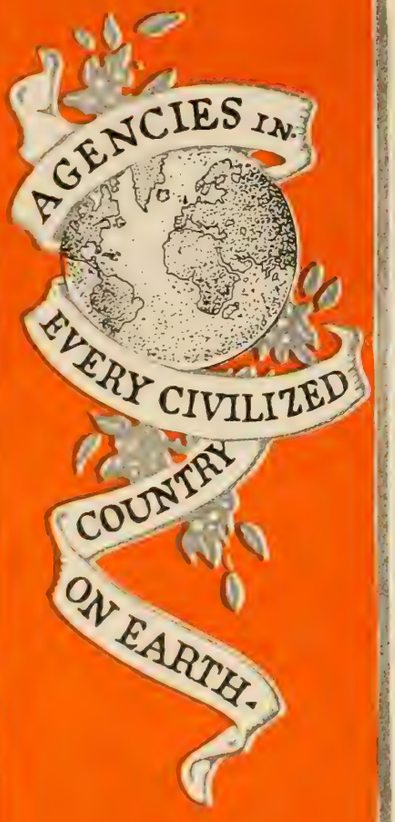
M·ST·CLAIR

FOX E[illegible]ME[illegible]

FOX
FILM CORPORATION

WILLIAM FOX
President

W·R·SHEEHAN,
General Manager



UNITED STATES EXCHANGES

ATLANTA, GA·
111 Walton Street

BOSTON, MASS·
54 Piedmont Street

BUFFALO, N·Y·
209 Franklin Street

CHICAGO, ILL·
Mallers Building

CINCINNATI, OHIO·
412 Vine Street

CLEVELAND, OHIO·
750 Prospect Avenue

DALLAS, TEXAS·
1907 Commerce Street

DENVER, COLO
1442 Welton Street

DETROIT, MICH·
Mack Building

INDIANAPOLIS, IND·
232 N. Illinois St

KANSAS CITY, MO·
928 Main Street

LOS ANGELES, CAL·
734 S. Olive Street

MINNEAPOLIS, MINN·
627 First Avenue N.

NEW ORLEANS, LA·
725 Poydras Street

NEW YORK CITY
130 West 46th Street

OMAHO, NEB·
315 S. 16th Street

PHILADELPHIA, PA·
1333 Vine Street

PITTSBURGH, PA·
121 Fourth Ave

SAN FRANCISCO, CAL·
243 Golden Gate Avenue

SEATTLE, WASH·
2006 Third Avenue

ST. LOUIS, MO·
3632 Olive Street

SALT LAKE CITY, UTAH·
46 Exchange Place

WASHINGTON, D.C·
305 Ninth Street N.W.

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MONTREAL, QUEBEC
322 St-Catherine Street

TORONTO, ONTARIO·
21 Dundas Street, E.

ST. JOHN, N·B·
19 Market Square

UNITED KINGDOM - FOX FILM COMPANY LTD·

LONDON, ENGLAND·
74-76 Old Campton Street

LIVERPOOL, ENGLAND·
15 Manchester Street

MANCHESTER, ENG·
Deansgate & St. Mary Streets

NEW CASTLE-ON-TYNE, ENG·
St. Nicholas Chambers

LEEDS, ENGLAND·
29 Albion Place

BIRMINGHAM, ENGLAND·
13 Temple Street

CARDIFF, WALES ·
9-9A Wharton Street

GLASGOW SCOTLAND·
73 Dunlop Street

DUBLIN, IRELAND·
7 Trinity Street

FRANCE - FOX FILM SOCIETE ANONYME -

PARIS, FRANCE -
1 Rue Tait-Bout

FOX FILM CORPORATION - SOUTH AMERICA -

ARGENTINE -

BUENOS AIRES -
951 Calle Corrientes

ROSARIO -
Maipu 753

URUGUAY·

MONTEVIDEO -
1439 Rio Negro

BRAZIL -

RIO DE JANEIRO -
Caixa Postal, 989
Rue Sao Jose, 64

SAO PAULO -
Rua Santa Ephigenia, 77
Caixa Postal 1418

FOX FILM CORPORATION (AUTRALASIA) : LTD -

AUSTRALIA -

SYDNEY -
305 Pitt St. Elizabeth House

MELBOURNE -
Elizabeth & Little Collins Sts

BRISBANE -
Kodack Building

NEW ZEALAND

WELLINGTON -
76-78 Jervois Quay

Throughout the world wherever there are human eyes - they see

FOX ENTERTAINMENTS

Do you know him?
This is the real Charlie Chaplin.
Does he look sad?
He does.
Does he ever laugh?
Often.
Can he make your patrons laugh?
You know it!

Try:---
"A Night in the Show."
"The Bank."
"Police."
"Shanghaied."
"Triple Trouble."

World Film Exchanges

Essanay
GEORGE K. SPOOR, PRESIDENT

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Robert E. Welsh, Managing Editor. Fred J. Beecroft, Adv. Mgr.

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Photoplay Magazine Screen Supplement

Contents of the issue released August first

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"Tea for three" on her California lawn
Exclusive pictures of the biggest little star

BRYANT WASHBURN *and "Sonny"*

ENID BENNETT and FRED NIBLO
Husband and Wife in a Comedy at home

HARRY CAREY — *"Cowboying"*

MONROE SALISBURY and HELEN EDDY
Under the arc lights at the Universal Studio

The Single Reel of all the Stars
Every Month at Seventeen Exchanges

BOSTON, MASS.
Federal Feature Film Corp.,
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CLEVELAND, OHIO.
Standard Film Service Co.,
Sloan Bldg.,

PHILADELPHIA, PA.
Electric Theatre Supply Co.,
S. E. Cor. 13th & Vine Streets,

CHICAGO, ILL.
Bee-Hive Exchange,
207 So. Wabash Avenue,

NEW ORLEANS, LA.
First National Exhibitors' Exchange,
712 Poydras Street,

LOS ANGELES, CAL.
Consolidated Film Corporation,
738 So. Olive St.,

SAN FRANCISCO, CAL.
Consolidated Film Corporation,
90 Golden Gate Avenue,

DETROIT, MICH.
Standard Film Service Co.,
602 Jos. Mack Building,

MINNEAPOLIS, MINN.
Standard Film Corporation,
406 Film Exchange Building

SEATTLE, WASH.
Greater Feature Co.,
2020 Third Avenue,

KANSAS CITY, MO.
Standard Film Corporation,
Boley Building,

ST. LOUIS, MO.
Standard Film Corporation,
3317 Olive Street,

MILWAUKEE, WIS.
Bee-Hive Exchange,
Toy Building,

INDIANAPOLIS, IND.
Bee-Hive Exchange,
109 West Maryland Street,

BALTIMORE, MD.
Baltimore Booking Co.,
412 E. Lexington Street,

CINCINNATI, OHIO.
Standard Film Service Co.,
Film Exchange Bldg.

EDUCATIONAL FILMS CORPORATION OF AMERICA

729 7th AVENUE NEW YORK, N.Y.

Make Your Own Test!

¶ We have told you in the past few weeks of the tests of trade paper strength conducted by prominent film companies.

¶ We have told you how Motion Picture News stood far and ahead of the field in the results of these tests—a strength in the reports three times greater than that of any other trade publication.

¶ Make your own test!

¶ You have exchanges, traveling salesmen, exhibitor lists, etc.

¶ Make your own test of circulation, of reader interest, of influence—find out what paper is opened and read every week without fail.

¶ Make your own test—and back your test up with your advertising appropriation when you learn that Motion Picture News is

First In Every Test
First By Every Test

Motion Picture News

VOLUME XX
NUMBER 6

AUGUST 2
1 9 1 9

The Surest Protection This Year

¶ Does it occur to the exhibitor that his ability to advertise will prove, this year, his greatest asset, his surest protection?

Does he realize that this ability ranks in importance right along with the size and location of his house, his booking arrangements, etc.?

Let's see.

A box-office report has just come to my desk.

It reads: "Opened small but built up big through advertising. Ran a week."

There's a whole sermon in this text; or several sermons, for the text may be written many ways.

The picture was independently produced—one of the many good pictures made last spring and of which there will be an increasing number this year.

There was no star to send it off with a bang; no well-known name of a best seller book or play to advertise it in advance.

It was just a good picture, with good exploitation points in it—like the hint of a popular song, for one thing; and the exhibitor saw and played up these popular appeals; and the public was pleased and grew every day.

This exhibitor isn't going to worry greatly this year.

The market bugaboos—of high rentals, producer owned theatres, chain theatre competition, etc., look much less formidable to him.

Of course he's going to be up on his toes in all other respects. He won't be caught napping with respect to the size and comfort of his house, his projection, his music.

But he knows mighty well that in his advertising resources he is possessed of a redoubtable fortress. He isn't helpless before a shot from any quarter. He has solid ground under him. His defenses are secure.

Just so long as he can book such pictures—and his common sense tells him that plenty will be produced right along from all quarters, because there is plenty of demand for them—his advertising ability will put them over. And, secure in this knowledge he won't be unjustly dictated to by any one. He won't be cornered into submission. He snaps his fingers at monopoly. He's his own boss.

He reads about the owner of a chain of theatres, who cannot add others faster than good managers can be secured. And he smiles complacently. For he knows that the dearth of good managers is largely due and always will be due to the dearth of advertising ability.

Such an exhibitor is the mainstay of this business—and always will be.

Just as advertising is a central factor, so also is he, through his advertising ability.

He doesn't have to have pictures laid down upon his doorstep: he goes after them—with an advertising eye. He doesn't have to rely wholly upon what advertising facilities are given him: he adds his own. In a pinch he can rely wholly upon himself. His power is within himself, not in the other fellows' hands altogether; and that power is the advertising hold he has upon the public—whence comes the money that oils the wheels of this whole industry.

The producer prefers to play ball with this exhibitor; at least he will if he foresees his best interests.

Said the London manager of a string of British theatres, the other day: "A year ago I showed so-and-so pictures. They're good pictures. I wanted them. But they got uppish and told me I couldn't get along without them." The London manager thumped the desk: "That wasn't true. It won't ever be true in the picture business. You may bet your last sovereign on that!"

"I booked other pictures—selecting here and there—and *advertised* them. I worked harder, too—but this year we are making twice as much money as last year."

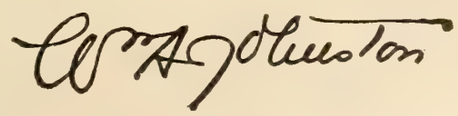
Every exhibitor in the United States—every exhibitor of pictures the world over—has this very same power.

But like any power it is not to be wielded unwisely. It is the exhibitor's protection; but it cannot be made his weapon of destruction.

Prices must be fair in this business. Good picture advertising follows upon good pictures and the man who makes good pictures deserves his share of the box-office returns of the advertising.

Good pictures must be encouraged just as good advertising must be encouraged.

You can never separate, in this or any other field the mutual interests of the makers and dispensers of the goods advertised. These mutual interests demand, exist and thrive upon mutual fairness.



Speaking Editorially

The Question Is Answered This Year

THE exhibitor who asks on another page of this issue, "Just what is a 'Special'?" won't have to worry about the answer this year. Open booking means that this year a "Special" will *have to be* a "Special" before it earns extra rental.

In the past, this exhibitor declares, he found it impossible to tell just what a "Special" was. The tendency of the advertising was to label many productions "Special" which did not seem to merit that honor when he placed them on his screen.

And then, he says, "Our customers were displeased. We have charged them advance prices for a picture that was in no respect better than we showed the night before at regular prices."

"The exhibitor in Chicago, Milwaukee, and Minneapolis," he continues, "has the opportunity of seeing his pictures before he buys them. Then it is up to him and if he makes a mistake he is to blame. But we smaller exhibitors cannot do this. It is entirely out of the question for us to go to the exchanges and see the pictures. We have to rely on someone else and the advertising of the exchange—and believe me, here is where we get it good."

The coming Fall season finds the distributors working two and three months and even further in advance of schedules. Already the exchanges of one or two corporations are prepared to show productions scheduled for the month of September.

The beneficial results of this will be found all along the line. In the first place, distributors will not be advertising productions as "Specials" before the picture has really reached the laboratory. And with pictures more than ever "on their merits" they are going to be jealous of the advertising veracity—for the good and selfish reason that overadvertising on a poor subject will work incalculable harm to the good subject that follows it on the release schedule.

In addition, with productions ready to view in the exchanges, the big first run exhibitors will make their bookings much further in advance than has been the case with the "Specials" in the past. Their actions will serve as a guide to the smaller man unable to reach his exchange center.

It remains for the trade publication to carry this booking news to the exhibitors in these smaller centers. In fact, this is but one of the ways in which the need for a good trade paper as a working tool will be emphasized during the coming twelve months.

Motion Picture News will do its share. Both by continual improvements in the News as you see it today and by additions of new departments we will strive to keep pace with the heavy demands of the industry.

Count on us.

He Sums Up the Case

"SO far as I am concerned," continues the exhibitor quoted above, "I am done with 'Specials' until I see them. The best salesman on earth will fail to sell me a 'Special' until I see it—then it is my fault if I go wrong."

And in these words are summed up the reasons that are responsible for the industrial revolution that we are witnessing this year. The thoughts of this exhibitor are echoed by thousands—and their loud cry is the cause for "policy announcements" and other efforts to clear the dust and start anew.

A Few of the Reasons

"I KNOW why the News is the strongest paper," says an advertising manager.

"Because it is fearless!"

Yes, that's one reason.

The Complete Plan Book is another. Many a theatre books by it and advertises by it. Many a newspaper uses it to help exhibitors prepare their advertising.

The Exhibitor Service Bureau is another reason. The News is stronger just as this department is better than any other Service Bureau. And every exhibitor knows it!

The News is strongest because the exhibitors say it is.

Ask them.

A Constructive Suggestion Here

H. H. JAMES, manager of the Dixie theatre, Senath, Missouri, describes himself as "A newspaper man by choice and a theatre manager by accident." A constructive suggestion is contained in a letter we have just received from him.

"I was attracted by your editorial, 'Where Are the Men?'" he writes. "The part that appealed to me was the matter of advertising men for the exchanges. No one realizes this need more than the small town exhibitor. Of necessity he must be careful with his expenditures along this line and the co-operation he receives from the exchanges is nil.

"Apparently because he cannot pay the price the city man does for his service he is given no consideration whatever—except promises. We believe that a man who understood small town conditions could handle two or three hundred accounts in an exchange and give a service that would make the exhibitors willing to pay a little extra for pictures to get the service.

"But we have had so many promises and so little results that we are skeptical of them now. We expect to see some live-wire exchange manager try out a plan based on this theory some day before the industry is many years older."

Continuing his letter along another line suggested by an editorial in the same issue, Mr. James declares:

"I believe you have hit the nail on the head in your editorial, 'Listen for the Cry of Help.' As an exhibitor I have carefully watched the pictures that have been adapted from stories and stage success and if I am a judge there is something lacking about them that you do not find in the specially written scenarios.

"Too much is left for the imagination of the person, seemingly on the theory that 'you have read the story.' Then again there is the weaving in the picture of things that are foreign to the story so that the person who has read the story does not enjoy the picture.

"In conclusion allow me to add a line of appreciation for the new size of Motion Picture News. The improvement is very great in my estimation—especially from the point of its better size for advertising purposes."

Two Sides of the Street

"THERE'S another side to all this exhibitor belly-aching that we read in the trade papers," said a sales manager to us this week.

"We had a star series customer out in a mid-West town who by continual squawking and weeping had secured two reductions in his original contract rental of three hundred dollars. When he asked for a further cut of fifty dollars I thought I'd hold it up until I was in his vicinity myself and look the ground over at first hand.

"I did. For an hour I swam in his tears and lamentations. Finally I gave it up and said, 'No two men can see any picture alike. You can't seem to see these pictures our way. I guess I'll go across the street and find out how your competitor sees them.'

"Fifteen minutes later I had the competitor's signed contract for the subjects at a four hundred dollar rental. And the competitor said that the original contract customer had been cleaning up on the series and killing all competition.

"Can you beat it?"

Clip This—You Can Use It

THE *Scientific American* declares: "Moving pictures, under favorable conditions, do not cause as much fatigue of the eyes as the same period of concentrated reading. When there is eye discomfort there is usually some ocular defect which should receive the attention of the eye specialist."

A Record Breaking Service Bureau This Week—Nineteen Big Pages of Exhibitor Helps.

Dealing in Personalities

GOSH, boys, but the scramble seems to be hot and heavy for the honor of being "the only daily newspaper published in the film industry."

Two contenders are already battling strenuously for the honors. We have another entrant to present to the gaping public.

On behalf of Mr. Muschenheim, ladees and gentulmen, we beg to offer for your consideration—

"The Hotel Astor Daily Menu."

The oldest daily publication in the motion picture business, brethren! The only daily publication in the business that is sure to be read every day by every prominent figure in the game! Short, crisp and to-the-point! All press agent hot air printed in French so that it doesn't bother the reader!

Reach the big film men at their most appreciative moments! Reach them when unguarded and almost human! Dodge the mail clerks and private secretaries!

Take a one-line red ink space in our "Ready Entrees" department for your program productions! Or a neat ad under our "Specials" heading for your extraordinary attractions! And how about our "Ice Creams and Desserts" department for your bathing girl comedies?

And then for good measure—

! ! ! ! ! ! !

Accompanied on the trap drum by the loud bleating of the goat.

GUESS it must be the hot weather and the continual rains that are affecting the writers of house copy. Though the weather can't produce half the effect on the readers that the aforementioned house copy does.

Another writer of house copy gets all heated up over our declaration that in a recent *test* by a prominent company the voting resulted three to one in MOTION PICTURE NEWS' favor.

He scrambles all around from six point to seventy-two point in his indignation. Gets out a private adding machine and perspires dreadfully over figures. And all in all, furnishes some very interesting reading. Most interesting, in fact, but—but—BUT—

It must produce a wry smile on the faces of the advertising managers of three or four prominent companies that have just completed their own *tests* of trade paper strength.

And the tests *count*.

For one thing, they are not affected by the weather.

Aaron Jones, of Chicago, who was in New York this week attending the First National conference, was called back to Chicago on Monday on account of the death of his mother. His associates expressed the deepest sympathy—and this is shared by the entire industry.

THE conference of First National directors in New York this week should bring forth some interesting news. But as the conference is one of those "quiet business-like affairs," we probably won't get the news until next week or later.

Of one thing we have been assured—the news will concern pictures and not policies. There is a rumor that the circuit may take over the distribution of the Katherine MacDonald specials being piloted by Bernie Fineman and one or two "Specials" are expected in the announcements.

J. D. Williams and Harry Schwalbe are representing the home office at the meetings, while the circuit directors present include President Robert Lieber, Seymour Talley, Nathan Ascher, and M. L. Finkelstein.

Speaking of Bre'er Finkelstein reminds us of a funny story we stumbled on this week. There is a certain film company whose executive head is about as approachable as the topmost peak of the Himalayas. And we had always thought that this applied only to common folks like ourselves. But one day this week we were present in the ante-room and there was M. L. Finkelstein warming a chair. Apparently he had been doing that for some time, because we arrived just as Mr. Finkelstein was saying, "Well, if he can't see me I can't wait." Ye gods! If we were heading a film company and Mr. Finkelstein wanted to call on us, we'd send an auto to the station to meet him.

WE knew we'd have to save a page this week for another chapter in that exhibitor wrangle. The "final" statement of last week has brought forth another statement from the Exhibitors' Association side of the fence that will probably result in another chapter for next week.

And so it goes.

Another interesting bit of exhibitor news this week is the fact that Governor Sproul, of Pennsylvania, has vetoed the "advance deposit bill" which would have required distributors to place bonds with the State Censor Board for all deposits which they hold.

For a time it looked as though the Pennsylvania exhibitors had succeeded in slipping this bill through to the statute books. But eleventh hour work by the National Association gained the victory. The national exhibitor organization took no part in the fight.

Now we'll watch for another state to bring up the same bill when next year's legislatures convene. For it seems sure that this sort of legislation will continue to crop up from year to year.

Arthur Fox James entertained the boys at a luncheon this week, Mrs. Rector's dining-room being the place. And as part of the luncheon Arthur announced that Fox productions for two and three months ahead were already in the exchanges and prepared to show to exhibitors. This seems to be the style this year, and, believe us, it's a mode that is going to be popular with the exhibitors. After the luncheon a program of Fox productions was shown. And each afternoon for the balance of the week will see another show.

PARAMOUNT comes into the B. S. Moss Broadway next week, we understand, previous contracts making it necessary for the Bathing Girls to leave long before they had outworn their welcome. In fact, we are also told that the Bathing Girls may return later in the season.

Friends in the vaudeville field tell us that the B. S. Moss-Paramount plans through the Hamilton Corporation call for something new in the way of entertainment. "If they carry through their plans," said one authority, "they are going to give us something that will go over like a house afire.

"The plan, as I understand it, is a sort of development of the music and vaudeville sides of such programs as that of the Strand in combination with big pictures. It will bring us back to the old days when Europe was scoured for high-class novelty acts. The best of these acts fit into picture programs and form a type of entertainment that will appeal not only to picture-goers, but to a large class that at present isn't reached by screen entertainment."

These are interesting words.

Charles Van Horn has bought a monkey. We have it on the best of authority. And we are also told emphatically that he is not training the monkey to issue interviews for the trade press. Nor is the monkey being prepared to rival Universal's Joe Martin. No, from all we can gather, it's just a plain ordinary every-day monkey.

SOME STORIES WORTH WATCHING FOR

Watch for a big announcement concerning "raw stock" from Pathe early in the Fall.

Plans that will make them all sit up and take notice.

Watch for a big news break from the neighborhood of the Independent Sales and Film Clearing House organizations this week or early next.

A story that will also stir things up.

BILL REQUIRING DEPOSIT BY DISTRIBUTORS VETOED

VETO of the Soffel Bill by Governor Sproul of Pennsylvania is acclaimed a victory by the National Association. This bill, passed in the final legislative rush, required the licensing of all distributers of films in Pennsylvania and would force such to file a bond in double the amount of deposits received from exhibitors.

The N. A. M. P. I. declares co-ordinated action of exhibitors and exchange men resulted in the veto of the bill.

Hiram Abrams Breaks into "System"

And in an Article Headed "How I Keep 12,000,000 Customers Sold" the Member of United Artists Forces Tells a Romantic Story of Salesmanship

I KNOW no selling tricks and only one rule.

I think it is a good rule, for it has made many millions of dollars for me in the last thirty years.

It is: "Let the other fellow make a profit."

Let us see how and why it works.

The "profit" does not have to be in money; in retailing it may and usually will, be in satisfaction or in longer use. It may be in service, which word I take to mean the demonstrating of full use—sometimes the service will consist of teaching how to make a profit.

But in any event, to buy from you through a period of years, a man must have a substantial reason, not based on friendship or on any other purely personal characteristic. The best and most substantial reason is so to give him his money's worth that he finds it more profitable to trade with you than with anyone else.

I began selling at the age of seven—not because I had to support myself, or a widowed mother, or anything of the kind. I have no harrowing tale. I sold because I wanted to. We lived in Portland, Maine; my father, while not rich, had money enough to support us comfortably. There was no real reason why I should have done anything myself until I had at least gone through high school.

But I wanted to do something—I detested school and wanted something which would really interest me. I started a newspaper route with four customers. I gained them by offering that, if I served them, they would get their papers exactly on time in the morning—I heard several grumble about their papers being late. My selling instinct told me that if I got mine served on time I should cut out the boys who did not care when they attended to their customers.

My list grew quickly and I watched for ways to improve the service—of course I had never heard of the word "service." One woman told me that she would rather have her paper handed to her in person, so that there could be no danger of it getting lost; another complained one day that her paper was soiled. Straightway I asked each of my customers if they would prefer to have thir papers personally handed to them and I told the news company that I would not accept dirty, ill-printed copies.

Without knowing it by name, I was giving quality service in newspapers—something which had never been done. My route grew and grew, and then I began to wonder if the same idea could not be applied to another line. I had saved $40 and was in the way of a capitalist looking about for a place to put his money. Also, although I was regularly, if reluctantly going to school, I had too much leisure.

I overheard my father and mother talking about the row that was being raised all over town on account of the dairyman who had been caught putting water in the milk. Milk was then selling at 6 cents a quart. People would not pay more for newspapers just because they were clean and well served—the price was standard. But would they not pay more for a good quality of milk, well served?

I did not know anything about running a dairy, but I founded one by putting my $40 into the purchase of a cow. Being nine and a capitalist, I looked only at results; and thinking only of results I led my cow home. My father did not discourage me; instead, he let me keep the cow in the stable and thus I avoided overhead expense.

As luck would have it, the cow was a good milker; the milk was very rich and I sold it just as it was with all the cream on it. I asked 10 cents a quart and got it. The neighbors were my first customers, but they quickly advertised me and soon I found that I could use another cow.

My first cow had been well fattened up on the care I had given her and did not look at all like the animal I had bought. I traded her and $10 for two cows which were healthy enough, but run down. Young as I was, I now knew enough to judge what a cow would be worth when properly cared for. I gave plenty of feed and during the good weather took them out to pasture in the afternoons when school was over.

Soon these cows were giving quality milk and my sales went on increasing. I did not then deliver milk. My customers had to come after it, but the quality was so good that they were willing to stand both the higher price and the inconvenience, which only goes to show that a business founded on value does not have to know many selling tricks. That milk sold itself—and any good product will.

My business increased; I traded one of my cows and a little cash for two more cows and went on in this way until, when I was 14, I had nine cows and had outgrown the home stable. So I rented a stable of my own. I did all the work except that my mother helped with the milking and I may say that my days were fairly full—with delivering my papers, milking and looking after the cows and finally serving the milk. As my customers increased, I had requisitioned my father's horse and wagon for the milk route.

A Record-Breaking Service Bureau This Week.

Nineteen Big Pages of Exhibitors' Helps.

Still I had some spare time, and in order to fill that up I bought a restaurant!

Perhaps restaurant is too big a word; there was no shaded table lights or snowy linen. In fact I had neither tables nor linen of any kind, only a counter and some stools. I hired a helper to look after the place while I was at school, but I was always there in my spare time.

The life of a restaurateur did not appeal to me; very soon I realized that my lines were cut out for more active selling and I did not know enough about food or what people wanted. I did not lose money, but on the other hand, I did not make any and when, after a year a man offered to buy me out, I sold—and for quite a little more than I had paid. Certainly I proved a far better success at selling restaurants than I did at selling meals.

When I was 15 years of age, I think I had gone through more than the usual selling experience. Out of it all I had gained one big fixed idea—the other fellow must have a good reason for buying from you and the best possible reason is that he gets the most for his money from you. I had no tricks nor stunts and I was not a salesman in the ordinary sense of being able to talk people into buying.

In selling newspapers and in selling milk it was what I sold and not I that did the talking. I then had more than $2,000 in the bank and I had made every cent of it myself—a fairly good record, I pride myself, for a youngster of 15 who had just passed from the grammar school.

School made no appeal to me—but there are many times when I wish it had.

I wanted to try myself out in a regular job and my father gave his permission. The only job that Portland offered at the moment was collector for an instalment house. I now know that practically anyone at any time anywhere can get a job collecting for an instalment house. It is supposed to be rough work and just one half-step removed from having no job at all.

The firm offered me a choice of $14 a week, or a commission basis without salary, or even a drawing account. The list which I was to canvass ran through Maine and Vermont. The program was that I should visit the 300 people on my list—they were scattered through Maine and Vermont—each month and get $1 from each of them.

I studied the situation. My newspaper and milk routes had taught me something of the value of time. Also, I thought I knew something of the class of people who would buy on the instalment plan. I felt that they were mostly honest and that none of them would be "fly by nights," for Maine and Vermont get few of that type. The $14 a week was not enough money for me; on the commission basis I might earn $30 a week if I had luck in collections and could cover the whole route each month.

I took the commission basis and then dumbfounded the firm by turning in at once $1,500 in cash out of my own pocket; this was an advance payment by me of five months for each of my debtors. My big idea was that I could collect $5 in one call instead of in five. Then I asked the firm for a selling job to put in my spare time; I got it.

My estimate of the debtors' willingness to pay was correct. I got all my money back and also I made out very well indeed on my sales. The firm offered me a bigger job, but I was not convinced that it was the best to be had for the money; and the future did not seem very big. I have never stayed in anything for any time which did not offer a steadily growing future and I believe firmly that the true sales instinct will prevent a good man from remaining in any job where there is an easily recognized limit to his value.

And so I went down to Boston and started selling skirts for a firm. Selling skirts to retailers proved to be quite the same as selling newspapers or milk. What the customers wanted was good stuff on which they could make money.

I found out many things on my first trip as a salesman to the trade. The first was that waists were ever so much easier to sell; or rather, one could sell more of them than skirts. The second fact was that quite a few of the people on whom I called had been overstocked by golden-tongued salesmen to such an extent that they could not even hope to get their money out before the style had passed.

These merchants sometimes showed me these stocks and said that they would like to buy from me had they not bought too heavily of someone else. And I noticed that nearly always they blamed the goods and not the quantity they had bought—although often that which they had bought was very good and they had really sold as much of it as their market could readily take.

I convinced my house that it would be better to make waists than skirts and I convinced myself that selling the right quantity is just as important as selling the right quality.

The waists we made were of the first quality and we put fair prices on them—prices at which the retailers could make a fair profit. But obeying the lesson which I had learned on my first trip I never sold to a man without first having a knowledge of how much he ought to buy.

I sleuthed about to discover the kind of trade the merchant had; in the course of conversation I got him to tell me the results of his best years

in waists—the biggest quantities he had ever bought and how they had sold. Also I walked around through the neighborhoods and learned of the general prosperity and capacity of the community—my ideas were crude at first but they were better than none.

In time I really knew by rule of thumb just about how big a stock any of the smaller merchants should buy. Then I took pains never to sell more than the quantity I thought my man should have.

It is hard not to oversell, for one cannot put brakes on himself without the danger of underselling. So, when I found that I had sold more than the limit, I first booked the order and then talked my man back to the limit—usually on the ground that our demand was so heavy that it might be better to take a smaller lot now and give a second order later.

I had to use care in thus paring sales, for sometimes the suspicion arose that I doubted his credit or was interfering with his business, and this would hurt his mercantile pride. A few I told the exact reasons and those men appreciated my looking out for them as well as for myself.

"System" gave us a free ad which we appreciate when they used this photo showing the famous orange cover in its bestowed place

But it took some time to convince my employers that such a thing as selling too much could be possible! They were not that far advanced.

But by insisting always upon the firm making a good article my sales total formed my best argument in the home office and, although they may have thought I was insane, they let me do as I liked.

I spent two years with this house. When I started with it the shop had six machines; when I left there were 125 machines and the firm was getting more. My own earnings went from the $20 on which I started, to $150 a week. And I was not yet of age.

My father was not keen about my traveling. He did not want to oppose me, but he felt (I now know) that I was making too much money for a youngster and he was afraid that I would get my head turned. And I was in a fair way of getting a swelled head. Making a lot of money for any kind of a salesman in those days, I spent it just as freely. Before I started on the road I had saved every penny, but at the end of my waist selling I had no money at all. And I was feeling none too well.

I was hanging around at home after a trip which had been very successful and on which I had both made and spent a considerable amount of money. My father, apparently very innocently, asked me:

"Going out soon again?"

"Yes," I answered, "in about a week—just as soon as I have rested a little."

"I suppose you have a nice bank account now with all the money you have been making?" he went on casually.

"No," I confessed, "I haven't any."

"You could have had that much if you'd stayed home, couldn't you?"

He made his point. I had not before looked at it quite that way; I had been too busy selling and planning for more sales.

I gave up my job and started west just to build myself up physically, so that I could take a fresh start and then keep going in a common-sense way. I went out to Colorado and for a year punched cows at $30 a month. I came back hard as nails and ready to work like a real human being.

Advertising had played no part in my previous selling. You must remember that I was self-taught and had never had the advantage of good sales instruction. What I knew, I myself had learned from observation of rather poor salesmen; no firstclass salesmen were in any of my districts and my methods were largely founded on avoiding the wrong acts which the others did—principally in the way of foisting off poor merchandise and of overselling.

This was just the time when the talking machine came on the market in an earnest way. A company was putting out a great amount of splendid advertising. I thought the article filled a need and I also felt that with such advertising the salesman ought to have it fairly easy.

But the talking machine idea was so novel that both the public and the salesman shied away from it. I had no trouble in landing a job, but I did have trouble in making sales on account of the extraordinary difficulty in getting people interested enough even to submit to a demonstration. They judged in advance that the apparatus must fail—for how could a machine talk or give music? I saw that I had to stage something dramatic.

I rented the Infantry Hall in Providence and advertised a series of free concerts. Then I collected about 15 salesmen and put them into dress suits. We had the hall decorated as for a big ball and in every way tried to convince the public that something of a quality nature was coming off. The people came slowly; the first day we had hardly 50, but within three days they were drifting in by the hundreds and selling themselves on the talking machine.

Around the hall I had various models and salesmen were ready to explain—but not to sell. I issued instructions that absolutely no orders were to be taken—so that the people might attend the concerts without the fear of being bothered to buy.

The salesmen were told that if anybody evidenced enough interest and said he would like to buy, an appointment for a private demonstration could be made and that demonstration was not to take place in the hall; it might be given in the sales offices, or better, in the home.

The news that no machines could be bought at the exhibition seemed to whet the appetite for demonstrations, and holding these privately gave such an advantage that not a single private demonstration missed fire. Each one resulted in a sale.

Had these demonstrations been given in the hall, we should not only have wasted time with many curiosity seekers, but also the agent in the course of the day would have tired and been unable to complete his sales. Crowds gather about public demonstrations and the prospect has a chance to get away—you cannot refuse to answer questions from the crowd, but those questions may easily unsettle your prospect.

I carried that same plan all over New England and soon had that territory the best sold in the country. The idea was very simple and in line with my old thought, except that here I let the other fellow make sure that the machine would give a profit in pleasure before even permitting him to be sold.

"Sticking" a single person with a machine that he did not want, or with one more expensive than he could well afford, would have done us immense harm. Getting an interested prospect aside, the salesman sold exactly what was required.

It is hard to prevent salesmen from selling too expensive a machine when they get a commission on the amount and I had a deal of trouble in telling my own people that a sale may be too big to be profitable. But I kept hammering and I got it over.

The biggest part of a sales manager's job, it has always seemed to me, is seeing that his men sell properly; I have always made it a point to know, just as intimately as when I was actually selling in it myself, the territory that I managed. This has been my policy simply that I might be able to spot sales that seemed too big.

The "hurrah stuff" is all right in its way; and the piles of orders look nice. But the best trade is

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Get Acquainted!

J. B. GARDNER, who is now managing the Gem and Scenic Theatres, Sandpoint, Idaho, formerly managed the Sunset Theatre, Astoria, Oregon.

He entered the picture business in 1910, and for three years was chief mechanic with the Canadian Film Exchange, having headquarters at Calgary, Alberta.

"Conditions in Sandpoint at present are O. K." reports Mr. Gardner, who then adds, "I believe they would be the same in most places if small town managers would give their patrons big town pictures, together with house comforts, etc. Small town critics are greater critics than those in the bigger places. They are human—but all from Missouri.

"Motion Picture News is just so big in my eyes that it is my Bible. Keep up the good work. You sure are on the right road and we wish you success."

H. BLUECHEL replied to one question we asked him recently by saying, "What I think of Motion Picture News can be summed up in four words, 'It is a Headliner.'"

Mr. Bluechel started in the picture business three years ago with the Lyric, a small house seating three hundred in Norfolk, Nebraska. Later he acquired the Auditorium, seating eight hundred, and for a time he conducted both theatres. Recently he disposed of the smaller house to give all of his time to the Auditorium.

Norfolk is a town of ten thousand, with healthy business conditions, with good surrounding territory to draw from. Manager Bluechel is catering to a discriminating audience which demands the best. "But when I give the best there is to be had on the market they are willing to pay the price," he declares.

ASHLAND, Wisconsin, has an enterprising exhibitor in the person of Abe Latts, who runs all the shows in the town, consisting of The Bijou and Majestic, running motion pictures, and the Royal, a combination house showing pictures, vaudeville, and the best of the road attractions.

The Royal seats eight hundred, being a seventy thousand dollar theatre building, modern in every respect. The Majestic has a seating capacity of five hundred.

Manager Latts runs all the big features and finds that his local patrons are willing to pay for the better features. At the Royal and the Majestic he maintains a five piece orchestra, but at the Bijou, which is a third class picture house, he runs with piano music showing sensational pictures to a standard admission scale of ten and fifteen cents. The other houses show to a twenty-five cent top.

J. A. JONES is managing the Isis and the Bonita theatres at Pensacola, Florida, two units in the Saenger Amusement Company chain. Plans have already been submitted for a third house.

The houses are run on a straight motion picture policy, with appropriate musical settings, a six piece orchestra and pipe organ being used. Manager Jones reports that conditions have returned to a peace-time basis and then adds:

"In years past I have thought it necessary to subscribe to all the trade journals to secure necessary information regarding the latest doings pertaining to the motion picture industry. I have learned of late that the Motion Picture News covers the field in its entirety about as extensively as an exhibitor cares to, or even hopes to learn of the activities in this direction.

IN the panel above, gentlemen, you meet for the first time Messrs. Rickards and Nace, of Phoenix, Arizona. We say "for the first time" but our words refer only to the photographs, for the doings of Rickard and Nace have made good trade paper reading on many occasions during the years past.

Rickards and Nace are "sure-enough" old-timers, for Jo Rickards has been in the film game for seventeen years now, while his partner, Harry Nace, has taken film out of the can for to-day's show for twelve years.

The Strand, LaMara, and Hip Theatres are now being conducted by the firm together with Riverside Park with an outdoor theatre. Plans are already under way for another addition to the string. Conditions are reported as excellent in the Phoenix houses. Concerning Motion Picture News Harry Nace declared recently, "We could not keep house without it."

G. A. LOVELAND is the pioneer exhibitor in Colorado Springs, Col. He is conducting the Odeon Theatre, with a seating capacity of one thousand. This house was built eight years ago.

Recently a new ten thousand dollar organ was installed in the Odeon, together with a twin six foot Typhoon Fan, which shows that Manager Loveland is keeping his house well up to the mark. Two Simplex machines are also a part of the Odeon equipment, and a new electric converter is about to be installed.

Mr. Loveland is showing Metro All-Star pictures, and the Nazimova specials, Universal Special Attractions and Jewels, Robertson-Cole specials released through Exhibitors' Mutual, and specials from the Film Clearing House, Triangle and World.

JAMES VELAS started in the motion picture business in 1904—which is going back some for even the oldest pioneers in our midst. At that time he had a house with a capacity of eighty seats.

Today Mr. Velas is managing the Liberty Theatre, of Wheeling, W. Va., a house seating fourteen hundred, and one of the best show places in the Ohio valley. He also runs the Lyric theatre, Wheeling, and the Family, Bridgeport, Ohio.

"Conditions today are ideal," declares Mr. Velas, "especially when I think back to the days when I started in this business. We are running all the big attractions at our theatres, including First National, Goldwyn, Exhibitors Mutual and the specials that some along from time to time. Too much cannot be said of Motion Picture News. It has certainly been a big help to me."

A PAGE OF SNAPPY READING

They Never "Give Up"

Once an Exchange Gets Hold of the Money It's Gone

I READ with interest the story from an exhibitor which you called, "THIS BOY IS SORE," and also the next exhibitors grunt, "SOAK 'EM AGAIN BOYS." When I read the comment the NEWS made on "THIS BOY IS SORE," it appeared to me that the commentator thought there was just a grouch in the game who wanted to throw off something, but I felt just like the poor exhibitor about the matter.

What I cannot understand about the Film Exchanges is why they will not refund one cent of the exhibitors money, no matter how they get hold of it. Is it a solemn oath that they have taken, with their hands on the Bible, and face toward Heaven, that "no matter how money comes into their possession, it must not leave them?" Why the idea almost knocked me down when our first experience came along. I never heard of an established wholesale house in any line of business that would not refund by return mail, either in cash, stamps or check, even a 10 cent overpayment, but it looks like in the film business, the exchanges, most of them will offer to give credit, send films or apply on something else, but never under the Canopy of Heaven did we ever hear of one offering to refund an overcharge.

I do not believe that fundamentally, the film exchanges mean to do the exhibitor this way. I do not believe their owners expect the various managers to hook and croo' i every conceivable manner, the exhibitor's money, it appears to me to be a case of careless, indifferent, inefficient shipping clerks and bookkeepers in most instances.

Here is what gets my "Goat." You can pay for a program two weeks in advance, then some shipping clerk sends it COD, and if you pay the COD, you can just bet that your check will not be returned in money. You may get the account, adjusted, but it will be in film rental.

I call to mind one exchange that never fails to send a program COD, no matter if paid for six months in advance. One time the COD was paid, after that it was refused on every occasion, a wire sent collect, and a release of COD always made, costing the exchange from $2.00 to $5.00 every time, absolutely unnecessary expense, but they continue to do it. Why?

There are hundreds of unreasonable exhibitors among us. They expect the Exchanges to issue them six months credit, let them cancel a picture the day before showing, and then get their deposit back, or applied on another picture, and all such "Buncoe" as that, and they are dead wrong, and it is also dead wrong for the exchanges, some of them to try to jumble up your account and overcharge, with never a correction coming your way.

There should be a system in vogue, that is fair and square to all who wish to be that way, and to the crook, a system that will make him come clean.

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Five Years Ago

Censors Attack "John Barleycorn" Picture—Edna Goodrich Goes from Stage to Screen

THE Eclectic Film Company has put over another scoop in securing all future issues of "Colonel Heeza Liar" the famous series of America cartoon comedies by F. R. Bray.

Alco Film Company announces that its first release will be September 1, and that they will introduce Carlyle Blackwell in "The Key To Yesterday."

Jesse L. Lasky Feature Play Company announces Robert Edeson in "The Call of the North," by George Broadhurst from the novel "Conjuror's House" by Stuart Edward White. Five acts and 317 scenes. Jesse Lasky, President; Samuel Goldfish, treasurer and general manager; Cecil De Mills, director general.

Pennsylvania and Ohio censors attack "John Barleycorn"—film. One of the scenes ordered cut was the carousal in Japan. They had to cut out some of the drinking scenes in saloons also. Even some of the drinking scenes aboard the yacht had to be cut to appease many of the finicky censors.

Censors in Pennsylvania threaten to start censoring the titles of films and also the size of posters in the near future.

"The Trail of the Lonesome Pine" is an uneven one. John Fox, Jr., Charles Scribner's Sons and Klaw and Erlanger have secured an injunction against the Broadway Picture Production Company prohibiting the latter concern from filming this subject.

Edna Goodrich has been engaged to act for the screen by the Lasky Company.

Florence La Badie, the heroine of that serial "The Million Dollar Mystery" leaped into the water last week from that leviathan the George Washington as it steamed past Sandy Hook. This stunt excited the passengers.

Edwin S. Porter, technical director, and Hugh Ford of the directing staff, Famous Players Film Company, have returned from a four months trip through Europe. Their first picture is "The Eternal City" starring Pauline Frederick. They have filmed scenes in Rome including the Vatican and the Coliseum.

WHAT WAS YOUR FIRST

THE photo above shows the "Pictural Palace" which D. J. Shepherd conducted in Elizabeth, New Jersey, some fifteen years or so ago.

Mr. Shepherd, in combination with George W. Cuff, now runs the U. S. Palace theatre and the Colonial theatre, in Orange, New Jersey—two of the best residential district houses in the East.

He sure must get a laugh when he looks at this photo and back to the old days when he had to "bark" to get 'em in. "The men were easy," he says, "but I had a hard time convincing the women that a picture show was something they could attend."

Have you a photo of one of your early houses?

Send it along—and tell us some of the funny reminiscences of those days. Let's have a story-telling bee.

We'll take good care of your photo if it's a precious memory that you are saving.

What is a "Special?"

This Exhibitor Wants to Know Because He Can't Believe the Ads

WHAT is a "Special?"

My reason for asking this is that it is a matter of, to my mind, great importance to the exhibitor of the smaller towns.

The exhibitor in Chicago, Milwaukee, Minneapolis, etc., has the opportunity of seeing his pictures before he buys them. Then it is up to him and if he makes a mistake he is to blame.

But we smaller exhibitors cannot do this. It is entirely out of the question for us to go to the exchanges and see the pictures. We have to rely on someone else and the advertising of the exchange—and, believe me, here is where we get it good.

It is the custom for practically every exchange to advertise with a great flourish their "Specials," and charge at least double price for them. When we buy them and find they are just ordinary program pictures—and I can name a number that are just that—we are the "goats." Our customers are displeased. We have charged them advanced prices for a picture that was in no respect better than we showed the night before at regular prices.

In my opinion, a special is a picture which the ordinary patron, sitting in his seat, can see is unusual—bigger, more expensive—that he can see why he was charged an advanced price to see. And if he cannot see this it is not a special, should be shown at an ordinary price and not charged double to the exhibitor.

So far as I am concerned, I am done with "specials" until I see them. The best salesman that ever lived will fail to sell me a special until I see it—then it is my fault if I go wrong.

Truly yours,

W. D. MARTIN,
Badger Theatre,
Neillsville, Wisconsin.

Allen Interests Invade the United States

Controllers of Big Canadian Enterprises Are Erecting Theatres in Cleveland and Also in Detroit; Further Expansion Rumor

AN announcement that is likely to have an important effect in the motion picture exhibition field comes this week with the statement of Messrs. Jule and Jay J. Allen that the Allen Theatre Enterprises of Toronto, will immediately enter the American field. Detroit and Cleveland are the cities picked for their first theatres in the United States and they promise that these will go a step beyond any motion picture houses in existence.

Not only are the Allens the dominant factor in the Canadian field with forty-five first class houses in actual operation and many more in construction, but they are among the largest exhibitors, both from point of view of size and importance of the theatres in the entire world.

Messrs. Jule, Jay J. and Barney Allen

Theatres in Erection

In addition to the American houses there are under construction, to be opened before the end of the year, a dozen more theatres in Canada, and by spring this will be so greatly increased that they will have in operation a first run house in every principal Canadian city from British Columbia to Nova Scotia.

Everything is ready for the actual construction of the two American houses. The Cleveland house will be begun within the next two weeks and the Detroit theatre only a few days later. The Cleveland theatre will seat 3,000 and the investment will represent an even million dollars. The Detroit theatre proper will be even larger, seating 3,500, and making it one of the three largest in the world. Building alone will cost in excess of $600,000. Both of these theaters will bear the name of the owners and be known as the Allen.

Negotiations for the erection of these two houses have been under way for some weeks, but the Allens have been desirous of securing the choicest locations and they believe that they have succeeded in getting the very best, though in both cases they had to overcome serious competition. The Detroit house will occupy the Chalmers property on Woodward avenue, the main street and the sole thoroughfare that runs the full length of the city and the unquestioned center of business and civic life. It will be located between Watson and Erskine streets and directly opposite the New Orchestra Hall, which is being erected by wealthy Detroit citizens as the city's home of good music.

In Cleveland the Allen theatre will be built on Euclid avenue, the principal street, directly at the intersection of Huron Road, and immediately opposite the Hanna building, which will be the city's newest and handsomest office structure. This location is declared by Cleveland real estate men to be the best in the city, and this is proven by the fact that several amusement interests were seeking it.

C. Howard Crane, of Detroit, is the architect for both of the houses. He is easily one of the foremost designers of theatres in the country, and it is significant when he stands sponsor for the statement that these two theatres have given him the opportunity to create what he believes to be the ultimate in motion picture house construction. He has been given a free hand to create the ideal in cinema exhibition institutions, the owners, only instructions being that they should set a new record for the world. It is interesting to note that Mr. Crane has prepared the plans for all of the new Allen theatres.

Strikingly large lobbies will be provided in both theatres and these will have the character of Palm Gardens with great elliptical glass covered roofs through which all sorts of lighting effects may be obtained. It is said that a new record has been made in the provision of rest and recreation rooms. There will be elaborate retiring rooms for the ladies, strikingly designed smoking rooms for the men, play rooms for the children, first aid departments, and in fact every conven-

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THE ALLEN'S STRING

SOME of the principal houses now in operation are: Allen, Allen's Beaver, Allen's Bloor Street, Allen's Royal, in Toronto; Regent, Ottawa; Majestic, London; Temple, Hamilton; Windsor, Windsor; Allen and Roma, Kitchener; Allen and New Grand, Montreal; Allen and Auditorium, Quebec; Province, Dominion, Gaiety, Bijou and Rex, Winnipeg; Rex, Dominion, Globe and Broadway, Vancouver; Royal Victoria and Dominion in Nanaimo; Allen in Calgary; Allen and Monarch, Edmonton; Allen and Rex, Regina; Allen, Moose Jaw; Allen, Brandon, and a number of others.

Allen theatres (which are to bear that name) are under construction in Winnipeg, Vancouver, London, Halifax and St. John, together with a handsome new downtown house in Montreal. Besides there are a half dozen neighborhood theatres being built in Toronto and equally handsome structures in a number of other cities.

Crandall Circuit Expanding

Big Washington Exhibitor to Branch Out in Three States and Locally

AN extension of the Crandall theatre interests which will embrace the principal industrial centers of Maryland, is to be made in the near future, while at the same time Harry M. Crandall will increase the group of his Washington houses from the present seven, with an eighth nearing completion, to ten. With these expansions the Crandall circuit will be one of the most powerful in the country.

The only work on theater construction now going on in the National Capital is that which will result in the opening of Crandall's York Theater early this Autumn. The York occupies the entire block between Quebec and Princeton streets, N. W., and when completed will have a seating capacity of approximately 1,000 on one floor. In heating and ventilating systems, decorative scheme, illumination, comfort and appointments, the York will set new standards of motion picture theater design.

The opening of the York will swell the number of Crandall houses in Washington to eight in active operation in various sections of the city—considerably more than twice as many as controlled by any other Washington exhibitor.

On Monday, July 21, the Crandall interests broke ground for the erection of a palatial new theatre in Cumberland, Md., one of the most rapidly expanding industrial cities in the state. The new house will be located at the corner of Pershing and Liberty streets, and has been designed by Reginald W. Geare, the Washington architect who planned and superintended the construction of Crandall's Metropolitan and Knickerbocker theaters. The cost will be $250,000.

Mr. Crandall's new Cumberland enterprise is only the first step in the program of expansion that has been mapped out. Connellsville, Pa., is already represented on the Crandall circuit by the Colonial Theater and numerous other additions will be made as rapidly as new links in the chain can be satisfactorily welded.

Sentiment in Congress Favors Tax Repeal

Congressman Henry T. Rainey of Illinois, a minority member of the House Ways and Means Committee, has declared himself in favor of repealing all the motion picture taxes. He made his position known to representatives of the Committee on Legislation and Tax of the Motion Picture Exhibitors of America, Inc.

Other members of Congress who will vote for the repeal are Senator Reed Smoot of Utah, Representatives Melvin O. McLaughlin of Nebraska, Carl Riddick of Montana, Carl Hayden of Arizona, Herbert C. Pell, Jr., of New York City, John H. Small of North Carolina, William B. McKinley of Illinois, Clarence L. Lea of California, and Joseph Rowan of New York City.

Scores of members of both houses expressed their disapproval of the taxes, but are awaiting the preparation of a definite program of repeal by the Ways and Means Committee before deciding how they shall vote.

Denies Sale of Houses to Distributors

Emphatic denial is made by E. H. Hulsey, owner of the First National Exhibitors' Circuit franchise for Texas, largest individual theatre operator in the southwest, of a report published last week in a vaudeville paper that he had disposed of his theatre interests to Famous Players-Lasky Company or any other group of producer-distributors who were about to enter the exhibiting field.

"Instead of disposing of any of my theatre interests, I am buying industry houses," Mr. Hulsey stated in denying the report.

Exhibitor Controversy Waxing Warm

Some of the members of the Miami Valley Exhibitors League, Dayton, Ohio

Alfred S. Black Charges New Yorkers with Bad Faith; Hints That Producing Concern Is Seeking to Make An Exhibitor Split

"UNDERHAND SLURS," fired without a real charge, is the appelation given by Alfred S. Black, president of the Motion Picture Exhibitors of America, to the attacking statement issued last week by the Motion Picture Exhibitors' League of New York State. Mr. Black's answer, addressed to the exhibitors of America, follows:

"Once more, unfortunately, I am forced to reply to the 'final' open letter of the executive committee of the New York State Exhibitors' League. If trade paper controversies are as disgusting to each reader of this article as they are to the writer, you can imagine my personal feelings. The Motion Picture Exhibitors of America, Inc., is not going to be properly financed and its organization perfected by such controversies, but I cannot remain passive under the unwarranted and unproveable accusations of one set of men whose *ulterior motives and good faith I now openly question.*

"Rule or Ruin"

It is quite apparent that under their "rule or ruin policy" they would much prefer to see every exhibitor in the United States lose the money to be saved by the elimination of unjust taxation than to see the Motion Picture Exhibitors of America, Inc., get the credit of such elimination, realizing that if we do (and right here, New York State Exhibitors or no New York State Exhibitors, that is just what we are going to do) nothing can prevent the success of our National Organization. Does the N. Y. State Committee realize that their action is giving members of Congress the impression that the exhibitors are divided in obtaining the elimination of unjust taxation.

At the St. Louis Convention, I stated, upon accepting the Presidency, that I would get results and make my promise afterwards, but our campaign for taxation relief is so well under way that we only need the cooperation of the Exhibitors of the United States to win out and I don't propose to have the confidence in our efforts even shaken by methods that are unworthy of the men making such attempt. Under these circumstances may I be pardoned from breaking away just once from my platform?

"The New York letter states that it has never acknowledged our jurisdiction. I openly charge these gentlemen with bad faith, as their representatives entered the convention as members thereof but apparently with instructions to control according to their own ideas or to adopt the "rule or ruin policy" which was immediately done and since carried out.

"Why didn't they act like men and be square with themselves? What has Mr. Cohen and his associates ever done to warrant the confidence of the Exhibitors outside of New York State? I ask them, as a member of this same New York State League, owning a large interest in and representing the Park Theatre in Utica, N. Y., what have they done to help us get open Sundays in Utica since the bill was

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Heffernan in Game to Stay

First National Signs Picture Editor of Detroit News, an Industry Booster

AFTER two years of effort successfully applied to convincing the populace of Detroit and the editors of every newspaper in Michigan that the screen deserves the same serious consideration that is given to the legitimate stage, Harold Heffernan—known as "Heff" to every exhibitor and newspaper reader in the state—has resigned as Motion Picture Editor of the Detroit News to become Director of Exploitation for the First National Exhibitors' Circuit exchange in that territory.

Beginning his fight for an intelligent recognition of motion pictures with a column published semi-weekly in the Detroit News, Mr. Heffernan has gradually forced the industry upward in the estimation of the men who control the publicity channels of the state by methods and tactics which established his department as one of the best in the country, until today there is not a representative newspaper in Michigan which has not been encouraged to follow the lead in removing all limits and restrictions from the amount of space devoted to screen news.

Convinced that exhibitors are men of public consequence equal in importance and influence with editors and publishers of newspapers, Mr. Heffernan has proven beyond doubt that this is an essential viewpoint for the editor of any Motion Picture Department in daily if that space contribution to public interest in the industry is to become valuable and influential.

Harry Scott, manager of First National's Michigan exchange created the Department of Exploitation and finally induced Mr. Heffernan, whose resignation becomes effective August 4, to accept the important post.

An office already has been added to the suite which form the Detroit headquarters of the First National, which Mr. Heffernan will occupy immediately upon leaving the staff of the News. When an exhibitor books a First National attraction, Mr. Heffernan will have a detailed knowledge of every condition surrounding the exhibitor. Then when called upon he will offer suggestions containing the proper punch and if necessary personally direct a campaign of exploitation designed to show the real worth of the attraction. Mr. Heffernan's work will not be confined to the theatres of Detroit. He will specialize even more thoroughly on the houses scattered throughout Michigan in towns where scant populations to draw from form a bugaboo for the rural exhibitor.

Harold Heffernan

Fifty New Loew Houses Before End of Year

Marcus Loew is building 19 new theatres in the United States and Canada and is buying or leasing others. He expects to have 50 new theatres.

CENSOR RESTRICTIONS IN DETROIT

A NEW Detroit ordinance requires that all films shown must be passed by censors connected with the Recreation Commission. Two members of the police department who have been in charge of the censoring will work for the commission under direction of Dr. C. B. Lundy, superintendent.

A stop will be put by the commission to the showing of all sex pictures and subjects that deal particularly with disease.

Another Arrest for Alleged Film Thefts

When Hans Frohman, New York film broker, was held at Syracuse on Wednesday last for action by the Grand Jury in $5,000 bail, the third reel of a starring film drama was thrown on the screen of public notice. The first two reels had to do with previous arrests of men charged with stealing films in New York and Chicago.

Action in Frohman's case followed the alleged recovery in June of $80,000 worth of films, which it is charged were stolen in transit and received by him at greatly reduced prices. John R. Van Arnam, former Syracuse University football star, is awaiting action by the Grand Jury, accused of acting with Frohman.

Providence Car Strike Hurting Theatres

The moving picture theatres felt the immediate effects of the strike of the street car men, which July 19 tied up the entire state. All reported a falling off of about 50 per cent. in the afternoon shows, while in the evening many of them played to large audiences.

Eugene Zukor

Son of Adolph Zukor Is Taking Up Reins

After a schooling in every branch of the motion picture industry, extending over a period of more than three years, Eugene Zukor, son of Adolph Zukor, president of Famous Players-Lasky Corporation, has been formally appointed as assistant to the president of the company. The younger Mr. Zukor will take up his duties immediately with headquarters at the Home Office of the corporation, 485 Fifth avenue, New York.

With the exception of last year, when Mr. Eugene Zukor was in the Navy, he has been engaged in the different departments of the Corporation since the Famous Players Film Company first occupied the studio in West 56th street. At that time, having completed his schooling, he entered the Publicity Department and through this connection made a wide acquaintance, not only among artists, authors and directors engaged in producing the pictures, but also in outside fields among newspaper men, trade paper editors and national magazine editors.

Subsequently he handled a division of the Home Office Sales Department under Al. Lichtman, general manager, and learned at first hand the intricacies of distribution. He has been employed for the past year at the New York exchange under A. G. Whyte, district manager, and his work there has run the gamut of exchange activities, from shipping room to salesman.

On Tour of Exchanges

Now that Hiram Abrams has appointed all seventeen of the sales managers of United Artists Corporation, Ralph O. Proctor, assistant general manager of the "Big Four," has started on a tour that will cover all of the company's branch offices.

Community Shows Draw

Community motion picture shows are proving highly successful in Taunton, Mass. They were introduced last winter, and caught on among the people immediately.

GALA TIME HAD BY ALL AT SEATTLE CONVENTION

FROM all reports, "big doings" were the order of the day during the convention of the Northwest Film Trade Board, starting July 18.

Stars were there galore, decked out in all their glory and the guests at many special entertainments.. Frank Keenan, whose releases are being handled by Pathe, came in for a big reception.

Fay Tincher fired the opening gun, riding through the main streets on a pony, accompanied by the Chief of Police and a squad of mounted cops. She was entertained on various days by Alexander Pantages, Jack Lannon, J. T. Sheffield and W. W. Kofeldt.

Miss Tincher, on leaving Seattle, is making a trip to many of the cities of the West coast.

Atlanta Film Exchange Managers Banquet

The Film Exchange Managers Association of Atlanta, Georgia, served a banquet at the Kimball House, Atlanta, Friday, July 19th, at which over seventeen members were present.

The honored guest of the banquet was Mr. Ben Simpson, special representative for Realart Pictures Corp., who is here preparing to open the new film office. Mr. Simpson made a very interesting talk regarding trade conditions over the United States, and stated that the Atlanta Film Exchange Managers' Association was the best one of its kind he had ever seen.

Among the members present were John S. Ezell, president of the Atlanta Film Managers Association and manager of the E. & H. Film Co.; Geo. R. Allison, manager Vitagraph Inc.; R. M. Savini, manager Savini Films Inc.; Joe Marentette, manager Film Clearing House, Inc.; Arthur Dickenson, manager Criterion Film Co.; Chas. E. Kessnich, manager Metro Pictures Corp.; Harry Bugie, manager Pathe Exchange Inc.; Byron Bryan, Vitagraph Inc.; W. J. Pratt, division manager Triangle Pictures Corp.; Carl Bamford, special representative of S. A. Lynch Enterprises, and Louis L. Dent, division manager, S. A. Lynch Enterprises.

West Virginia Showmen to Meet Soon

A convention of West Virginia Exhibitors will be held at Charleston, August 19th and 20th. It was originally planned to hold the meeting July 29th, but a postponement was made necessary by reason of the fact that John Siefert, president of the Miami Valley Exhibitor's League, under whose auspices the meeting will be held, intends to go to New York to attend a meeting of the National Association of the Motion Picture Industry July 28th.

The Miami Valley Exhibitor's League now has members in four states including Ohio, West Virginia, Kentucky, and Indiana.

Vaudeville Agency Now in New Offices

The Amalgamated Vaudeville Agency, of the B. S. Moss Theatrical Enterprises, has removed its offices to 110 West 42nd street, New York City.

Censor Cost Is Cut by Governor Sproul

Pittsburgh, after all, is not to have its own branch office of the Pennsylvania State Board of Motion Picture censors, notwithstanding the Legislature passed a bill providing for its establishment and for the payment of the salaries of additional officials of the board to be placed in control of the branch.

This was made evident when, on July 15, Governor Sproul, in approving the General Appropriation bill of the state, eliminated an item of $12,000 which would have paid the salaries of a chief inspector, two assistant inspectors and a stenographer, who were to have constituted the operating staff of the proposed Pittsburgh branch.

Popular sentiment, which is balking against the "high cost of censorship," is believed to have influenced the Governor's action.

"House Divided" Winner for Any Size House

Classifying it as a one hundred dollar a day production for even a 600-seat house, William Bigall, manager of the Irving Theatre, Brooklyn, in a letter to Frank G. Hall, states "A House Divided" is a successful picture from every angle. Mr. Bigall adds he has never before commented on a production, and felt he was obliged to offer congratulations to Mr. Hall on this picture.

Heavy Demand on Fulco Brand Accessories

The E. E. Fulton Co. have installed additional machinery, including an automatic gear cutter. There is an increased demand, both foreign and domestic, for the Fulco Brand of M. P. accessories. This demand, together with new products which will be on the market shortly, has necessitated more machinery.

Seven Theatre Circuit

The Venus Amusement Company, which has just been organized, with A. J. Obreshk as president and Nick Bikos vice-president, with headquarters in Gary, Indiana, now control the Cosmos, Lyric, Venus, Royal, and Gem theatres in Gary, Indiana; the Star Theatre in Whiting, and the only theatre located in Hegewich.

Allen Interests Invade the United States

(*Continued from page* 1054)

ience that might be imagined in the most modern public institution.

In addition, there will be an innovation of the greatest importance. The owners decline to even give the slightest hint of this, for it is such a radical departure from anything that has been included in theatre construction that they intend for the actual opening of the houses to reveal the secret. The only clue given is that this feature exists at only one place in the world —and not in a theatre—and there it is associated with great wealth.

Music will be one of the principal features of the two theatres, far surpassing anything that has been done in either city. Orchestras of fifty pieces, both under the direction of men of national fame, will be permanent. Two of the largest organs ever built are being made and in addition there will be soloists from all parts of the world. By the time these theatres are open the Allens will have between fifty and sixty first run houses and will theretore be able to guarantee artists engagements for a full year without their appearing more than one week in the year at the same theatre.

Plans have been made for the opening of both theatres, probably at the same time, in the early spring.

While the Allen interests declined to discuss the possiblity of further plans in the United States, there are reports current that their holdings in this country are likely to be extended. They are said to have tentative plans for other cities, but that they first intend to prove by the quality of their theatres in Detroit and Cleveland that they can make good on every promise.

As a matter of fact any step forward by Jules and Jay J. Allen would be no great surprise to the film world, since they have earned a niche all of their own in the motion picture hall of fame.

Only twelve years ago Barney Allen and his two sons started a motion picture theatre in Brantford, Ontario. Although then a city of only about 15,000 it was the only place in the Dominion outside of Toronto and Montreal where motion pictures were regularly exhibited. While most men then regarded the "movie" as a passing fad the Allens were among the future who got the real vision of the future. So immediately on the opening of their first theatre they adopted two business tenets, that have since become the slogans of every successful exhibitor—that they would show only the cleanest pictures obtainable—and that the patrons must go away from the theatre satisfied, no matter the trouble or expense.

This house was followed by another and better one, and these grew into a small chain through Western Ontario. But though they had made a success the Allens saw a better field toward the west and so they sold out their interests and made Calgary their headquarters. Within a short time they had created a string of theatres through the "prairie provinces," centering around the Allen theatre in Calgary, the first really modern motion picture house in Canada. But while their theatres were growing the exchange idea became dominant and a series of exchanges through the Dominion followed, through which the Allens handled Universal and other features.

This end of the business became so important that they moved their headquarters to Toronto, and once there the pendelum began to swing towards the exhibition end.

Barney Allen is the president of the Allen Enterprises, with Jay J. Allen as vice-president and Jule Allen secretary-treasurer. Father and two sons make a remarkable combination tor they have been able to divide up the enormous work and at the same time so to coordinate it that the machinery always works smoothly and to the ends desired.

Announcement will be made later of the details of film plans for the coming year. After September first they will not be distributors for Famous Players-Lasky product, but they have some unusual announcements to make and with the unequalled number of first run bookings they themselves can offer in their own houses they expect to be able to obtain just about the pictures that they desire.

"It's a Girl"

George I. Tetrault, popular Troy exhibitor and manager of the Empire and Grand theatres in that city, has been presented with a ten-pound bouncing baby girl.

John Siefert, president of Maimi Va'ley Exhibitors League, Dayton, Ohio

Director Hugh Ford Is Signed for Long Term

Hugh Ford, special director for Famous Players-Lasky Corporation has just signed a new long-term contract with that company. The continuation of the relationship which has existed for so many years, it is stated, is a source of satisfaction to the officials of the corporation who will continue to have the benefit of his counsel in both the motion picture and the dramatic field as a result of the recent acquisition of the Chas. Frohman, Inc., interests.

During the summer Mr. Ford, who recently arrived in New York from California, where he had just finished "In Mizzoura" at the Lasky studio, will be in daily conference with authors, dramatists and others who are active in formulating plans for the stage presentations contemplated by the Famous Players-Lasky organization.

The opportunity to avail themselves of the ideas and suggestions which Hugh Ford may offer in collaboration with the Chas. Frohman, Inc., organization is one which all those connected with the theatrical production activities of Famous Players-Lasky prize highly, for Mr. Ford enjoys a reputation as a master of stagecraft and stage direction.

Regulations in Augusta

The National Board of Review has received copies of resolutions providing for the regulation of motion pictures recently adopted in Augusta, Ga. These resolutions are interesting to the trade as showing a type of regulation which is evolved as a result of The National Board's work.

The resolutions debar the exhibition of any picture in Augusta which has not been approved by the National Board of Review, unless such picture has previously been described to the Commission and received its approval. It is further provided that no age limit for attendance at a picture be fixed unless previously approved by the Commission.

No Lack of Patronage

In Cleveland as throughout the country many motion picture houses are reported closed for the summer months, but not as an economical measure—merely in practically every instance for repairs, re-modelling and improvements.

Educational Program for Schools

Far Reaching Plan Put in Operation by F. P.-Lasky

CLOSELY following the news that the Methodist Episcopal Church, at its centenary convention in Columbus, Ohio, had accepted the motion picture as a means of education, it was announced this week that the Famous Players-Lasky Corporation has completed most comprehensive plans for the production and distribution of non-theatrical pictures to schools, colleges, churches, social centers and other public institutions.

The pictures that will be distributed to these institutions, it is stated, will not be of the type that would put schools, social centers and such non-theatrical enterprises in competition with motion picture exhibitors. On the contrary, these pictures, it is announced, will be strictly non-theatrical and educational, and are being distributed to satisfy the growing demand for the exhibition of films of this nature to people who are interested in educational and civic affairs.

The department for the production and distribution of non-theatrical pictures is in charge of David K. Niles, widely known for his work in the educational film field. For the last three years Mr. Niles has been motion picture director for the Milwaukee schools, and during the war had charge of the motion picture section of the Department of Labor. He also was chairman of the joint conference of motion picture activities of the United States Government and Allied organizations.

Assisting Mr. Niles are Carl H. Carsons, a well-known educator, who will edit the picture from the pedagogical standpoint; Edwin Lipkin, formerly director of social and civic activities in several big New York charitable institutions, who will supervise the pictures from the standpoint of non-educational public institutions; Miss Rose Tapley, who will carry on motion picture work before women's clubs and kindred organizations, and Miss Margaret Brotherton.

The educational subjects in the non-theatrical group are being arranged along courses which have been formulated by some of the foremost educational authorities in the country. These pictures primarily are for exhibition in schools. Although they will be strictly educational, they will in no way, it is stated, replace the textbooks, but will supplement the present teaching facilities, making schools more interesting for pupils and allowing teachers greater time for the handling of their classes.

Other pictures are being produced for exhibition both in schools and semi-educational centers. These it is declared, will be educational in a broader sense and will be less closely related to school subjects than those produced for special school presentation.

The non-theatrical subjects will be handled from the regular twenty-eight Famous Players-Lasky Exchanges in this country, special representatives being assigned to each exchange to care for their distribution to public institutions.

In speaking this week of his plans, Mr. Niles said:

"I think it is not generally appreciated that there are more projection machines outside of motion picture theatres than there are engaged in the projection of strictly theatrical subjects. But this is a fact, and it shows that already the private institutions of this country have awakened to the great educational and social value which lie in the films."

Exhibitors Will Push Fight

State Bodies Hold Meetings to Plan Campaign on Tax Repeal; Big Response

THE suggestion of the Committee on Legislation and Tax of the Motion Picture Exhibitors of America, Inc., that exhibitors in each state get together at special meetings and conventions to consider the tax repeal campaign is meeting with response.

A special meeting of the Exhibitors' League of Maryland was held on July 22nd at Baltimore, when the repeal campaign plans for that state were outlined to the exhibitors by Thomas D. Goldberg, State Director of the campaign in Maryland. Many exhibitors promised to see their congressmen.

The Virginia exhibitors will convene at Ocean View, Va., on August 13-14, and one of the principal objects in calling it is to take up the tax fight. State Director Jake Wells of Richmond, Va., has invited delegations from Delaware, Maryland, District of Columbia and North Carolina to attend for general discussion.

Theodore L. Hays, who made a determined and successful fight in Minnesota for the exhibitors in the music tax matter has accepted the state directorship for that state. He considers this campaign will bring exhibitors closer together than ever.

The Governor of New Hampshire, Hon. John H. Bartlett, of Portsmouth, N. H., has been appointed a district leader under State Director Charles H. Bean, president of the Motion Picture Exhibitors League of N. H.

Harry Crandall of Washington, D. C., accepted the directorship for his district.

Meeting of National Association Group

A meeting of the General Division, Class 5 of the National Association of the Motion Picture Industry will be held at 805-806 Times Building, New York, July 31st, at 3 o'clock.

This meeting is called for the purpose of nominating seven directors to represent the General Division in the Board of Directors of the National Association for the ensuing year. The directors so nominated are to be elected by ballot at the annual meeting of the members of the Association to be held at the Hotel Seneca, Rochester, N. Y., on August 5th, 1919.

Such other matters as may be properly brought before the meeting will be received and proper action taken thereon.

Jack Eaton Succeeds Plunkett at Strand

Mr. Jack Eaton, who has just been appointed managing director of the Strand Theatre, succeeding Mr. Joseph L. Plunkett, who has affiliated himself with the Famous Players-Lasky Corporation, is one of Broadway's youngest theatrical managers.

Mr. Eaton, who hails from Philadelphia, entered the film industry as a publicity man and was for a long time on the staff of the Famous Players-Lasky Corporation. He rapidly rose to the position of director, and is responsible for the production of the James Montgomery Flagg Comedies. He resigned his position as director with the Town and Country Films in order to take up his new duties at the Strand.

Peter Schaefer, Chicago Film Man, Married

The bridal paths of the northern shore have been robbed of one of their most decorative features by the desertion to the bridal path of Mrs. Clara Arnold. At a very exclusive ceremony last week in the French room of the Blackstone Hotel, Peter J. Schaefer, well known Chicago clubman and theatrical magnate, was married to Mrs. Arnold. The bonds were tied by Judge Joseph Sabath.

A dinner was served in an adjoining room immediately after the ceremony and then Mr. and Mrs. Schaefer left for a wedding tour among the Canadian Rockies. They will leave Vancouver on July 26th for Alaska, returning to the states by way of Yellowstone, spending a few weeks at the Broadmoor Hotel, Colorado Springs. They will sojourn at Hot Springs, Va., and will winter in California.

Mr. Schaefer is prominent in club circles, living as he has for the past three years at the South Shore Country Club, and being a member of the Chicago Athletic Club and a golfer of no mean importance. In preparation for this protracted honeymoon, Mr. Schaefer resigned his offices as President of the National Motion Picture Industry and President of the Allied Amusement Association.

Added to Lynch String

The S. A. Lynch Enterprises, have purchased the Alcazar, Bonita, and acquired the lease on the Grand at the time it expires, in Tampa, Florida.

By acquiring these three houses, the Lynch Company have only two competitors in Tampa's main business district. The Strand and The Prince, and the New Victory which will be completed by fall.

CLIP THIS OUT

Someday You'll Want to Quote a Clergyman on the Motion Pictures

"ONE of the most effective ways to combat the spread of Bolshevism is the movie," said the Rev. Robert J. MacAlpine, pastor of the Central Presbyterian Church, of Buffalo, one of the most influential in the city, in the course of a sermon on this subject.

"There are many ways of educating the public," said Mr. MacAlpine, "for example the press, the pulpit, the platform and the schoolroom. But by far the most effective means is the movies. Everyday it reaches 10,000,000 of our population. The moving picture theatre should, therefore, be used by our government, federal, state and city, to bring systematically before our citizens the genius and benefits of American democracy.

"This is our biggest and best avenue for genuine Americanization. A four-minute Americanizing speech should be made in every movie theatre in the land at least once a week. Every movie manager and audience would welcome it. Think of the effect in Buffalo alone in reaching in this manner every week, 50,000 of our citizens with such a propaganda. Our city department of public welfare could do nothing more genuinely timely and far-reaching than to lead the other cities of the nation in such a needed movement."

All Prints Working on Willard's Picture

"The Challenge of Chance," Frank G. Hall's big seven reel special, starring Jess Willard and Arline Pretty in a Western drama, is reported to be playing to big business by exhibitors in all sections of the country. According to reports from Independent Sales Corporation's branch managers, the feature is accepted by the fans as a Western drama of merit. Throughout the South where this picture has played in all the larger cities, the reports indicate that the feature has given the utmost satisfaction.

Mr. Hall, who is handling the distribution of "The Challenge of Chance" announces that 114 prints are now working. During the second week of July these prints were working solid, the territory covered, comprising the entire country.

Exchange Man Promoted

W. W. Kulp, for some time associated with the Exhibitor's Mutual exchange in Cleveland, has just been named manager of the office, to succeed Hugh Rennie who is now Select branch manager in Seattle. Mr. Kulp has been exhibitor, salesman, operator and exchange manager in his long photoplay career.

Flash of the luncheon in honor of Sydney Chaplin at Hotel Claridge, New York City, July 18, 1919. This brought together the leading members of the trade press, magazines and newspapers prior to Mr. Chaplin's departure for Europe for Famous Players-Lasky Corporation

Typical Broadway Playhouse for Australia

Melbourne, Australia, is soon to have a huge motion picture theatre, fashioned after the familiar type that had its origin in New York. J. C. Williamson, whose activities in the Antipodes rank with those of the leading American amusement firms, announces through his American representatives, Sanger & Jordan, that arrangements have been completed for the immediate erection of the house, which is planned to seat 4,000.

The policy will follow that which has been standardized by the best American motion picture establishments—a mixed programme of educational, news, scenic and comedy films, with a feature, and marked attention devoted to the musical side. It will be the first undertaking of the kind in Australia and will mark a pronounced advance for the motion picture in that distant land. An intimation is made that American pictures will figure largely in the programmes.

Church Needs Pictures, Says John C. Flinn

As the representative of the National Association of the Motion Picture Industry, John C. Flinn, Director of Publicity and Advertising of the Famous Players-Lasky Corporation, on July 15 addressed three thousand Methodists at the Centenary Celebration of American Methodist Missions, at Columbus, Ohio.

Mr. Flinn, whose subject was "Motion Pictures and the Church," on behalf of the National Association, pledged the support of the industry to the program of extension of pictures among the churches of America and foreign countries.

"A heavy responsibility rests upon those in this country who were in favor of national prohibition, to provide a substitute better than the saloon for recreation purposes," said Mr. Flinn. "Moreover, it is evident from the keen interest manifested everywhere that this responsibility is well recognized and that the motion picture is looked upon as the wholesome medium by which this recreation may be supplied.

"It therefore follows that the church needs the motion picture far more than the motion picture needs the church."

New Film Concern Open in Minneapolis

The Minneapolis Film Corporation has opened offices at 702 Film Exchange building, with Carl Michel, who has had considerable experience in the exchange business the past few years, as manager.

The first new release, scheduled for July 15, is a six-reel Essanay feature, "Ashes of Desire," featuring Mrs. Sessue Hayakawa and Frank Borzage.

ROBERTSON-COLE SEEKS TO BREAK AWAY FROM EXHIBITORS MUTUAL

A COURT fight is on between Robertson-Cole and Exhibitors Mutual, heretofore the distributing agency of that concern's product, following the attempt of Robertson-Cole to cancel the existing contract.

After the cancellation of the contract was forwarded, Exhibitors Mutual obtained a temporary injunction restraining the cancellation from becoming effective.

Hearing of the case was begun July 23 in the Federal District Court. The charge is made by Robertson-Cole that Exhibitors Mutual has not kept faith, that it does not maintain 20 offices in the country for distribution, that accurate accounts were not kept, and that other concerns' product was handled.

In reply to the latter charge Exhibitors Mutual declares Robertson-Cole has not lived up to the agreement to supply a stipulated number of subjects weekly.

Corbett Tells New York of Future Plans

James J. Corbett (Gentleman Jim) is vacationing in New York after his strenuous activities as a serial actor in "The Midnight Man." At a press luncheon given in his honor by Lowell Cash of the Universal forces, the former heavyweight champion of the world declared that all the years of training spent in pugilistic endeavors could not begin to compare with the strenuous weeks spent in making a serial. Jim intimated that if he had it all to do over again he would get himself in fistic trim by engaging in this hazardous screen work.

Mr. Corbett has just completed the eighteen episodes of the Universal serial, "The Midnight Man," which is scheduled for release in September. The subject was written by J. W. Horne and Kenneth B. Clarke and scenarioized by Harvey Gates. And it was produced under the direction of Mr. Horne. The star plays the part of Bob Gilmore, who earns his "Midnight" soubriquet because he starts out promptly in that hour of darkness, attired as a gentleman Raffles, with the object of learning his identity.

Bob has been brought up by foster parents and when he reaches maturity his ambition is to clear up the mystery attached to his name. He wears a jade signet ring with the letters "MOR." Assuming that these represent the first letters of his name he conceives the idea of entering at night the home of everyone whose name begins with "Mor," and leaving the imprint of his signet ring.

Gentleman Jim became enthusiastic over the serial and it is no wonder when the luncheon guests were piloted through two episodes. The second one shows him taking advantage of his good right arm—and left, in routing a vicious group of pickpockets. Indeed in all the episodes Jim shows why he earned the title of champion. But the picture is not all "fight," it is well balanced with thrills, action, and all the other necessary ingredients.

After Mr. Corbett is sufficiently rested from his strenuous activities he is going back to Universal City, where he will occupy his time in turning out Universal features.

Fire Destroys Single Theatre in Town

Fire, of a supposed incendiary origin, destroyed the Lion Theatre, McAdoo, Pa., at 4:30 o'clock on Wednesday morning, July 16th, entailing a loss of $8,500. The flames robbed the town of its only theatre, the Blaine Theatre having been totally destroyed by fire, also of a very mysterious nature, on Monday morning, July 7th, at exactly the same hour.

Boosting a City Betterment Campaign

L. M. Boas, general manager of the Empire Theatre in Fall River, Mass., is offering a prize of two season passes for the Empire Theatre in connection with a "Help Boost Your City" contest being conducted in that city.

Exhibitors Service Bureau

Butterfly, Milwaukee, Seeks to Establish Confidence in its Ads

By Leo A. Landau

Manager, Butterfly Theatre, Milwaukee

Another instalment in the series which leading managers of the country are writing at our request tell the "why" of the advertising policy.

PHOTOPLAY attractions must be "sold" just as any other merchandise is sold.

Real salesmanship must be employed to sell a program to the public. Just as a salesman must be well dressed, so must the advertisements and the front of the theatre be pleasing to look at. The real salesman of today does not wear a checkered suit, a red tie, and a diamond horseshoe, topped off with a brown derby. Nor should the front of the theatre follow the same general idea in failing to observe good taste. Garish posters and newspaper ads filled with cheap superlatives create the same impression with the public as does the old-fashioned drummer whom I have pictured.

The old days of Rattlesnake Bill, who claimed the snake oil he sold was the world's greatest invention and would remedy anything from a sprained ankle to a rusty stove pipe, are practically gone. People fight shy of wild claims in business. The good salesman avoids the use of superlatives. He does not claim that his article is the world's greatest, that it is one hundred dollars' worth of goods being sold at ten cents, nor that it is the only thing in the world.

A sensible buyer steers clear of such arguments and is impressed by the salesman who speaks in a perfectly frank and easy manner. The buyer wants a legitimate return for his money and wants to know that the goods he is purchasing are of standard quality. If he has confidence in the salesman and has found that the salesman always tells the truth he is not afraid to place an order.

The same arguments hold in selling photoplays to the public. The readers grow tired of hearing that a certain theatre each week runs "positively the most startling, best staged and spectacular production ever made." They cannot help but question the truth of the statement that each successive photoplay featuring a certain star is that star's best work.

We believe in telling the truth about the programs of our theatre. If we have an exceptionally good offering we say so, but if the program is just ordinarily good we avoid trying to make it what it is not, and rather see if there is not a certain class of people to which it will appeal, and then we harp on that particular appeal. Naturally while sticking to the truth in our ads we do not emphasize the weak points. Recently we stated in an ad that we did not think the work of a certain star in a production which we were advertising was her best, but stated that the plot was a most novel one. We were interested to find that scores of people came to the theatre that week for the express purpos of seeing whether or not they agreed with us, and many of them said we had been too modest in our claims for the picture, as they liked it. On the other hand, less enthusiastic patrons told us that they entirely agreed with us in our statements and we felt that the ad had pleased everyone.

212 Grand Ave.
BUTTERFLY
Cooling System. Incomparable Orchestra
Today! Today!
ALICE BRADY
In a Clever New Play
"Her Bridal Night"
Fight Returns! Special Wire! Every Blow As Struck! Announced While Picture Is Being Run! Wire From Ringside to Butterfly Ticker on Stage!
The Somewhat Sensational Story of a Man Who Finds Himself Married to 2 Women Whom He Cannot Tell Apart!
Miss Brady Wears Many Wonderful Gowns and Does Some Splendid Acting.
COMING SUNDAY:
ETHEL CLAYTON in "The Woman Next Door"
Extra! "School Days" Showing How Modern Schools Teach Their Pupils.

This ad, three columns by five inches, uses a half tone to advantage. Notice the phrase, "The somewhat sensational story"

Another time we showed a picture that was of too deep and serious a nature for youngsters. We could easily have advertised the old slogan "children positively not admitted," but we think that style of advertising hurts the theatre. In our advertisement we stated simply, "children will not be interested in this production." As a result there were scarcely any children in the audience, but they packed the house later when we staged a production to their liking.

I always give my personal opinion of the Butterfly shows in the ad and let the people take it for what it is worth. In advertising I follow one rule. After reading my criticism of the production I say to myself, "Is that what you would tell Mrs. Landau if she asked you what the coming show was like?" If I can honestly answer "yes" to that question I include the criticism in my ad.

I am sure that if I gave my wife a bum steer on a picture I would hear from her, and I feel the same about the public.

My personal criticism in my ads has the effect of creating an impression that the Butterfly is square and above board in all its dealings. I find that some people do not agree with my opinions of pictures, but they at least find that I am consistent. One woman told me that she never agreed with me in my criticisms.

"You and I have opposite views on what is good in motion pictures, Mr. Landau," she told me. "I will say, however, that you are consistent in your criticism, for I am always sure to enjoy the pictures you do not care a great deal about."

(*Continued on page* 1066)

Leo A. Landau
Butterfly Theatre, Milwaukee, Wis.

EXTRA! WILLARD-DEMPSEY FIGHT!
Announced in Detail at the Butterfly on July 4th!
Special Wire From the Ringside! Every Blow Just as Struck!
As Usual, the Butterfly Is First to Announce This Service to Patrons!
Now Watch Those Who Like to Imitate Do the Same!
Cooling System. Always 10° Cooler Than Outside.
BUTTERFLY
Incomparable Orchestra
CHAS. RAY and WANDA HAWLEY
In Their Latest Clever Play
"Greased Lightning"
It's Sad—Yet It's Funny—You'll Enjoy Every Minute of It
All Who Have Seen It Declare That It's One of His Best.
Also LATEST WORLD NEWS and SCREEN MAGAZINE
Coming: Eugene O'Brien and Marguerite Clark in the Well Known Stage Play, "COME OUT OF THE KITCHEN."
Charlie Ray

The wording of the upper half of the ad prevented other houses from announcing similar service until the day before the fight, when one did. Space, four columns by five and one-half inches

Your Idea and Ours

HERE is one of the drawn advertisements which are used so often and so effectively by the Strand Theatre, Omaha. It keeps strictly away from the sensational in both typing and design, but at the same time it stands out with the other advertising on the same page because it

is so different. The main illustration shows two houses connected by a tunnel, and while this is not strictly in keeping with the story, it puts over the idea stronger than would have been the case had two adjoining big city houses been used.

Then there is the selling argument:

In this house Ruth Endicott was the caged wife of a millionaire, a man old enough to be her father. She was allowed to go nowhere, blinds were drawn, and her actions dictated by his prim old maid sisters. She was young and full of life, longing for a good time, and when she fell heir to a fortune—she bought the house next door and had a tunnel built; bought a wig and was known as "Vicky Van" where she entertained Bohemia, became famous for her wonderful "blow-outs" and had the time of her young life. Then her husband wanted to meet this famous woman! And when he did ? ? ? ? ? ?

That's certainly gossipy enough. We cannot imagine a woman in Omaha willingly staying away from the Strand during this engagement. And the men have just as much curiosity.

THIS seven inches, double from the Imperial theatre, St. Johns, N. B., is the first of the exact kind that we

IMPERIAL
A Peppery Photo-Play Presenting
PIQUANT PRISCILLA DEAN
AT A GLANCE
FEATURE—"The Wicked Darling"
LENGTH—Five reels.
STAR—Priscilla Dean.
PREVIOUS HITS—"The Wildcat of Paris," "The Two Soul Woman," "Kiss or Kill," "She Hired a Husband."
BRAND—Universal Special Attraction
STORY—By Evelyn Campbell
SCENARIO—Waldemar Young
PRODUCTION—By Tod Brown.
CLASS—Society and crook darling drama
TIME—The present
SUPPORT—Wellington Playter, Lois Chaney, Spottiswood Aitken Gertrude Astor.
LOCATION—Beautifully appointed homes boarding houses beanery lunch room and interior of pawnshop.
THUMB-NAIL SYNOPSIS—The story of a crook lady who through the trust of one man gave up the paths of easy theft and fought her way back through the opposition of her associates to love and a new life with the one man.
"The Wicked Darling"
British-Canadian Gazette
Mutt and Jeff Cartoon
TOMORROW:
BERT LYTELL IN
"Blind Men's Eyes,"

have ever seen. Universal makes it a practise of printing in its press books "At a Glance" about each picture so as to give the exhibitor the high points and information that he may need in his advertising. This is distinctly for the guidance of the exhibitor, but in this case this matter has been bodily transferred to the advertisement and placed next to one of the single column cuts provided by the exchange.

As a novelty it is interesting, but as advertising it is not good except as a novelty. We don't believe the ordinary patron is interested in the brand name, author of story and scenario, location and several other things that are cited. There would have been much more desire to see the picture created by using one of the selling talks suggested in the Special Service Section printed in the NEWS and by playing the name of Priscilla Dean stronger.

HERE we have a display of the Majestic theatre, Columbus, Ohio, taken from the Ohio State Journal, which made the others in the same issue look sick just because the Majestic did not try to write a history of the film business in one ad, and used plenty of white space.

Practically the same results as this can be accomplished by any newspaper with type except that the white letters of the top portion of the display would have to be black and the black part white. We are inclined to think that it would look just as well set up that way for the reason if this is to be criticised at all, it is that it look a little "top heavy."

COLUMBUS is the capital of Ohio and Albany of New York. Above is what the Columbus printers do and below is what the Albany papers apparently insist on doing, aided and abetted by the exhibitors in furnishing too much copy for the amount of display space purchased. We leave it to you if this ad., one of a whole string set up in the same style, does'nt look as if it came out of the inside of a country weekly?

We are willing to bet that it is the practise of Albany exhibitor's to shove

ALL THIS WEEK
CAPT. HOUGHTON TOWNLEY'S GREAT PLAY
THE BISHOP'S EMERALDS
WITH
VIRGINIA PEARSON
AND SHELDON LEWIS
"O, What a tangled web we weave When first we practice to deceive" —Sir Walter Scott
AN INTENSELY DRAMATIC STORY OF SOCIETY LIFE EXPOSING THE FALLACY OF A WIFE SUPPRESSING HER PAST HISTORY FROM HER HUSBAND. A MASTERPIECE OF EMOTIONAL ACTING WITH A SUPERB CAST OF FAMOUS PLAYERS
ADDED ATTRACTION - HELD OVER ANOTHER WEEK
THE MAJESTIC SYMPHONY ORCHESTRA PRESENTS
TONY NOVAK
CELEBRATED LYRIC TENOR IN POPULAR BALLADS
MAJESTIC

a whole bunch of information about their programs at the advertising solicitors and then leave the whole matter to them, with the above result. Here is our advice. Exhibitors, see that you get a little brains mixed in with the service you are securing from the solicitors. Solicitors, sell your

CLINTON SQUARE THEATRE
Classiest Picture Shows in Town
THIS WEEK
Three Changes in the Program
Monday and Tuesday—Big Sensational Special—Drama of Love and Faith
"BREAK THE NEWS TO MOTHER"
Charming story of small-town life and the greatest thing in the world—MOTHER LOVE!
Special Cast—GERTRUDE BERKELEY, RAYMOND BLOOMER, PEARL SHEPARD and FORREST ROBINSON
Wednesday and Thursday
ANNA CASE in
"THE HIDDEN TRUTH"
The "American Beauty" of Grand Opera in her screen debut.
Romance of a dance hall singer—a thrilling, throbbing story of thieves, treachery, virtue and love.
Friday and Saturday
JULIA DEAN and EDWIN ARDEN in "RULING PASSIONS"
Hate and Revenge were the ruling passions until Mercy brought in Love.
Story of a revengeful man and a gentle nurse.
LATEST PATHE NEWS AND CLEVER COMEDIES AT EVERY PERFORMANCE
Afternoons, 10c. Evenings, 15c. Superb Music
EXCLUSIVE CONCERT QUARTET AT THE CLINTON

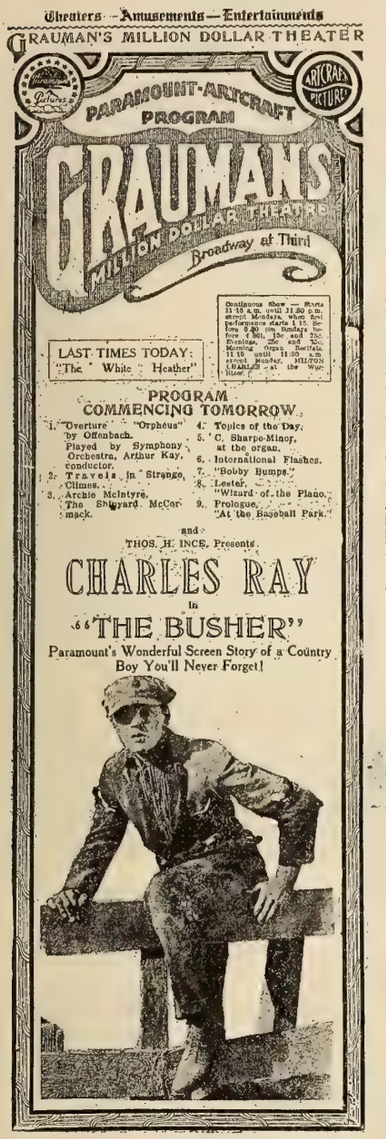
theatre managers enough space to properly display the bills which are to be advertised. This display was two columns by six inches. It should have been twice as large to accommodate the amount of matter contained.

HERE is an ad. of Sidney Grauman's taken from the Los Angeles Times which strikes us as ideal. It is two columns wide and 13 inches in depth and graced the front page of the theatrical section.

In spite of the fact that it looks to have been very expensive, there isn't an exhibitor in the United States who can not reproduce this same artistic

Stage set at Milwaukee, used by Thomson, for Frances Wasuli, Indian song ...

What Live Wires Are Doing



effect, week after week, if he is willing to spend a few dollars for a name cut and some border to match.

We want to call your attention to the program announcement. Every day, the music and other things that you use in addition to the feature picture to make up a show, are getting more attention from the patrons of picture houses and it is positively necessary to give them some advertising space. Just saying "and other numbers" won't do any more. Tell them about the whole show.

There are only two kinds of business that can get along by word of mouth advertising. One is a "blind tiger" and the other—well, not the show business.

SPECIMENS of the recent displays of the Princess theatre, Birmingham, Ala., give us something more than a chance to criticise this week. They offer opportunity to study some fundamental rules in advertising.

These two are good examples of how to advertise return engagements. The Princess played "Daddy Long Legs" to good business after an advertising campaign that merited attention. Then they booked the picture back for three more days.

Now they had told their story on the first showing and accomplished what they had set out to do—attract every one in Birmingham who they could reach to see the play, but of course they didn't get them all.

However, it is safe to say that by the time the first engagement was over that by word of mouth and the exploitation they had given the picture everyone who goes to the theater were fully informed—concerning "Daddy Long Legs," consequently this announcement of the second showing sufficient.

Five words tell the whole story. No one needs to be told what "Gold Medal Flour—Eventually—Why Not

STARTING
MONDAY
THREE DAYS
Return Engagement
Mary Pickford
IN
"Daddy Long Legs"
If you missed it the first time—now's your chance.
Because—
this is the best Mary Pickford pictures ever made. Because there were thousands turned away when we first presented it, we are bringing it back so that everyone will get an opportunity to enjoy its humor and pathos.
Notice—
Return engagement MABEL NORMAND in "MICKEY" Next Thursday, Friday and Saturday
PRICES
Afternoon 25c
Night 35c
Children 10c
War Tax Included
PRINCESS

Now?" means, because it is a known product and that was what "Daddy Long Legs" was in this instance. Then they tell why the feature was given a second showing. Just a plain statement of fact but enough. The cut serves to fill in an otherwise too large space for the wording of the ad. and attracts the attention.

If we always lived in the past like some exhibitors we'd be still wearing the beaver of the pre-Civil War days.

THIS is even better than the Daddy Long Leg's ad. for Mickey had been put over just as well on the initial showing as had the Pickford film and the Princess had nothing new to tell about this either so they made their simple announcement again.

First is the "Now—three days," which shows up big because there is lots of white space around it. Then a very good cut of Mabel Normand in

NOW!
Three Days
"MICKEY"
IS BACK
MABEL NORMAND, as the mischievous mountain tomboy, is back for a three-day visit—to fill you with laughter and thrills. See her now or "forever hold your peace." It's your last chance
PRICES
AFTERNOON, 25c
NIGHT - - - - - 35c
CHILDREN - - 10c
WAR TAX INCLUDED
PRINCESS

a typical pose. The use of the black rule gives the ad. distinction and doesn't leave Mabel suspended in mid air. Then the anouncement.

It didn't take five minutes to write this ad. but it sticks right out of the page at you. We O K it as one of the best displays of it's kind yet inspected.

WE are giving this one space only because it is an example of what might be accomplished with the material furnished by exchange for the exploitation of pictures if all such material was of the calibre of the cut used for all but the last two lines of this ad. Here is a display that certainly attracted attention and it is entirely due to the fact that the cut was way above the usual standard for all the Rialto (Denver) did was to add the two lines at the bottom.

If exhibitors could get cuts as good as this from the exchanges much of the kick we hear continually against the exchange service would soon disappear. The Rialto was able to get with this all the results of a "made to order" ad. minus the expense which

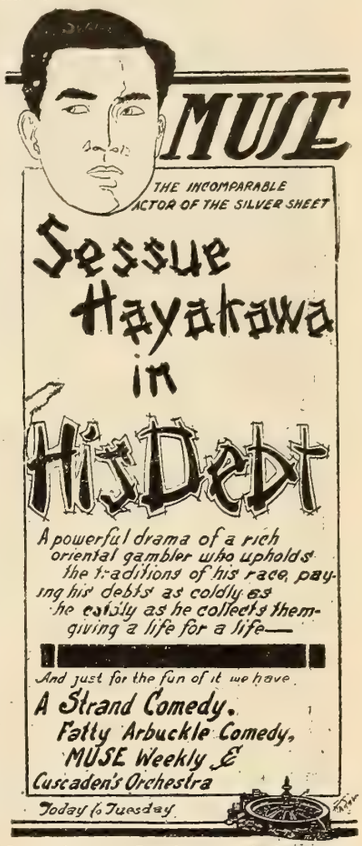
keeps most exhibitors from employing an artist.

The striking design, the balance and proper contrasts of this ad, is such that every exhibitor who plays the Firing Line should take advantage of it.

There's no art in hiding yourself away where no one can find you—and no profit.

THIS hand drawn design used by the Muse, Omaha, Neb., R. S. Ballayntyne, manager, attracts attention in spite of the fact that we do not call it extraordinarily good service the artist no doubt having spent considerable time in getting up the copy.

It does, however, attract instant attention and the eye catches the star's name and the title of the feature at


MUSE
THE INCOMPARABLE ACTOR OF THE SILVER SHEET
Sessue Hayakawa
in
His Debt
A powerful drama of a rich oriental gambler who upholds the traditions of his race, paying his debts as coldly as he coldly collects them—giving a life for a life—
And just for the fun of it we have
A Strand Comedy.
Fatty Arbuckle Comedy,
MUSE Weekly &
Cuscaden's Orchestra
Today & Tuesday

first glance. In that much it is very good. The lettering on these points suggests "Chinese writing" and is different enough to be termed unusual.

In the selling talk, the argument is good and predicts the sort of picture Hayakawa's admirers like to see.

We do not like the theater name line. It looks as much like a "mule" as it does a "Muse." While the clipping we had does not show the column rule. This was two columns wide with a white space of about one-fourth of an inch on all four sides. It was ten inches in depth.

You sell a cake of soap today and forget it tomorrow, but your theatre is forever with you.

THIS quarter page display was used by the Tivoli Theater, San Francisco, a Turner & Dahnken house. The subject of a story in last week's issue that should prove an inspiration to every exhibitor, who trys to "do things."

It is to be expected that a man who has had the vision and the courage to make the Tivoli what it is, an unquali-

Scoring Hits and Errors

ned success both financially and artistically, would come through with good advertising, and this display proves it.

We have seen very few displays that exploit a feature better than this one. The theatre, Miss Pickford and the title of the picture all get the eye at first glance. The line "Folk's I'm here," gives sort of a personal appeal that people who like "Little Mary" will appreciate. Then comes another mighty good sentence in the first person. "My First Extraordinary Pic-

ture." That tells without waste of words what may be expected, and there is no doubt but that the picture is making good it's promises.

If Mr. Dahnken didn't own the First National Franchise for San Francisco we would say that he might better have left his reference to who was releasing the feature out of the ad., because as a rule we do not believe that "tooting someone else's horn" is good policy, but since in this case he is tooting his own horn, it is all right.

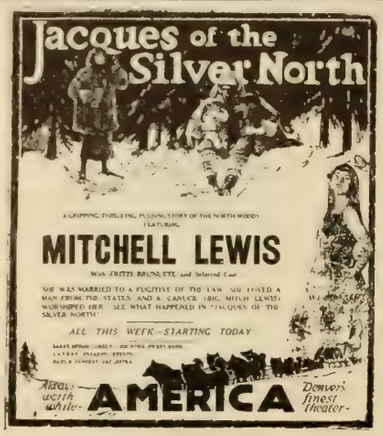
If your patrons are merely coming to your theatre to kill time, they're apt to find the slaughter easier elsewhere.

CERTAINLY if there was any one in Denver who has just observed to his neighbor, "Is it hot enough for you today?" took a look at this twelve inch, five column display of the Theatre American lost no time in getting a good seat. It certainly has atmosphere all the way through it and the illustrations have been selected with intelligence and purpose. The figure of the dancing girl at the right gives the flavor of the dance hall and the larger scene at the top pictures the great open country and its snows. Then the drawn in dog sled and fir trees for the background of the theatre name completes the effect.

With the name of the picture properly played, the star brought out we then have the selling argument with:

She was married to a fugitive of the law; she loved a man from the States and a Canuck (Big Mitch Lewis) worshipped her. See what happened in "Jacques of the North."

We further commend this as an example of the way that adequate space



pays. If this had been squeezed down into half the space there would have been lost the atmospheric details that make the display as it stands so thoroughly good.

The boast belongs only to the "confidence" game.

THIS is a reproduction of a full page in the July 6th, Sunday edition of the Columbia Record, Columbia, S. C. It was printed in two colors, the cuts, name of star, title of the picture and name of the theatre being in red and the balance black.

We do not consider it extraordinary except for it's size which is sufficient

FOUR DAYS, Tomorrow, TUES., WED. AND THURS.
The Star of a Thousand Moods
NAZIMOVA
The Actress That None Can Equal
IN
"THE RED LANTERN"
A Production That No Words Can Describe. Positively Without a Parallel in All the Brilliant History of Motion Pictures
MARVELOUS MUSICAL INTERPRETATION
Admission Prices:
Adults, 50c; Children, 25c
RIVOLI
LESTER'S THEATRE

to inform every reader of the Record that "The Red Lantern" was playing at the Rivoli, and carries the idea that this picture is a super-feature. A lot of people judge a show the way they do a circus. The bigger the "flash" the bigger the show.

The Rivoli has gone pretty strong in it's selling talk. Nazimova in "Revelation," "Out of the Fog" and others has had pictures which merit great praise and to say that "The Red Lantern" is "positively without parallel in all the brilliant history of motion pictures" is making a statement that is rather broad. Without doubt the Rivoli management was not questioned concerning this statement by those who saw "The Red Lantern," and people have ben educated to expect the superlaticve in the advertising of shows, but we think the habit of calling a picture the "best ever" is bad. If the Rivoli had used some space to tell Columbia, S. C., something of what "The Red Lantern" was about, and compared the feature favorably with Mlle. Nazimova's other pictures, which without a doubt every person who saw them remembers, it would have been better.

As the ad. stands it is a big display that tells that the star will play at a certain theatre on certain dates at such and such prices. Only the cuts give an indication of the character of the story.

It's not the weather, but it may be in your bones at that—think it over.

IT'S pretty tough after a man adopts a style of advertising to find other theatres doing the same thing and blocking him in the plans that he had —to make his displays different. The

only thing that can be done in such a case is to change again.

Now we are very strong for the hand drawn effect where the lettering is legible and the displays not too crowded, but if the fellow next door is doing the same thing, the drawn letter loses much of its emphasis. Now we have taken from one of the Pittsburg Sunday papers a block showing the advertising of five theatres, three of them under the same management. All of the lettering of these advertisements is of the same general style and all of the displays are much too crowded. The result is bad, the matter is confusing to the reader and the different displays lost their identity. As we have said the only thing to do in this case is to change again. Striking half tones and light Roman type effects would do the job in this case.

If you don't get out and try to head the batting list you're likely to find the sheriff pinch-hitting for you.

IT doesn't pay to try to make one of the ready prepared one column advertisements like this into a two-column display. If the Strand theatre, Cambridge, O., desired more space it should have used a straight single column stock cut of Mae Marsh and then have supplied the type matter. What has been done here is to employ a one column read-made ad. supplied by Goldwyn which already bears all the necessary lettering except the selling argument. Now to the right, in the type matter the same matter has been repeated—plainly a waste of

MATINEE 10-15c
STRAND TODAY
NIGHT 10-20c
ONE DAY ONLY
It's a Goldwyn Picture
MAE MARSH
— IN —
"MONEY MAD"
By Lois Zellner, Directed by Hobart Henley.
The Triumph of Quick Wits and Warm Hearts in 5 massive acts.
EXTRA ADDED—Second episode of "The Tiger's Trail," "THE GLOWING EYES," in two parts; also a Late Weekly.
TOMORROW AND WEDNESDAY
WILLIAM FOX Presents EVELYN NESBIT and her son, RUSSEL THAW, in
"I WANT TO FORGET"
in which a Butterfly redeems her soul in the Secret Service.

space. And we distinctly do not like the expression "In five massive acts." All right for circus stuff, but not here.

We are not speaking of this specific case, but it too often happens that the theatre fails to get the right sort of material from his exchange and is left up against it at the last minute. Therefore the justification of our advice that it pays the exhibitor to keep on hand cuts of the stars he plays regularly—the cost is slight and the results certain.

Stop talking about what you "did;" make the public talk about what you DO.

SOME of you artists who want to write a book every time you start framing an ad. should study this little display of the Hippodrome, Buffalo.

In a page full of bigger displays it stuck right out as if it owned the page. If you are using small space as

Shea's is doing (this was one column wide and three inches deep) you can't do better than to follow this style. This was the bill at this theater for the first three days of last week.

The show without pep is a pretty hard oyster to swallow.

WE are selecting this one of The Spoiler's because it will call your attention to the fact that just because a good picture happens to have been released in the prehistoric ages figured from this "fillum" game angle, that it isn't dead as an attraction. Especially is this true of a production like the Spoilers where the "clothes" aren't the sort that go out of style every fifteen minutes.

From 100% to Zero

Clune's is one of the big houses of Los Angeles and can afford to use new releases if it desires so there was no thought of economy when this big Beach drama was brought back three years after it's first showing in the Southern California metropolis.

As for the ad. itself any reader who is "wise" will immediately ask why the general style of the lettering used in the cut wasn't carried out in the reading matter below. In explanation we will say that the paper from which this was taken requires it's advertisers to use certain styles of type above a certain point and this is a sample of what they require. Consequently Clune's could not do otherwise than it had done unless a cut was made up special to fit the type display. This is really what should have been done.

Theaters—Amusements—Entertainments
CLUNE'S AUDITORIUM
Clune's Auditorium
W.H. CLUNE PRESENTS
THE REVISED AND ENLARGED EDITION OF
REX BEACH'S GREAT STORY OF THE NORTH
THE SPOILERS
FEATURING SUCH STARS AS—
BILL FARNUM, KATHLYN WILLIAMS, BESSIE EYTON
TOM SANTSCHI, FRANK CLARK, JACK McDONALD
RESERVE YOUR SEATS BY PHONE
SEE The Great Prologue Preceding the Picture
SPEAKING OF FIGHTS—
See a real battle between Bill Farnum and Tom Santschi—one of the greatest and most dramatic scenes ever filmed.
Matinee Daily . . 2:15
Nights 8:15
Prices . 25c and 50c
Commencing Tomorrow Matinee

Remember that the "co" in co-operative is largely yourself.

OUR sympathy goes out to the man who has to advertise double feature bills. And another portion of our sympathy is extended to the printer who has to get up ads. on double feature bills. For, with the best of co-operation from the exhibitor, his task is cut out for him. And where there is no co-operation—well, the result is too often seen in print.

The quarter page from the Providence Journal shown herewith is an example of what happens to the double feature bill in the ad. columns. The Strand and the printer have both done "the best they could," but when it comes to giving prominent and near-prominent display to two features and two coming attractions we are afraid the result could not be expected to be better .

The printer has not helped by the way he split up the words of the title,

"True Hearted Susie." Or perhaps the theater's desires were to blame for the clash that is present between the title and the names of the players. It does seem though that with "The Haunted Bedroom" box brought down, better display could have been given "True Hearted Susie," which certainly is the larger attraction.

The general effect of the ad. now is a scattering of the attention which is decidedly harmful. There is a lack of definiteness—no one picture is *sold.*

If you use the superlative today, what of the tomorrow?

PERHAPS some exhibitors have asked themselves: "What good to me is the Studio Directory, published by the NEWS?"

Here is one answer to the question. There are many others of course, but this is a most practical one. The reproduction shows a page from the Magazine and Program published weekly by the California Theatre, San Francisco, Cal.

The publication itself has been covered in THE NEWS previously, so we will only say that it is a twelve page book devoted to the interests of the California. In addition to the advertising carried and the billing of the program, the magazine contains other matter of interest to fans.

Knowing that the history of the players who they have come to know on the screen is a matter that people like to know about, the California has inaugurated a page entitled "Pen Pictures of Photo Players." The information contained in these pages is obtained from our Studio Directory and saves the California the time and expense necessarily involved if they were to attempt to compile the information themselves. In fact, we doubt if any single individual would be able to get together the theatrical records of so many of the the people who are now actively engaged in the motion picture business.

Certainly it could not be done at anything like an expense consistent with the benefits that one theatre could derive from it. That the page is a success from the "Magazine and Program" standpoint goes without saying. It is good stuff for any exhibitor and the idea may well be copied by others who wish to make their house organ readable.

Pen Pictures of Photo Players

SAXE Templer (Templer William Edward Edevain); ad. 967 Hergen St., Brooklyn; b. Redhill, Eng.; ed. Eng., Bonn, Germany, and Brussels, Belgium; married; ht. 5 ft. 10 in.; wt. 172 lbs.; hair, brown; eyes, gray-blue; complexion, ruddy, accomplishments, languages, literature and music; previous career, stage, made debut in Prince of Wales Theatre, London, in "Paul Jones," in 1888; leading baritone Carl Rosa Opera Co., London; known all over England; leading baritone Casino Theatre, N. Y.; latest picture, "The Human Desire," with Anita Stewart. Screen career: Vitagraph, "The Tarantula," "The Scarlet Runner" serial with Earle Williams, and several others.

* * *

RHODES, Billie; National Film; ad. 1704 St. James Court, Hollywood Blvd., Hollywood, Cal.; b. and ed. San Francisco; ht. 5 ft.; wt. 106 lbs.; hair, brown; eyes, brown, recreation, swimming and riding; previous career, stage, on Orpheum Circuit, soubrette in "Babes in Toyland." Screen career: Leads in dramas and comedies; with Kalem, Universal, and with Christie comedies, "His Model Wife" and others; Strang Mutual, "For Sweet Charity" and others.

LLOYD, Frank; [illegible] ad. [illegible] 46th St., N. Y., b. Glasgow, Scotland; previous career, stage, stk., and rep.; came to U. S. as head of Walker rep. co.; vaud. Screen career: Universal, heaves Pallas-Paramount, now with Fox dir. William Farnum.

* * *

FORD, Francis; also leads; Metro; ad. Metro, N. Y.; b. Portland, Me., 1882; previous career: Stage with Amelia Bingham, in stk. Screen career: Melies, NYMP, Universal; appeared as co-star with Grace Conard in many serials.

* * *

FITZMAURICE, George; Pathe, ad. Pathe, N. Y.; b. France. Screen career, dir. Kleine, "Stop Thief," "Money Master" and others; Pathe, features, "Kick In," "Hunting of the Hawk," "Sylvia of the Secret Service," "The Mark of Cain"

* * *

FISCHER, David G.; David G. Fischer Prod., N. Y.; previous career, author of "Lavender and Old Lace," "The Minter's Violin," "Tomorrow" and other stage successes.

* * *

If your music dealer hasn't what you want—try us. We have. Nova & Prior, 111 Kearny St.

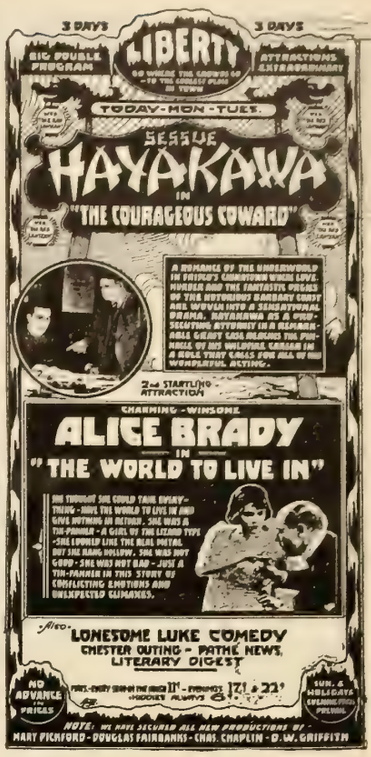
People who get up early mentally are never troubled with nightmares.

THIS gets our attention and criticism from only one angle. There may be a picture legitimately titled "A Lion of the Hills," with Hart starred, but we never heard of it, therefore must conclude that this production is a bunch of old stuff put together to get some money from the unsuspecting. In fact, we are sure that it isn't even a re-issue.

While we are the subject of playing pictures, we want to say that this sort of thing is the very worst policy for any first class house. And as for the Gaiety, we are sure that any theatre which can afford to buy a five-inch, double column display in the Cleveland Plain Dealer, Sunday edition, ought to be able to play pictures of a much better calibre than this.

GAIETY
1746 E. 9th
Between Euclid and Superior
TODAY AND ALL WEEK
WM. S. HART
in
A LION OF THE HILLS
Don't Miss the Sensation of the Century
"The Ghost of Slumber Mountain"
See the giant monsters of the past breathe, live, move and battle as they did at the time of the Dawn of Time.
Also Billy West Comedy

As far as the ad. itself goes it isn't half bad. If the Gaiety had shown as much sense in selecting it's bill as it did in advertising it we would have nothing but praise to bestow.


3 DAYS
LIBERTY
3 DAYS
TODAY-MON-TUES.
SESSUE HAYAKAWA
IN
"THE COURAGEOUS COWARD"
A ROMANCE OF THE UNDERWORLD IN FRISCO'S CHINATOWN WHERE LOVE, MURDER AND THE FANTASTIC ORGIES OF THE NOTORIOUS BARBARY COAST ARE WOVEN INTO A SENSATIONAL DRAMA. HAYAKAWA AS A PROSECUTING ATTORNEY IN A REMARKABLE GRAFT CASE REACHES THE PINNACLE OF HIS WILDFIRE CAREER IN A ROLE THAT CALLS FOR ALL OF HIS WONDERFUL ACTING.
2nd STARTLING ATTRACTION
CHARMING - WINSOME
ALICE BRADY
IN
"THE WORLD TO LIVE IN"
SHE THOUGHT SHE COULD TAKE EVERYTHING—HAVE THE WORLD TO LIVE IN AND GIVE NOTHING IN RETURN. SHE WAS A TIN-PANNER - A GIRL OF THE LIZARD TYPE - SHE LOOKED LIKE THE REAL METAL BUT SHE RANG HOLLOW. SHE WAS NOT GOOD - SHE WAS NOT BAD - JUST A TIN-PANNER IN THIS STORY OF CONFLICTING EMOTIONS AND UNEXPECTED CLIMAXES.
Also
LONESOME LUKE COMEDY
CHESTER OUTING - PATHE NEWS
LITERARY DIGEST
NO ADVANCE IN PRICES
SUN. & HOLIDAYS
NOTE: WE HAVE SECURED ALL NEW PRODUCTIONS OF
MARY PICKFORD - DOUGLAS FAIRBANKS - CHAS. CHAPLIN - D. W. GRIFFITH

WE can't very well criticise this ad. of the Liberty theatre, Fresno, Cal., because it is high class in every way but we would criticise the policy of giving so long a program. However, that privilege does not belong in this department.

This three column display is 14 inches deep and shows, without a doubt, that the designer, Axel H. Rasmussen, has put not only time and effort into his work but also a lot of brains. The Liberty is fortunate in having so capable an artist. Of course we do not know whether Mr. Rasmussen furnished the material for this ad. or not, but that is also out of the ordinary.

As we fear that the selling talk on both features of this double bill when reduced in size to fit our columns will not be distinguishable we reprint them as an example of mighty good work. This one is on the "Courageous Coward."

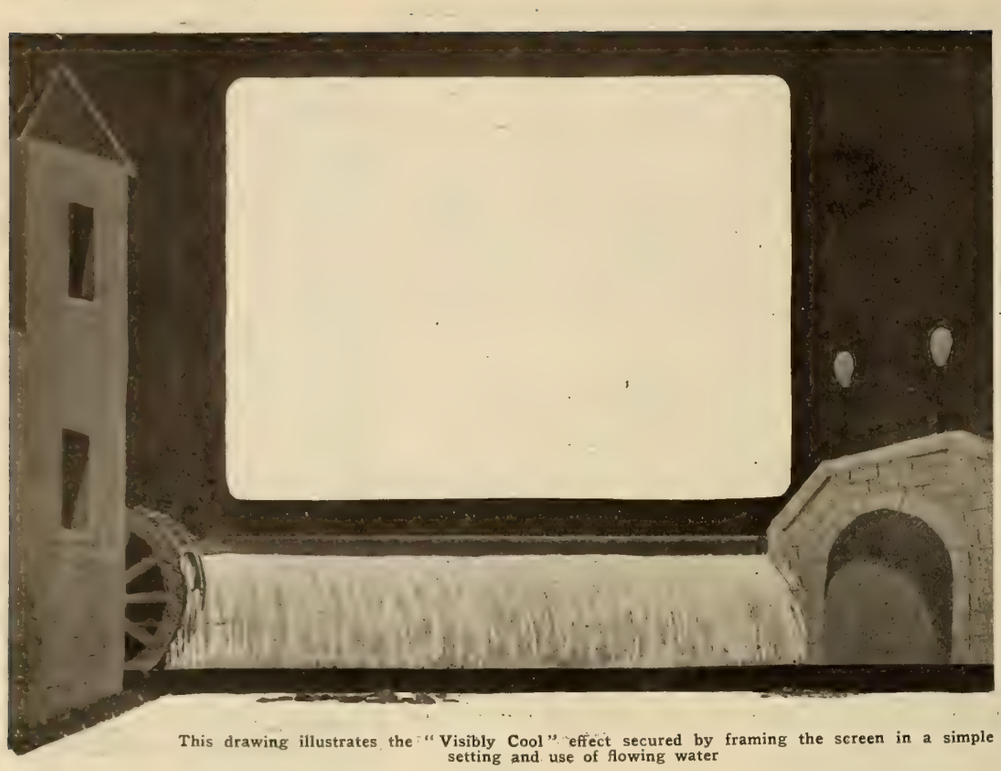
A romance of the underworld in 'Frisco's Chinatown, where love, murder, and the fantastic orgies of the notorious Barbary Coast are woven into a sensational drama. Hayakawa as a prosecuting attorney in a remarkable graft case reaches the pinnacle of his wildfire career in a role that calls for all of his wondertul acting.

Doesn't this just breathe melodrama and tense moments and all the other stuff that those who like this sort of a picture take seriously? The talk on the Alice Brady picture is even better.

She thought she could take everything—have the world to live in and give nothing in return. She was a tin-panner. A girl of the lizard type. She looked like real metal, but she rang hollow. She was not good. She was not bad. Just a tin-panner in this story of conflicting emotions and unexpected climaxes.

You will notice that the statement that the liberty is the coolest place in town is nicely suggested by the style of border around the ad. Even if a person should not see the printed words he will "feel" that the Palace is a comfortable place in which to spend a hot summer's evening.

Don't wait for Opportunity to knock, make the entrance so inviting that he'll walk right in.



This drawing illustrates the "Visibly Cool" effect secured by framing the screen in a simple setting and use of flowing water

Is Your Theatre "Visibly Cool?" Here's One Way of Cooling It

A LONG time ago as time is figured in the film business, the writer worked in a clothing store —for six dollars a week. It was a small city store depending largely on country trade. One day along in the early fall, when the nights were beginning to be crisp, a motherly old lady from the rural districts came into the store and after standing over our hot air furnace register a few moments remarked in all sincerity: "My, but that fire feels good."

As a matter of fact there hadn't been a flicker of flame in the furnace in three months, but the old lady's imagination was good and she warmed herself just as contentedly as if all the heat of Hades was pouring up from below.

This same idea to a large extent, only vice versa, is being put over by William F. Vance, manager of the New Lyric theatre, Minneapolis, by the installation of a cooling system which is visible to the audience and that is where the quoted words of our heading come in.

Mr. Vance, knowing human nature, and the effect that believing a thing has on the human mind, early in the summer began to hunt about for the best way to combat that bug-a-boo of all exhibitors —hot weather.

The New Lyric was as cool and well ventilated as the best of modern theatres, but even at that, when the weather was a hundred in the shade outside, some of this humidity was bound to work its way into the auditorium and people coming in after walking briskly would naturally feel that the theatre was hot.

Therefore Mr. Vance conceived his "visibly cool" idea.

With considerable effort but comparatively small expense, Mr. Vance arranged a special stage setting about the screen and extending obliquely for a few feet on each side of the stage, that proved not only artistic, but an effective means of conveying to his audiences that his theatre was cool.

On the left of the stage he erected an "old mill' with a water wheel extending out into view from behind the hill for half of its diameter. The wheel was practical and revolved slowly.

From behind the wheel and across the stage a large pipe with holes of sufficient size and number to make a "water fall," was laid. This was connected with a water main and a trough provided to carry the water away. On the right side of the stage a rustic arch bridge with two green lights atop was erected. Concealed beneath the arch of the bridge were several colored lights and above the "falls" at intervals of four feet small colored lights in blue, were placed also out of sight, their flame blending together in a glow.

The screen was lowered to within a few inches of the water fall, so that when the picture was thrown on it, an effect similar to what would be evolved if a picture was projected on a perpendicular sheet of water, was secured.

The colored lights played upon the falls, giving the running water an opalescent effect that was un-

(*Continued on page* 1065)

William F. Vance,
Manager, New Lyric, Minneapolis

A. H. Blank's New Des Moines Theatre Brings "Last Word" to Iowa Picturegoers

JULY 10th marked the opening of the Des Moines Theatre, Des Moines, Iowa, a house which will stand as a model for many a year, in its sumptuousness, comfort and model equipment.

The auditorium ranges in size from 100 feet at the promenade to 75 feet at the proscenium arch. The lobby is 26 feet wide and 56 feet long, and is finished in terra cotta with the ceiling of ornamental design shaded with orange and high-lighted in gold.

The ceiling of the auditorium is 55 feet in height and ending in a dome which is beautifully decorated. Panels and semi-circled sections give the ceiling distinction.

The proscenium arch in front of the orchestra shell is 45 feet high in the center and 75 feet wide. The upper part of the arch is of glass illuminated from behind and forms the basis of some very unique and artistic lighting effect. Fifteen hundred roomy, leather upholstered orchestra chairs are located on the first floor. A mezzanine floor with comfortable reed chairs numbering 400 is a novelty in Des Moines. This section is always reserved. A promenade, telephone booths and a ladies' parlor have been provided, as well as a smoking room, and drinking fountain.

The orchestra pit is 18 x 40 feet and accommodates 25 musicians. A sound proof tuning box has been provided for the use of the orchestra. One of the largest organs in the Middle West has been installed.

The projection room is completely equipped with the most modern mechanism and a "screen room" has been provided. The ventilation system is ideal, insuring spectators plenty of fresh air and guaranteeing minimum heat in the summer.

The theatre is strictly fire proof and sanitary.

The Des Moines is operated by the General Amusement Company, with A. R. Blank, president; George W. Graeser, vice-president; A. H. Blank, secretary and treasurer, and A. G. Stolte is local manager.

The company operates theatres in Davenport, Marshalton, Des Moines, Mason City, Iowa, and Omaha, Neb. The Des Moines opened with De Mille's "For Better or For Worse."

Don't Forget the Children's Appeal in "Daddy Long Legs"

The appeal that Mary Pickford in "Daddy Long Legs" has for children is again demonstrated by the experience of the Rex theatre, Jackson, Mich., on its five-day run of this production.

It has been the custom of the Rex to cater to children with reduced prices, but on the "Daddy Long Legs" booking, the children evidenced such an interest that no concessions were offered and none asked for.

The children reserved box seats for every performance and a free list that had been in vogue was entirely suspended.

Plan De Luxe House for Hamilton, Illinois

A new motion picture theatre to be named the Palace is under construction at Hamilton, Ill. The house will have a liberal seating capacity and has been constructed along the general lines of the Rivoli, New York, and the Circle, Indianapolis.

It will be under the management of Harry Silver, formerly of Chicago, and associates .

The cost of the new structure is expected to reach $130,000. The theatre will open about Oct. 1st. The complete policy of the new house has not as yet been decided.

Pittsfield Stores and Theatre Cooperate

And Both Benefit—Show Your Local Merchants This Story of "The Red Lantern" in Pittsfield, Mass.

LAST week the news drifted in to this department that H. C. Young, manager of the Strand theatre, Pittsfield, Mass., was doing something unusual with the Red Lantern.

We wired Mr. Young to tell us all about his exploitation and to have photographs taken of his window and lobby displays.

Mr. Young came through all right, but he makes some apologies for his photographs. Here is what he said about them. It seems that Mr. Young is an amateur photographer along with his other profession that of a first class show man.

"Three of my displays are shown in the photos. The others didn't come out good, for as a photographer I am a good swimmer."

At the time Mr. Young wrote us, he was playing "The Red Lantern" his third day with a prospect of holding it over for a week. How is that for a city of 32,000 inhabitants?

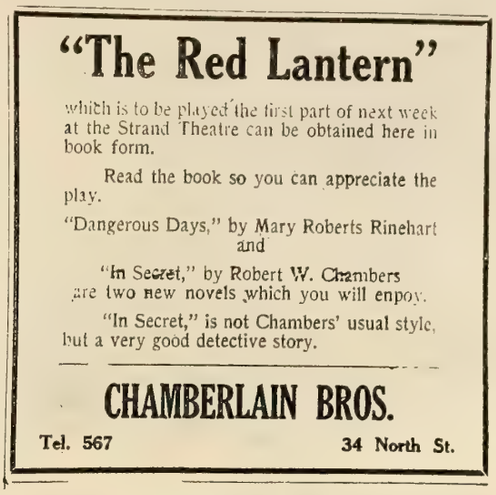
Here is the way Mr. Young went after Mr. and Mrs. Public of Pittsfield for his week's run on the Red Lantern.

The bill boards of Pittsfield are not open to the Strand for some reason or other so big stands were not possible consequently Mr. Young began looking for windows which were available for displays and he found five and could have secured more only his supply of oil paintings of "Nazimova" which he had secured from the exchange, ran out and he could not get more in time for use in his showing.

Next came 500 window cards with which he decorated windows of stores in which he could secure space and the balance were tacked up in conspicuous places in all parts of the town.

Five thousand Heralds were placed into the hands "of five thousand persons" and the majority of two thousand cut out lanterns, an attractive small advertising medium gotten out for the Red Lantern campaign, were hung about the city. The balance of this lot of advertising material was hung on the door knobs of Pittsfield's residents during the night.

The next step in Mr. Young's campaign to put the Nazimova feature over to big business was a generous purchase of newspaper space and a careful framing of his ads. He didn't throw his copy at the printer but carefully considered how he could get the most publicity for his money.


"The Red Lantern"
which is to be played the first part of next week at the Strand Theatre can be obtained here in book form.
Read the book so you can appreciate the play.
"Dangerous Days," by Mary Roberts Rinehart and
"In Secret," by Robert W. Chambers
are two new novels which you will enpoy.
"In Secret," is not Chambers' usual style, but a very good detective story.
CHAMBERLAIN BROS.
Tel. 567
34 North St.

A live book-seller teamed up with Manager Young to the benefit of both

Then Mr. Young rested awhile, for as he states in his letter to us on this subject: "I had that feeling of satisfaction in knowing I had done everything I could to let the public know that the Strand was the place to go too and that the Red Lantern was the picture to see."

Inaction however is a word which Mr. Young knows little about. Soon another idea came along and being practical he used it before some of his friends should tell him it was no good.

Mr. Young stood in so well with the management of the Street R. R. Co., that he was able to get a big card hung on the front of every car that operated in Pittsfield, stating that the "Red Lantern" was to be shown at the Strand, and giving the dates, prices of admission, etc.

Then Mr. Young found some more spare time which he didn't know what to do with and gathering his theatre force about him he began decorating the house. Five hundred Chinese lanterns were hung about the theatre auditorium and the lobby was decorated in Oriental style that attracted a lot of attention.

Still time hung heavy on Manager Young's hands and he looked for something else to do.

Now Woolworth's and Kresge's both operate stores in Pittsfield, and both sell copies of popular songs.

Young monopolized a window in each store and got rid of 500 hundred more Red Lantern cutouts on the interiors of the "five and ten" emporiums.

Down by the music counters were ten foot paper banners advising the public to buy The Red Lantern song.

If it hadn't come time for Young to get back to the theatre and take in the money his Red Lantern engagement was producing, there is no knowing what he might have done next, for ideas seem to grow in his fertile brain.

However, Monday, July 16th, was his opening day and at noon Wednesday he was way in the lead and going strong. We haven't heard but we are willing to gamble that he made the picture hold up for the whole week.

Boys, you can do the same thing if you will only wake up and go after the business. It's in your town just as well as in Pittsfield but it isn't going to come to you.

Is Your Theatre Visibly Cool—Here's One That Is

(*Continued from page* 1064)

usually pretty and restful. The blue lights above the falls made the white foam and spray which arose from the stage or falls base where numerous rocks were placed, a ghostly white appearance, and added realism. Two large stage fans placed at angles behind the right and left stage, blew directly toward the audience across the falls and forced a good portion of the spray from the walls forward, clarifying the air.

With wall fans, over a score of them, about the theatre and a big roof fan pulling out the old air, with the added effect of the unusual stage arrangement, it can be easily understood that the New Lyric was made "visibly cool."

Manager Vance received numerous compliments from his patrons and newspaper criticisms of his shows mentioned the unique cooling stunt.

Show your local merchants how these stores got live attention—bringing displays by cooperating with their theatre manager. The photo to the left shows Woolworth's store; the next, the Escher music store; then Kresge's display and at the right another view of the Escher display

Have you an ugly brick front that worries you? The story below tells how a Buffalo manager secured the "summer garden" effect seen above at little cost

Another Way of Getting that Much-Desired "Cool" Effect

CAMOUFLAGING the side of a theatre so that it looks like a summer garden has been most successfully accomplished by Elmer C. Winegar, managing director of the Central Park theatre, Buffalo, who also directs the policies of the Premier theotre, another big neighborhood house in the Central Park district of Buffalo.

The Central Park theatre, before Mr. Winegar began his camouflaging work, presented a somewhat barren appearance, in fact the brick side of the house was anything but inviting to one seeking relief from the hot weather. Mr. Winegar saw that if he was to keep his patrons coming when the mercury was threatening to go out the top of the thermometer, he must do something.

This "something" took the form of a transformation of the barren side of the house into a most attractive spot. With white lattice work, hanging gardens, flower tubs and attractive frames, Mr. Winegar produced the effect illustrated in the photograph. The result, according to Mr. Winegar, was an immediate jump in box office receipts. It was the application of Christian Science. Make the people think about cool things and they will forget about the heat, reasoned Mr. Winegar. With this in mind he also had a large sign painted with the words "Central Park Summer Garden" which he placed in front of the house.

So successful was the outside cooling process that Mr. Winegar determined to extend it to the interior, so he decided on a Japanese decorative scheme. Lanterns were hung over the electric lights, wind bells were hung throughout the house so that the least breeze would keep the audience reminded of the fact that there at least it was cool, lattice work was placed about the stage and a small fountain erected in the centre, surrounded by ferns and flowers.

The globes on the big street lights were repainted in a light green and new awnings placed over entrances and windows.

The Central Park is in a neighborhood inhabited by wealthy citizens, all of whom have large gardens and appreciate flowers, so Mr. Winegar's move was widely and favorably commented upon.

Inasmuch as a large percentage of the Central Park patronage is made up of motorists, Mr. Winegar has not overlooked catering to this class of business. In the rear of the theatre is a large vacant space which is never used, so Mr. Winegar decided to turn it into a parking lot for autos. The theatre is directly on Main street and few cars can park in front of the house on the street. The lot has room for about 75 machines. Motorist-patrons when informed that they were welcome to park their cars here were greatly appreciative and this part of the audience has also increased noticeably of late. The parking space has been attractively laid out with ferns and flowers and is also kept clean and free from stones, nails, etc., that might puncture tires. An attendant is always on hand to watch the cars.

Mr. Winegar is a great believer in keeping the community interested in THEIR theatre and he declares that the manager and the house staff were really employes of the patrons. During the war, Mr. Winegar was prominent in relief work and organized several soldiers and families' relief organizations in his own and other sections of the city. Whenever a contingent of drafted men left from the district Mr. Winegar held a special performance for them and presented the outfit with needed camp articles. Today Winegar is one of the most popular men in North Buffalo.

(*Continued on page* 1067)

Elmer C. Winegar
Of the Central Park, Buffalo

Butterfly, Milwaukee, Seeks to Establish Confidence in Advertising

(*Continued from page* 1059)

So you see consistent, honest advertising has its effect on all classes.

In advertising a theatre the manager must look to the future, rather than to the immediate gain which he may derive from a sensational ad, full of exaggerations. This rule, of course, holds not only in advertising, but in the selection of photoplays, courtesy on the part of the ushers, quality of music and in fact every branch of the theatre. A reputation for reliability in advertising is worth untold advantage to a theatre, or in fact to any business institution.

In the matter of securing effective display in our ads we find this is a difficult thing. In Milwaukee, where rates are lower than in many towns, and where over two solid pages of advertising matter are used every week-end, one must be on the alert to get a good display for his ad.

In our ads we always try to do the opposite from the other local theatres wherever it is possible. If the other theatres are using one-half page ads we use about ten inches. If the other theatres are running small copy, we break forth with a big splash. Sometimes we run a small ad, surrounded by a lot of white space, and again we will run big ads with a great deal of display type. Sometimes our ad space will be practically filled with one good looking cut of a star, with a small amount of reading matter.

In all our ads we aim to keep out of the rut into which a theatre can so easily fall. It takes considerable thinking and watching the field to bring results.

Each town and theatre provides its own problem of advertising, but I think the paramount rules of salesmanship will always be found to apply to theatre advertising and should be followed by every theatre manager who cares anything for the good-will of the public and the reputation of his theatre.

Garfield, Chicago, Pleases Patrons with Parcel-Checking System

On Labor Day, Sept. 1st., the Garfield Theatre, one of the well known residential houses of Chicago, will celebrate its tenth birthday. Plans are being completed for an "Anniversary Week Program," which it is expected will bring the "Garfield" into the limelight. The Garfield is one of the Schaefer Enterprises and is managed by Charles H. Ryan.

It has always been a house which pays special attention to details and many good ideas in modern exhibition has originated there.

One comes to our attention at this time. The Garfield catering largely to residential patronage, found people coming to the theatre loaded down with packages, so they devised a checking system that is a great convenience especially on Saturday night.

Small aluminum checks, all numbered, were secured, and when a patron arrives carrying packages, the door man gives the person a check and writes the number of the check on the package.

A check room with shelves has been provided. The system has been in vogue for two years and gives excellent service. That it is appreciated by the Garfield clientele goes without saying.

"I enjoy the MOTION PICTURE NEWS very much and find it helpful to me as an exhibitor."—Don Scroggin, Strand Theatre, Portsmouth, Iowa.

"When the Printer Turns Film Exhibitor"

It Ought to Result in Some Good Advertising Copy —And in the Case of Smith, of Fond du Lac, It Does

PUBLICITY of the quality sort is a hobby with F. R. Smith, manager of the Bijou Theatre, Fond du Lac, Wis. Before becoming a moving picture house magnate, Mr. Smith was a printer and a good one. He spent some ten years as a disciple of Benjamin Franklin, after which he took his demit from the craft and engaged in the theatre business.

But he never forgot his experience at the case; he has never failed to draw on that experience in order that he may get the best results in the matter of display.

Mr. Smith believes thoroughly in newspaper advertising. There are two daily newspapers in Fond du Lac—the Daily Commonwealth and the Daily Reporter. Mr. Smith's contract calls for fifteen inches daily in each paper on the best pages carrying local news. On most days his copy calls for even larger space—sometimes it goes to a full page.

Before he "lays out" his advertisement or writes a line of copy, Mr. Smith studies his picture. He gathers all the information possible concerning it. He satisfies himself as to its merits; he sifts out the strong points from the weak; he studies and analyzes the publicity matter that comes with it; he studies the criticisms in the Exhibitors' Service Bureau of Motion Picture News, which he counts a "first aid" to all motion picture advertisement writing. He selects his illustration, first, with a view to catching the eye and compelling attention; second, with a view to getting the maximum amount of white space and opportunity for the largest use of selling points. Then he makes the layout and writes his copy.

Take the week opening Monday, July 14th, as an illustration. Mr. Smith had provided a strong program for that week—but his patrons are educated up to a point where they expect such things almost as a regular diet.

The program for the first three days was a Paramount-Artcraft Special, Hall Caine's "The Woman Thou Gavest Me." Mr. Smith began advertising it a week in advance by means of "teasers"—two six-inch displays, double threes, one on each of the best local pages of the two daily papers. There were ten of these—two new ones each day, up to and including Friday. On Saturday he used a double eight and a half-seventeen inches; on Monday he went to a four-column twelve, top column, upper right-hand corner, best local page. At the top was the name-plate—B-I-J-O-U—it is always at the top—it's the theatre's trade-mark. Then a strong display line—"A Woman's Soul Laid Bare." In the center of

THREE DAYS STARTING TONIGHT
BIJOU
THREE DAYS STARTING TONIGHT
A WOMAN'S SOUL LAID BARE
WIFE IN NAME ONLY
WHAT IS MARRIAGE?
Every Woman With a Heart to Love,
Every Man Who Respects a Woman—
This Picture Is For You!
HALL CAINE'S Tremendous Drama
The Greatest WOMAN Story Ever Written
THE WOMAN THOU GAVEST ME
A PARAMOUNT-ARTCRAFT SPECIAL
With An All Star Cast Including
KATHERINE MacDONALD, THEODORE ROBERTS
FRITZI BRUNETTE, MILTON SILLS, JACK HOLT
NO ADVANCE IN PRICES
2:00 - 3:30 7:20 - 8:50
OF LITTLE INTEREST TO CHILDREN

Space twelve and one-half inces across four columns is here used in neat fashion. The article explains the small print

an attractive two-column illustration, leaving space on either side for type matter. In the first column the caption "Wife in Name Only;" the second, "What is Marriage?"

Below the illustration:

"I thought I could feel the atmosphere of other women about him—loose women, bad women it seemed to me—and my fear and disgust began to be mixed with a kind of physical horror."

—Hall Caine's "The Woman Thou Gavest Me."

Then in the boldest type of all, the title, "The Woman Thou Gavest Me." There was sufficient white space to make the advertisement stand out in bold relief. On Tuesday and Wednesday the space was reduced, the seventeen-inch advertisement run on the previous Saturday being repeated.

But this wasn't nearly all the advertising that was done: Mr. Smith arranged with a local store to place the new song hit, "The Woman Thou Gavest Me," on sale a week before the picture was to be shown. The bars of music were thrown on the screen at each performance. The chorus was also thrown on the screen with the name of the store where the song could be purchased.

Ordinarily he would have supplemented this work with a use of billboards, but no space was available in desirable locations. As a result, he confined himself to newspaper publicity, to screen publicity and store co-operation.

The fruits of this publicity campaign were shown in a large attendance at each performance. "The Woman Thou Gavest Me" went over big in spite of the fact that the weather was intensely hot.

The program for the last three days of the week was Elsie Ferguson in "The Avalanche." Mr. Smith made up his own copy for this advertisement, which first appeared in the Thursday papers. It was a double nine, a head picture at the bottom, the type at the top—Bijou—Elsie Ferguson—The Avalanche—well displayed. On Friday the space was somewhat reduced; on Saturday the space was given over to a three-section "ad"—last time Elsie Ferguson—announcement in the first section; announcement of the Sunday program in the second section; announcement of Monday's program in the third.

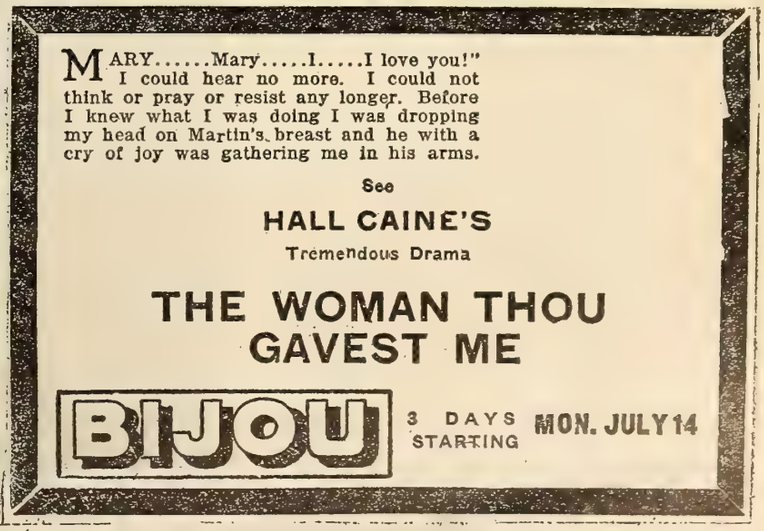
This is Mr. Smith's method of getting business. It is the result of experience and the trying out of various methods. As already stated, he is a firm believer in newspaper space; he is buying more newspaper space this year than he ever bought before. He says it pays. And he ought to know.

Another Way of Getting That "Cool Effect"

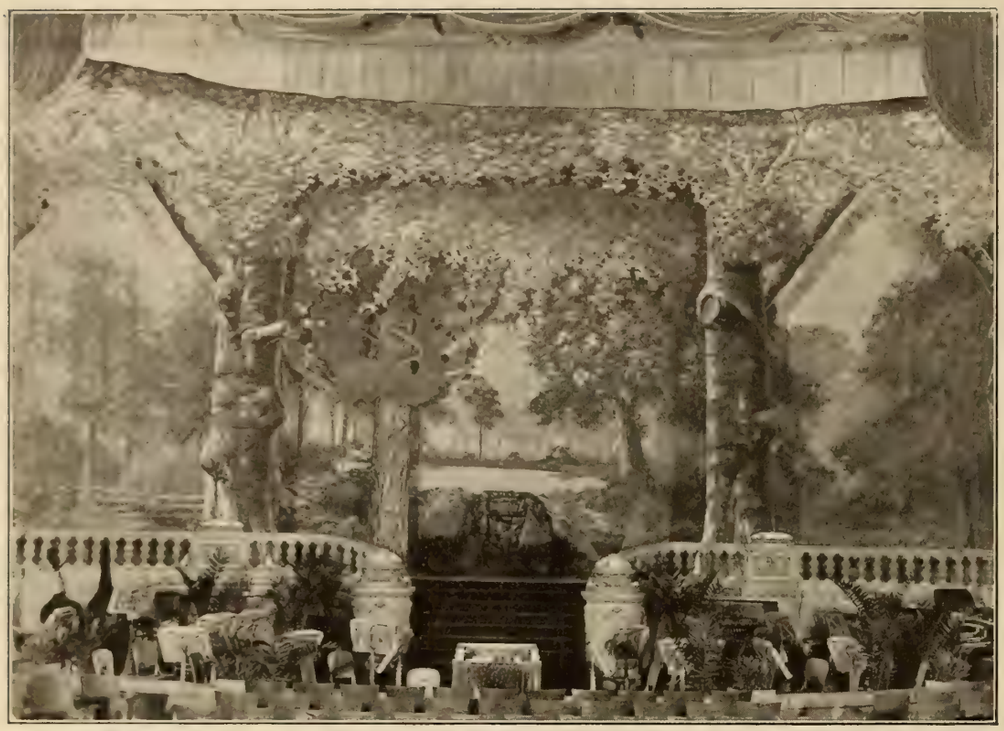
(*Continued from page* 1066)

Mr. Winegar has been in the motion picture business in Buffalo for eleven years, starting as manager of the Grand and later of the Bijou Dream theatres. He then went with the local Universal branch and then took over the management of the Central Park and Premier theatres. He has during the past few years been active in taking pictures of local events for his own and other houses. So successful has he been in his present position that when other neighborhood houses are nearly empty, the Central Park and Premier are enjoying capacity audiences.

OH, you good women, who are happy in the love that guards you, shields you, shelters you, wraps you round and keeps you pure and true,—tread lightly over the prostrate soul of your sister in her hour of trial and fierce tempation.
From
HALL CAINE'S
Smashing Drama
THE WOMAN THOU GAVEST ME
BIJOU
3 DAYS STARTING MON. JULY 14


MARY.....Mary.....I.....I love you!" I could hear no more. I could not think or pray or resist any longer. Before I knew what I was doing I was dropping my head on Martin's breast and he with a cry of joy was gathering me in his arms.
See
HALL CAINE'S
Tremendous Drama
THE WOMAN THOU GAVEST ME
BIJOU
3 DAYS STARTING MON. JULY 14

Showing that you don't need big space to get a striking effect. These teasers, three inches by two columns, were used each day the week preceding the showing. The text was different each day, a punchy, curiosity arousing paragraph from the book being used



This special stage settings gives an idea of the elaborate presentations at the California, Los Angeles

"Common Sense" a Safe Rule Says Schlichter, of Baltimore

COMMON sense in advertising," and "the public be pleased" are the slogans of Louis Schlichter, president of the Exhibitors' League of Maryland and head of the Edmondson Amusement Company which owns and operates the Bridge and Edmondson theatres in Baltimore. If results stand for anything, Mr. Schlichter has certainly proved that his mottoes are the correct ones because he has gained for these two theatres a place among the first class movie houses of the city.

"I go on the theory," he said, "that I must spend a lot of money to bring people to my theatres, but after they have started they will continue to come. You know, there is a right and a wrong way to advertise and some people could spend $1,000 for publicity purposes and not show as great results as another who has spent only $100.

"For instance," he continued, "some theatres advertise in Sunday's papers what they are going to show the following Saturday. That is all wrong. The average person doesn't remember that far. Why, people call me on the 'phone to know what I'm going to show on Monday after I've already advertised my program on Sunday. In order to overcome this difficulty, I give out at each performance these favors with my weekly program printed on the back."

He produced a handsome one by one and a half inch lithograph of Mme. Nazimova. Each week, he explained, he gave away a picture of a different actor or actress and most of his patrons, he added, were making collections of these with the purpose of framing them.

Another thing he declared would be a waste of money would be for him to stage lobby displays. He showed that the street on which he is located is the thoroughfare to several suburbs and few persons pass his theatre on foot. Most of them go by in motors or trolley cars and they would not have time he said to get more than a peep of such a display as they go by.

However, this does not mean that M. Schlichter does not stage advertising stunts. One Monday morning, residents in the neighborhood for miles around his theatres awakened to find hanging on the knobs of their front doors, imitation lanterns made of red pasteboard, announcing that Mme. Nazimova in "The Red Lantern" would be shown at the Bridge that day. The result was that the picture was shown at each performance to crowded houses.

On another occasion he brought Pearl White, the motion picture actress to his theatre to address his patrons. Nor is this all, every time his theatres celebrate an anniversary of their founding, he distributes a gift to each member of his audience.

Mr. Schlichter has succeeded in putting the personal touch in his advertising and building up

(*Continued on page* 1073)

Stage Settings of Unusual Size for California Theatre, Los Angeles

FOR artistic and elaborate embellishment on the stage of offerings on the screen, the stage setting offered at the California Theatre, Los Angeles, for the week of July 14th, seldom has been surpassed, and large crowds for every performance attested to the attractiveness which local audiences found in the programme.

According to Managing Director Leonhardt and Stage Manager Whisler, who designed it, the big woodland setting used for the feature picture was the largest of its kind ever constructed in motion picture theatres.

The entire width of the stage was taken up for the setting. Depth and perspective were provided by the skillful arrangement of trees and shrubbery in the foreground, while a striking illumination of moonlight on the water effect was created on the background.

The whole served to provide a setting for a version of a "Midsummer Night's Dream," in which Miss Beatrice Neal, a local singer of note, sang several compositions that harmonized with the spirit of the staging and the feature picture.

This feature was "Other Men's Wives," the Thomas H. Ince production starring Dorothy Dalton, and came at the climax to a well-rounded programme. The first attraction was the presentation of the overture from the "Merry Wives of Windsor" under the direction of Nicolo Donatelli and his thirty-piece orchestra. Following the news reel and an organ recital came the Universal feature comedy, "Monkey Stuff," one of the most popular of the organization's subjects, in which Joe Martin, their unique chimpanzee, was starred. A new Mutt and Jeff comedy completed the bill.

"Just returned from Seattle and got my first glimpse of the new size MOTION PICTURE NEWS. It's a knockout. We naturally look to you for innovations. You have more than made good."—H. L. Percy, Roseburg, Oregon.

The art department of the California, Los Angeles, also helps in producing striking lobby displays

"Merchandising" Your Film Attractions

Some Observations on the Method Pursued by Jensen and Von Herberg with the Figures on a Recent Campaign

ONE of the firms first to take stock of exploitation of motion pictures and decide to banish all previous forms of advertising in favor of the daily newspaper was the Greater Theatres organization in Seattle, more widely known under the ownership names of Jensen & Von Herberg.

This big firm controls the Coliseum, Mission, Liberty and Strand Theatres in Seattle, two or more theatres in Portand and the handsome new Rialto in Butte. Now, as well as over a period of three years, Jansen & Von Herberg are unquestionably the largest exhibitor buyers of newspaper advertising space in the United States.

The number of their theatres in individual cities makes their volume of advertising dominate. The meaning of this will be more clear when one learns that on a single Sunday in one newspaper in Seattle, for the exploitation of four shows simultaneously they have bought for each theatre five full length 300-agate-line columns per theatre—a total of 6,000 agate lines in a day; each advertisement on a separate page with separate publicity articles, pictures and advance reading or feature notices. Often on the larger of their attractions for a day a full-page of 2,400 agate lines will be bought for the one attraction and the three other theatres will have five full columns each. No department store in Seattle exceeds 6,900 agate lines in a single day.

In addition large space is used in the other Sunday newspaper of Seattle and second-in-volume space is carried in an evening paper of Seattle, the Star.

This is colossal advertising, broadly and intelligently conceived not by agencies that build hard, metallic copy on theories or philosophies of what ought to appeal to the Seattle public, but by skilled advertising men exclusively employed by the Jensen & Von Herberg organization.

In the same city James Q. Clemmer, owner of the Clemmer Theatre, and a direct competitor of the bigger organization, though with but one theatre, parallels any one unit of the bigger competitor with equally powerful and intelligent advertising and his house is a money-maker.

Jensen & Von Herberg have had at least two managers known to me with an abiding faith in newspapers; the same faith that Mr. Von Herberg has in person. These two managers were Ralph Ruffner, long their powerful man in Portland and later transferred to their Butte Rialto to launch it in keeping with the organization's policies. Mr. Ruffner has since left them and is now guiding the Rialto on Market street, San Francisco. The other strong stand-by of his two chiefs is E. J. Myrick of Portland and now in Butte at their Rialto. Both of these men are showmen who have always understood the vital sales power of the daily newspapers. Knowing all the tricks of the trade, knowing how to catch attention by stunts and outside exploitations, they have never rated their stunt knowledge as their first asset. They have counted on newspaper advertising power first and stunt-attraction as secondary; the latter a good thing in its way and place, but not the certain way of making the box-office figures come out right on Saturday night.

I imagine that the exhibitors in the larger cities of the United States, at least, will be interested in seeing a typical Jensen & Von Herberg advertising campaign on a single production and I have therefore collected such a campaign from our Seattle manager, Mr. P. G. Lynch, on "As A Man Thinks." This production has just finished its engagement at Jensen & Von Herberg's Coliseum, Seattle.

Mr. Von Herberg personally liked the show. It possessed many opportunities for good advertising and exploitation and he told his managers to "Go to it." They did, as is evidenced by the summaries appended herewith and by the pictorial reproductions of their entire series of advertisements. Tabulated in lineage their appropriation reads as follows:

SEATTLE TIMES:

		Lines.
July	4: 140 by 3	520
"	5: 140 by 3	520
"	6: 275 by 5	1,375
"	7: 140 by 2	280
"	8: 140 by 2	280
"	9: 145 by 1	145
"	10: 110 by 1	110
		3,230

THE SEATTLE STAR:

		Lines.
July	4: 200 by 3	600
"	5: 220 by 3	660
"	7: 140 by 3	420
"	8: 140 by 2	280
"	9: 140 by 2	280
"	10: 110 by 1	110
		2,350

POST INTELLIGENCER:

		Lines.
July	5: 140 by 2	280
"	6: 135 by 2	270
"	7: 130 by 2	260
		810

Here on one production is a concentrated skilled advertising campaign with a total lineage of 6,390 agate lines covering the three daily newspapers of the city. The expectations of Mr. Von Herberg as to the "turn-over" at the box office on this production were fully realized.

Analysis of the copy will reveal that Jensen & Von Herberg's system of printed salesmanship is to sell the plot of the story to the public through the newspapers. There are many exhibitors who rank high in the industry who consider the revealing of plot to be unintelligent and damaging to business. In this attitude they are unmistakably wrong. Selling "plot" via advertising does not mean for the advertising man to tell all there is to the story, but to lead reader interest and imagination into the seeing of the show by taking challenging and inviting leads or angles out of the plot. Book publishers for a decade have founded their entire system of printed selling on this policy.

Similar selling of the plot of "As A Man Thinks" to the public of New Orleans resulted in an eleven-day run at the Saenger Globe theatre in that city and a like method exploitation gave "As A Man Thinks" a two weeks first run at the Alhambra Theatre, Los Angeles, with a third week held open by the management for the prolongation of the run to twenty-one continuous days. Similar advertising in St. Paul produced a ten-day continuous first run at the Blue Mouse Theatre in that city.

COLISEUM
DIRECTION JENSEN-VON HERBERG
SATURDAY—
A dynamic play by America's foremost stage author, built upon the tremendous theme of a man's faith in his wife—
AUGUSTUS THOMAS'
Greatest Drama
With a Beautiful Star,
LEAH BAIRD
"AS A MAN THINKS"
Doing full justice to a notable stage success—challengingly dramatic from its first gripping title to its climax—its Four Arts Ball is a bit of pictorial gorgeousness.
Symphony Orchestra
Coliseum's News Service
Friday—Last Times—William Farnum in "The Lone Star Ranger"

This was Friday's ad in the Seattle Times. Space, ten inches, three columns

COLISEUM
DIRECTION JENSEN-VON HERBERG
Friday—Final Showings of a Red-Letter Offering—
WILLIAM FARNUM In "THE LONE STAR RANGER"
SATURDAY
A remarkable drama, dealing with the single standard of morality; the story of a good woman in bad company—
AUGUSTUS THOMAS'
greatest play
"As a Man Thinks"
With beautiful LEAH BAIRD as its star, the play calls for many superlatives. Its Four Arts Ball is a splendid spectacle. The story strikes home—a man condemns the very same actions of his wife which he excuses in himself!
SYMPHONY ORCHESTRA—31 Men—Under Brambill
—Coliseum's News Service—

The run opened on Saturday. This is the three column, fourteen inch ad used on Friday

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"Please find our check enclosed to renew our subscription to MOTION PICTURE NEWS as we think it the greatest magazine for exhibitors and would feel lost without it."—M. Brisk, Princess Theatre, Bingham Canyon, Utah.

You couldn't miss knowing that "Sunnyside" was the attraction at the San Diego Superba. The farmerettes were appropriate to the picture and pleasing to look at

"Wow!"—Here's an Exhibitor Writing Editorials for Censors

REGARDLESS of the criticism that will probably come to him from other branches of the industry for inviting censorship, Ezra Rhodes, of Elkhart, Indiana, probably did much to increase his patrons support recently when he wrote an editorial favoring censorship.

Mr. Rhodes is secretary, treasurer and business manager of the LaSalle and Castle theatres at South Bend, Indiana; Orpheum, Family and Venetian at Elkhart, Ind., and the Jefferson theatre at Goshen, Ind.

Recently he penned an editorial which was distributed to patrons of his various theatres in the form of pamphlets. This editorial said:

"The size and number of the audiences drawn by the exhibition of the clean, interesting moving picture, "Daddy Long Legs" in South Bend and Elkhart, raise an interesting ,though by no means, a new question.

"If large profits can be taken from the exhibition of clean pictures, why do the producers insist in pandering to the curiosity that has its basis in perverted taste and immorality?

"This has been so largely a man's world that regulation of the motion picture industry is practically non-existant in forty-five states. Refusal by legislatures to interfere by creating censorships is due to the fallacious theory that the people are strong an dsensible enough to control the quality of their amusements by withholding their patronage from immoral films.

"The same reasoning delayed the restriction and prohibition of the liquor traffic for a number of years. The belief was that each man must work out his own salvation. When the people finally awoke to the fact that human nature was too weak for that, acts to abolish the saloon came with a rush.

"Has it ever occurred to many that the spending of millions in the schools for the inculcation of morality and uprightness only to have the effect of the teaching discounted in ten minutes at the cinema show around the corner constitutes an anomaly that would be ridiculous if it were not tragic? Yet that is what we Americans are doing in our misguided interpretation of what constitutes liberty?

"The question is, has an amusement purveyor the right to entire your daughter to have her mind tainted by contemplating vice? He has the legal right now, owing as suggested above, to our living in a man's world. But unless we are mistaken, the arrival of woman's suffrage will change that. Like the saloonist, the picture producer is abusing his privileges and hastening the day when they will be taken away from him.

"Good restriction will be preceded by some hopeless half-measures. Pennsylvania is one of

(*Continued on page* 1077)

Ezra Rhodes
Who writes Editorials to his patrons

"Usherettes" as "Farmerettes" Attract Attention for Superba

HOUSE Manager W. E. Jones, of the Superba theatre, San Diego, Cal., didn't depend on Charlie Chaplin's name alone when he played "Sunny Side." Here is a photograph of his lobby display and his fair usherettes. Note the "farmerettes." Who wouldn't stop to see them, even if he had never heard of Chaplin and Sunnyside?

Seriously speaking here is a demonstration of what can be done at very small expense to attract extra business for a picture, and also add a little novelty to things about a theatre, which alone is good stuff because it starts people talking. Mr. Jones has used his stills to advantage and certainly the announcement of the star and title of the film could be seen "a mile away."

If this were a dramatic offering we might think that it is a little flashy, but on a Chaplin it is just the thing.

That this display attracted extra business which made the small expense of time and money more than worth while, goes without saying.

Weisfelt Heads Exploitation Department Started by Fischer in Milwaukee

A department of exploitation has been inaugurated at the Alhambra Theater, Milwaukee, by Manager George Fischer and has proved its practibility from the start.

Edward J. Weisfelt has been appointed Director of Exploitation, and it is his work to create ideas by which productions at the Alhambra may be more satisfactorily presented. In short, it is Mr. Weisfelt's job to get all there is out of an attraction in its staging, publicity and lobby display.

The new department recently demonstrated its practicability by its successful co-operation with the management in the presentation of "A Romance of Happy Valley." In the newspaper ads. the atmosphere of the play was started. As the patron entered the lobby the atmosphere was carried out further, as the lobby was turned into a rural roadway, with rustic fences and corn stalks on either side.

On entering the foyer of the theatre one found himself in an old fashioned living room. The stage resembled a barn yard and the musical specialty between shows consisted of a group of rural lads and lassies, who gathered around an old square piano and sang old fashioned songs.

The uniformity of ideas and the atmosphere which was carried out in each department was the direct result of the department of exploitation.

Another striking example of how this department may be used has been demonstrated recently in the staging of song numbers between shows at the Alhambra. Recently Princess Wasula, an Indian singer, was secured to give the customary musical number between shows. At most theatres the singer would have walked out on the stage, given her numbers and made her exit. But not so at the Alhambra with the department of exploitation on the job. The Indian singer was given a suitable background, with a wigwam placed in a splendid set, with special lighting effects.

The same results were obtained with a male trio, which instead of just walking out and singing their songs, were discovered in a club room set, one of them playing solitaire, another smoking and a third reading, while they sang.

The fact that there is a special department working to create these ideas results in the Alhambra shows being just a little different and more attractive than the average photoplay program. The Manager of the average large city house is too busy with the executive end of the management to do justice to exploitation ideas, but with an aide, who does nothing but think of methods of presentation, the most can be secured from film productions.

The Michigan Tyro Who Showed Some Speed

Lane, of Jonesville, Michigan, Had Plenty of Warnings From Oldtimers, But He "Just Went Ahead and Did It"

EXPERIENCED small town exhibitors may say after reading this story "Fools rush in where angels fear to tread," all of which may be true and then again it may not. There is many an "old timer" in this business who is five years in arrears in his exhibiting ideas, and doesn't know it. He is using the same old methods that have always made him a living since he first used General Film service and thought he had to have it, never knowing that he has existed only because the interest in motion pictures has grown and not because he has progressed.

Anyway this is the prize exploitation story of the season and concerns the phenomenal success of Alfred Lane, manager of the one and only theatre in the town of Jonesville, Mich., boasting 1200 souls within the corporation limits but with a good rural district surrounding it. This is what Mr. Lane did:

He booked "Daddy Long Legs" for two days at a rental price of $150, plus a percentage of the receipts when his previous record price for film service had been $6 per day.

He charged thirty-five and fifty cents admission for the feature, when his usual admission had been ten and twenty cents.

And He Got Away With It.

How? By exploiting the picture in a way and to such an extent that Jonesville is talking about it yet.

Here are some of the exploitation ideas that Mr. Lane used. Many of them are not at all new but they were new in Jonesville and the result was "dollars net" which is what Mr. Lane has to consider if he is to remain a "theatrical magnet" in Jonesville.

He purchased a quarter page in his local weekly. Heralds of this display were placed in envelopes bearing a picture of Mary Pickford in a scene from "Daddy Long Legs' and turned over to the postmaster, stamped, to be placed in every rural free delivery mail box within a radius of 27 miles.

He engaged an energetic youth to strap on high stilts concealed by trousers with 12-foot legs and shoes nailed to the bottom, to distribute the dodgers and accompany a truck carrying a piano and a local quartette which visited the neighboring towns. "Dear Old Daddy Long Legs" was sung by a quartette until a fair percentage of the inhabitants could hum verse and chorus a week before the dates of showing.

He contracted for 20 gallons of ice cream which he announced would be distributed free at each performance, and used plenty of "Daddy Long Legs" paper in front of the Jonesville theatre, which has a seating capacity of 500.

Then he mustered an orchestra of six pieces and opened his advance sale with an encouraging response. Seats for all showings were reserved both in the balcony and on the main floor.

Incidentally it is most interesting to note that Lane's first knowledge of the film was only gained from reading the ads in Motion Picture News, the review published by this trade journal, and the description furnished by the exchange salesman.

Lane, by the way, came to Jonesville only a few months ago and obtained a lease on the theatre which had become a white elephant to its owners. At the time the war had its beginning he was more or less famous as a jockey on the British turf and when he came to this country he obtained a position as a piano salesman in Detroit. Attracted by the motion picture theatres in Detroit, he set about to obtain one of his own and limited means necessitated seeking a location far from the beaten paths of the city exhibitors. After signing his lease and installing his projection booth and machine, Lane's knowledge of the business he had chosen was so limited that he did not know of the existence of trade journals or the customary

Mr. and Mrs. Alfred Lane, standing at the entrance to their Jonesville theatre

manner of obtaining films and this knowledge had to arrive in the shape of film salesmen who were attracted generally by curiosity and an eagerness to view an exhibitor possessing the temerity to open a house in a community with apparently nothing to draw from. It was Starr, of the Detroit First National Exchange, who loaned Lane the first trade journal he had seen—a copy of the April 5 issue of Motion Picture News.

It is charitable to pass over some of the first programs Lane offered Jonesville, but Jonesville tolerated them and Lane slowly gained a requisite knowledge until he determined to give his rural and faithful audiences pictures that would not compel him to bend low over the piano which he played while his wife sold tickets, in order to hide actual blushes of shame for the quality of his entertainment.

During the showing of the picture, Lane used a slide with the chorus of "Dear Old Daddy Long Legs" between each reel and it was a dignified president of the Jonesville Bank, who led the audience in singing it.

Saturday's shows were patronized almost exclusively by the farmers and their families from the surrounding territory. Automobiles lined both sides of the Main street and the center of the town was so crowded that the visitors, eager to see "Daddy Long Legs" joined in the singing and eat free ice cream, used flivvers of their neighbors as anchorages for buggies and farm wagons.

Starting his show at 8:30 p. m., Lane used a short comedy, which with the chorus slide between each reel of the picture, held his audience until 11:30 o'clock and every merchant in Jonesville kept his store open and did a lucrative business when the theatre closed. It was a unanimous verdict that "Daddy Long Legs" had provided Jonesville with its biggest day in history. Aside from the record financial returns, Lane profited in having gained the friendship of every farmer within a radius of 30 miles or more, scores of them forming delegations that waited on the manager and pledged their patronage in the future if pictures of that sort were to be shown at frequent intervals.

"They all figured I'd lose money," said Lane. "I wouldn't have cared very much if I had, because with this picture I've made more friends in two days than I could gather in a lifetime in any ordinary way. These country people have proved my contention that they'll pay for good pictures and at least once every month I shall launch a similar campaign and put on a big feature. No more junk for me. After 'Daddy Long Legs' there isn't an inhabitant on a rural free delivery route in this section that won't come in for my show. Practically all of them have told me they would and that's the only way I can reach most of them."

The dates of Lane's "Daddy Long Legs" showing came right in the very middle of a harvest season during which the farmers had spent even Sundays in the fields in an effort to make up for the complete lack of labor.

Lane's expenses were confined to $18 a day for his six musicians, making $36 for the four shows; hire of an automobile truck to carry the quartette, postage for the rural free delivery notices, a low rate for his advertisement in the weekly and the ice cream. Members of the quartette and the stilt walker found so much fun in helping put the picture over that they refused all offers of payment and are anxious to join in future campaigns. "This is the spirit to be found in almost any small community," said Lane. "Even in so small a town there is great civic pride and an intense eagerness to help in anything that will make their town shine over surrounding ones.

The auto truck and quartette used by Manager Lane covered all the nearby towns in boosting "Daddy Long Legs"

One of the means used by Manager Laurie, of the Strand, Ottawa, to get attention for his children's shows

Harold Franklin Warns Against Misrepresentation in Publicity

By Harold B. Franklin
Managing Director, Shea's Hippodrome

IT is hard to believe that anyone can over advertise, yet I have seen many do this very thing. I do not mean to infer that I am not in favor of advertising, for in fact I am an enthusiastic supporter of it. I favor it in every shape and form and the bigger the better. But I refer particularly to the theatre that exaggerates in its advertising. There is nothing so harmful as misleading the public. Unless advertising is based on truth and sincerity it does more harm than good.

I am personally acquainted with an instance in which a certain theatre took almost a half page to advertise William S. Hart in a re-issue of an old picture, loudly acclaiming it to be the latest production of this star. The management secured a telegram from Mr. Hart indorsing the supposedly "latest release," and this telegram was used by the enterprising exhibitor, in his advertisement, inserting the name of the re-issue in place of the picture Mr. Hart referred to. The result, when the fake was discovered, was that the manager really did more harm to himself than he imagined. Today his public cannot help but question any advertising that he may do. Mr. Hart personally gave me the facts in the above case.

The exhibitor owes it to himself and to the industry at large not to misrepresent in his advertising. Today the motion picture is held in high esteem by the American public and no one has the right to endanger it by bogus advertising. Show me the ad of a theatre and I will show you the personality of the man who runs the house. It is the impression that we get from the advertisements that help to formulate the character of the theatre. An ad should look your public straight in the eye—and tell the truth.

Your patrons invariably can sense insincerity. It is a sense that does not always work rapidly, but in the end misrepresentation fails whether it originates from the exhibitor, producer or distributor.

Advertising which raises hopes that the show does not fulfill is worse than no advertising at all. Every ad should be a straight-from-the-shoulder talk to your audience to be. True advertising builds up prestige for your theatre when properly applied and the reverse is the rule when it is abused.

Truth in publicity is as necessary for success to the theatre as good music, good service and good pictures. Unless advertising can create business of a more than temporary nature—advertising cannot succeed. This is best summed up in the words of Lincoln when he said, "You can fool part of the people all of the time and all of the people part of the time; but you can't fool all of the people all of the time."

Experience has shown that the theatre that lies in its advertising is spending money in digging a grave into which sooner or later it will fall. If only one patron discovers the fake he will pass the word around so fast that like a hurricane it will soon be known to the entire city.

Truth in press notices should also be the aim of exhibitors. Superlative adjectives should be tabooed as much as possible. If the picture is a good one it will need few laudatory descriptive phrases and the fewer used the better. Highly colored press notices make tiresome reading, as the average theatregoer can soon decipher their exaggerated phraseology. Some exhibitors in showing re-issues in which stars, who a few years ago were not so well known, and who were featured together, loudly shout that this is the only production ever made in which both players appear. When patrons attracted by your announcement, see how old the picture is, it will be their last visit to your house.

Truth in all theatre publicity is one of the necessities of success.

Talley Springs Innovation

TALLEY'S, Los Angeles, sprung an innovation on Los Angeles with the showing of "Sunnyside," the latest Charlie Chaplin release. The picture was played simultaneously at the Broadway Theatre and Kinema for the first week, then during the second week the showing was confined to the Broadway, where it had to be extended to three weeks.

The advertisement shown to the right is one of the quarter page ads used in the exploitation of the subject. L. A. Weingarten, director of publicity for Talley's Broadway Theatre, declares:

"Working on the basis that advertising is the art of stating the truth attractively we have built a big business here. Chaplin is the biggest card in the city and when we sprung the dual showing

Laurie Goes After Children with Special Shows in Mornings

THE photographs to the left illustrates one of the means used by Manager A. J. Laurie, of the Strand, Ottawa, to arouse interest among the children in a series of special morning matinees. There are three sides to the sign used on the pony-cart. One side reads as shown in the photograph. The other reads, "Special Children's Show Tomorrow Morning at the Strand Theatre." The back reads, "Children—Our Special Morning Shows for You Start Tomorrow Morning."

In addition to the cart as an advertising stunt, about three hundred window cards were placed on the special children's performance, and about ten thousand circulars distributed.

In newspaper space five inches across two columns, Manager Laurie used the following talk under the display heading, "A Message to the Mothers of Ottawa:"

"One of the most perplexing questions confronting YOU—the mother of children—when your LITTLE ONES cry 'Mother, take us to the Movies today,' is 'Where shall I send them?' We know that All Children love the Motion Pictures and You know that All Motion Pictures are not suitable for their immature minds. The Special Saturday Morning Show for Children at the STRAND will meet the long-felt need for Photoplays that are suitable for the LITTLE ONES. Starting next Saturday at 10 A. M. we will present the first of a series of shows consisting of subjects of special appeal to the children. 'Babes In the Woods,' a screen version of the Kiddies best beloved Fairy Tale, will be the feature offering. Charlie Chaplin will be there to add the necessary comedy relief and other subjects chosen for their appeal to the Kiddies, will be presented for the amusement of YOUR CHILDREN. Send them to the STRAND next Saturday morning—or better still—bring YOUR CHILDREN with you and watch them enjoy the Pictures to their heart's content at a Show specially arranged for their Own LITTLE SELVES."

"Enclosed money order for $2.00, for which enter my name for the MOTION PICTURE NEWS and start it as soon as you get this letter. I just received a copy from one of the film companies and think it is fine. If the price is more than I am sending, send the NEWS on and a bill for the rest.—Thomas R. Orr, Princess Theatre, Lineville, Ala.

TALLY'S
BROADWAY THEATER
833 So. Broadway
At Both Theaters, Starting Tomorrow
AND
KINEMA
THEATER
Grand at Seventh
Charlie Chaplin
Past experience has proven our theater inadequate to seat all Chaplin fans — therefore this double showing at both the Kinema and Tally's Broadway.
A pleasing variety of added attractions at both theaters.
Continuous performance.
A marked departure from conventional comedy.
"SUNNYSIDE"
HIS THIRD MILLION DOLLAR COMEDY
FARM LIFE AS IT SHOULD BE
A First National Attraction

One of the quarter pages used on Talley's Los Angeles dual showing of "Sunnyside"

A Teaser Campaign that Worked Wonders

"Worked?"—Why That Isn't the Word for the Results That Followed McWilliams Campaign on "A Midnight Romance"

EXHIBITOR nerve which unhesitatingly cast aside all petty fears that the introduction of new exploitations would bring him scoff from the high-heeled, reform class, enabled J. F. McWilliams, manager of the Grand theatre of Madison, Wisconsin, to accomplish one of the greatest feats in the motion picture history of that state on a special feature attraction recently.

Launching his teaser campaign with all of its mystery generated from no place except a detective headquarters with expert publicity agents, McWilliams shot a broadside into Wisconsinites that in a mild way had them sleeping with "gats" under their pillows and burglar alarms installed on their front doors.

It was during and previous to the run of "A Midnight Romance," starring Anita Stewart, that McWilliams found occasion to pull off a stunt he'd been thinking about for months.

A week before the attraction opened, a mysterious want ad appeared in the classified ad page of every Madison newspaper. Set in a big box, topped with a word, "WANTED," the six lines read:

"Information of the whereabouts of Marie Alexander. Disappeared from a party of refugees, landed on the Atlantic coast. Medium height, dark hair, brown eyes, figure slender. Has soft hands with long tapering fingers. Speaks four languages fluently. Known to have friends in Madison. Address X. Y. Z., Democrat."

Everybody began looking for the beautiful Marie.

Next day a warning to local ladies' clothiers, advising them that Marie was very likely to steal anything she could get her hands on, appeared in all newspapers. In this way Mr. McWilliams gained the attention of all managers, employes and owners of clothing stores.

The next day a letter sent to McWilliams by H. J. Fitzgerald, of Milwaukee, was published in the Madison newspapers. Everyone in the film business knows Fitzgerald is manager of the First National Exhibitors' Circuit in Milwaukee, but the Madison population didn't know it. They thought he was "a detective or something."

Poor Madison! It's days were spent in looking for that mysterious woman. The city is just the right size for city dwellers to be more or less familar with all the other city dwellers. The thought that a stranger was in their midst caused no end of local scandal.

And then Mr. McWilliams let everybody in on the great mystery. The papers ran an ad. reading "SHE'S FOUND. THANKS" as a heading and told the whole story, referring the reader to the next page where a larger display announced the coming presentation of "The Midnight Romance" and extolling its merits.

THE MADISON DEMOCRAT, THURSDAY MORNING, JUNE 12 1919
BUY YOUR BATHING SUIT TODAY
FROM ONE OF THE FOLLOWING MADISON STORES AND SEE
ANITA STEWART in "A MIDNIGHT ROMANCE" FREE
The first five persons purchasing bathing suits or accessories at any of the following stores will be given a free ticket to the Grand
Ready With Bathing Suits
NEW AND ATTRACTIVE
Burdick & Murray Co.
17 to 19 E. Main Street
Anita Stewart Bought a Bathing Suit
She bought it to wear in a number of scenes in
"A MIDNIGHT ROMANCE"
Anita only wore a few evening gowns last time she appeared at the Grand, and the house records were shattered.
What will happen when it becomes generally known she appears in her Annette Kellerman, we don't dare to prophesy. All who saw her yesterday will spread the word. If you didn't see her,
TRY TO GET IN TODAY
2:00 — 3:40
7:00 — 8:45
GRAND
A Summer Bargain
10c & 15c,
(with tax)
20 East Mifflin Street
You
look your best in a bathing suit bought at
The E. & E. Store
20 East Mifflin St.
Wool Bathing Suits at $4.98 to $8.75.
Cotton Bathing Suits, $1.50 and $2.50.
Bathing Caps and Slippers.
"Come on in—the Water is Fine"
Go to Collyer's Pharmacy at Once
Then you are ready for Water Sports
Collyer's Pharmacy
Get In The Swim
Big Supply of Bathing Suits on Hand
Bathing Suits for Men, Women and Children
OUTLET STORE
Anita Would Like These Bathing Shoes and only 95c
She would also be proud to wear any of our stock of shoes—now being sold at a remarkably low price.
A Few of our Removal Sale Prices on Women's Shoes
$4.45
$6.95
$6.85
$5.85
$6.45
$1.95
224 State St.
RIPP'S SHOE SHOP
224 State St.
THURINGER-GARBUTT CO.
430 State Street
Phone Badger 3877
Special June Sale Bathing Suits at $1.35 and up to $9.50
Here you will find an excellent selection of all that is new in design and coloring.
Bathing Suits for Men, Women and Children
EXTRA SPECIAL is the sale of Queen Make Porch and Street dresses of Tissue Gingham and Voiles at $3.98, $4.85, $5.85 and $6.75.
THURINGER-GARBUTT CO.

The Grand didn't rely entirely on the teaser campaign. This is the way the local merchants cooperated in a smash twenty-three inches deep, page width

"Common Sense the Safe Rule," Says Schlicter

(*Continued from page* 1068)

of a patronage. Visitors to his theatres seem to feel that he is their friend although many of them have had a chance to do more than bid him the time of the day. However, they have become imbued with the idea that he is constantly working to their benefit instead of his own.

He has done this not only by greeting his patrons with a pleasant "Good Evening" as they are entering or leaving the theatres.

It has gone more deeply than that. One striking example of this attitude was an occasion when he contracted for a well-known picture without the chance to see it exhibited privately. When the reels were delivered, he and his wife reviewed it and when his patrons gathered to see the picture they had a shock awaiting them. At each performance, Mr. Schlichter appeared before his audience and announced that because he had learned the feature he had advertised was very vulgar, he would not show it. He could not, he said, display such a picture before the many young folks and children that comprised a part of his audience. He added that he had gathered some substitute pictures at the last minute, but because some of them were old films he would be glad to refund the admission price to those who did not wish to stay. But everybody stayed.

Another occasion on which he showed his concern for his audience was when the "flu" had gained such headway in Baltimore. He immediately began running between his shows slides which told his patrons what to do to avoid the malady. When an agitation was started among the people of the city to close up the theatres and moving picture houses, he pointed out that a better way in which to educate the people who do not read the papers, how to prevent the "flu" would be by means of the motion picture screen. Mr. Schlichter does not look upon such things as these as advertising but he says that they have a psychological effect. They impress people that your idea is "the public be pleased," he said.

Mr. Schlichter's task is difficult because his audience is a mixed one. He has to show pictures that will appeal to the working class that patronize his theatre as well as plays that will impress folks in the fashionable surburbs who motor in to see his evening performance. But he does this by feeling the pulse of his audience, as it were, and by showing the latest pictures that will appeal to both.

M. Schlichter has been in the motion picture business in Baltimore for five years. Last January he was elected president of the Exhibitors' League by a large majority.

"Oh Boy" to Be Staged a La Ziegfeld in Omaha

"Oh Boy" offers opportunities for special exploitation stunts of which exhibitors are taking advantage.

C. H. Ballentine, manager of the "Muse" theatre, Omaha, has arranged a campaign with the department stores and music stores on "Oh Boy" music and the principal soda fountain will soon be selling an "Oh Boy" fizz. The orchestra at the Muse is playing selections from "Oh Boy" at every performance, although the picture does not open until August 3rd.

In the cabaret scene of the picture "Lefty" Flynn requested the orchestra to play the Flat Bush number from "Oh Boy." The picture will be stopped and six girls dressed exactly as chorus girls in the story will do the Flat Bush number on a run-way over the audience—in other words the picture will be put on as a musical comedy.

Thornton of Springfield, and His Recipe for Theatre Success

GENTLEMEN, meet Mr. Harry Thornton, manager of the Gaiety Theatre, Springfield, Illinois, one of the livest exhibitors in the state! Probably you have seen him before. Before he turned into an exhibitor he was seen in big-time vaudeville for many years. He saw the possibilities of the "moving pictures" way back in the days when "The Great Indiana Train Robbery" was the "Birth of a Nation" of its time. It happened somewhere between Joplin, Mo., and Erie, Pa. Mr. Thornton came to Springfield, put his savings into a small "moving picture" show, and started in to get rich.

Father-in-law W. W. Watts owned the Vaudette, and soon took over the Gaiety. Mr. Thornton was placed in charge. At first it was difficult to get folks into the Gaiety to see pictures, as the house had always been a vaudeville theatre. The biggest features on the market were booked, and the best program available was secured. Things began to look up. After some time the Triangle program was formed, and Thornton grabbed the rights to it for Springfield.

People here didn't know a thing about Griffith, Ince or Sennett—never heard of them. But it wasn't long before they became acquainted. The Triangle stars soon began to flash on the film horizon, and it was not long before the Gaiety was the most popular theatre in this city.

The Gaiety secured the Artcraft-Paramount program, added Goldwyn, and booked in all the big features that were good. Fox comedies, Billy Parsons comedies, James Montgomery Flagg comedies, L-Ko comedies, and other makes were booked. The Gaiety always uses a feature and a two-reel comedy. No travel, scenic or educational films are used, because it would make the program too lengthy. No show is ever speeded up at the Gaiety, even though there are a thousand people waiting in the lobby. Everything is run on schedule.

Big specials like "The Heart of Humanity," "Mickey," etc., are put in for a week's run. The two pictures named broke the house record for attendance, one coming the first week in Lent, and the other the last week in Lent. This was considered phenomenal.

Today the Gaiety spends thousands of dollars annually with the local newspapers, and the amount is steadily growing. Space sells at a very high rate in Springfield, the picture houses being charged at the same rate as the legitimate and vaudeville theatres. One inch of cut is allowed free for every inch of advertising, and one half of reading matter.

The exhibitor can take his choice. This is a liberal arrangement, and seems satisfactory to both parties. It is not unusual for the Gaiety to run a half-page ad. on a big production. Two were used on "The Heart of Humanity." Big space always brings results. Shows are not advertised as being the "greatest we have ever shown." Only the extra good ones are billed in such lavish terms.

The Gaiety Theatre has always made a feature of its orchestra. Under the direction of George Ecklund it has developed into a fine organization. Patrons often say the music alone is worth the price of admission. A giant pipe organ is also used. Each picture is reviewed before presentation and the music for it selected by Mr. Ecklund. It is doubtful if there is a theatre of the calibre of the Gaiety in the country where the picture is put on better.

Mr. Thornton is a crank on projection. As a result the projection at the Gaiety is as near perfect as it can be.

Clubroom set used to give "different" touch to sing ing number at Fischer's Alhambra, Milwaukee

How McVoy Used "Orphan Idea" to Advantage Showing "Daddy Long-Legs"

ROSS A. McVOY, manager and treasurer of the Morgan theatre, Auburn, N. Y., has the distinction of being the first exhibitor in York State to sign a contract for "Daddy Long Legs," with a booking for May, some ten days after the picture's exhibition at the New York Strand.

Just what kind of a showman Mr. McVoy is can be judged by those who were approached on the subject of first bookings on this picture. McVoy was not dismayed by what he knew his expense account would be on this feature and recognizing the unusual possibilities the picture presented, he began work immediately on his advertising campaign. Before his showing dates of three days had arrived, the Regent theatre, Rochester, asked for an eleven-days' showing, and Mr. McVoy consented to later dates, finally accepting June 8-9-10.

Then to use Mr. McVoy's own expression as written in a personal letter to a member of this department: "Old Man Weather sat in the game and it blew off hotter than the exhaust from a Liberty motor."

McVoy knew what hot weather does to business and Central New York summers are just as extreme as its winters, so he began planning to overcome the handicap that nature had thrust upon him.

McVoy had been running a few Saturday morning special shows for children, and when he had his dates on "Daddy" all fixed and was sure that he would have the film barring the fact that it might be delayed in arriving, he went up on the stage of the Morgan one Saturday morning and made a speech about "Daddy Long Legs." Now "Mack," besides being a first-class showman, is a good talker, and the way the children took to his "oration" convinced him that he was on the right track in letting Auburn know that "Little Mary" would soon be at the Morgan.

All that Mr. McVoy said in his speech probably he doesn't know himself, but the children had been able to gather the announcement that their favorite star in a story after their own hearts would be shown at a special matinee the following Saturday morning.

Did they start out and begin the word-to-mouth advertising? They did.

The next move was to personally go out to the Home for Orphan Children and make arrangements to have the matron bring all her charges to see the screen story of one who fictionally at least had lived as they were living. Mr. McVoy had previously made himself acquainted with the matron by giving the orphan children entertainment at the Morgan at different times and found that this invitation was accepted with even more enthusiasm than usual.

Then he had a real idea. The matron of the home is musically inclined and evidently being quite different than the matron whom "Judy" lived with, it was no trouble for Mr. McVoy to induce her to train the children in a little drill, appropriate to the song "Dear Old Daddy Longs." Of course the Morgan manager furnished the songs and also helped in training the children.

The children were given their lesson every day until they were letter perfect in the tune of the song and knew the steps of the drill, and then four of each sex, all under twelve years of age, were loaded into a big automobile and driven about the city singing "Daddy Long Legs." The car had been appropriately decorated and banners stating where and when the picture could be seen were properly displayed.

Not content with so much good publicity, Mr. McVoy went the limit with his children stunt. He had advertised the picture heavily in the papers, laying particular stress on the children's matinee and the part the orphan children would play in the presentation.

(*Continued on page* 1077)

How New York Stages the Show

THERE is a striking similarity this week between the three Broadway shows, the Rivoli, Rialto and Strand. They are alike as three separate bills could be. Women stars are featured, broad comedy provides the laughs, and the current events numbers are largely duplicated in all three houses.

Again also the feature offerings are romances, with no hint of melodrama. Just plain love stories, which after all in the main, please more people than the more emotional, tense offerings. It has been a good many years according to Darwin since Man began to make love to Woman. It will be a great many more before the last lover will have had his day. So the love story always interests—on the screen—on the stage—in real life. "All the world loves a lover."

At the Rivoli, the feature picture is "The Better Wife," a romance of an American girl who finds her happiness with a husband in Old England. Clara Kimball Young is the star and in support are such well known people as Lillian Walker, Barbara Tennant and Nigel Barrie.

The Comedy is "Among Those Present," a Paramount-Sennett production and the scenic and educational is combined in a Prizma release, "Oahu," an island of the Hawaiian group. The colorings are beautiful, while the educational values are contained in information concerning pineapples. The pictorial is specially selected and especially interesting.

At the Rialto, Vivian Martin in "Louisiana," by Frances Hodgson Burnett, is being shown as the screen feature.

This is a romance of the New South with a mountain bred girl finding her lover and husband in New York. The comedy is "Are Married Policemen Safe?" and the educational and scenic are also combined in a Universal offering titled "The Bear Hunt." The Magazine is interesting also.

At the Strand, "Through the Wrong Door," with Madge Kennedy starred, is presented for the larger feature. Miss Kennedy meets her lover in the West, but marries him in Philadelphia.

The scenic is an Outing-Chester, "Haitian Nights Tale," being a trip to this land of an ex-slave's futile dream and the comedy is the same as that shown at the Rivoli, "Among Those Present." An educational, "How Animals Behave," released by Pathe, is an analysis of motion.

The announcements for next week are:

Strand—The Love Burglar, with Wallace Reid.

Rivoli—The Way of a Woman, with Norma Talmadge.

Rialto—Nugget Nell, with Dorothy Gish.

Rivoli Theatre

THE stage setting usually prepared for the overture at the Rivoli is withheld to the third and fifth numbers this week, the bill opening with the orchestra's rendition of selections from "Samson and Deliliah", a bibical subject with splendid choruses. The music is decidedly oriental in color but is of a character particularily appealing in its harmony and as rendered by the Rivoli orchestra earns rounds of enthusiastic applause.

"Samson and Deliliah" (Camille Saint-Saens 1835—) was first produced in Weimar in 1877 and later was played in Paris. As an opera in America it had only a single performance in Italian prior to 1908 when Oscar Hammerstein produced it at the Metropolitan. There is no overture to the opera and the only portions for orchestra alone are from the ballets. These are given at the Rivoli.

With the lights in amber and the proceniоum arch and curtain draped to heighten the effect, the music begins with the strings and reeds carrying the burden for a major portion of the score, the brasses and drums coming in to full volume only a few minutes before the number closed.

The Prizma offering is a trip to "Oahu" of the Hawiian Island's group, combining the beautiful and the educational most artistically. The subject deals with the pineapple from its planting to the time it is sealed in the can ready for the table. At the screening and until the title "On this fertile field", "Brunette and Blond" is played when the change is to "Sunset Land" and "Hawaiian Moonlight" to the title "The Laborers." A fox trot is then taken up and continued to the end.

The third number is a novelty in a mechanical piano, called "The Ampico Reproducing Piano", a demonstration of which accompanied by the orchestra held interest for the rendition of "First Movement Concerto in D Minor", with Leo Ornstein as the "Invisable soloist. A stage setting designed by Art Director Wenger accentuated the really very beautiful instrument. This number was lighted in purple.

The Rivoli Pictorial is screened to especially convincing wind effects as a close view of aeroplanes are shown. The orchestra plays a lively gallop for the footage up to Gaumonts contribution of horse races at Paris, France, changing to "At The Race Course" for the title prior to the one man, "home made" aeroplane scene, (International) of "Little but Oh, My", "Sugar Lump" is then taken up until the aeroplane flies out of the camera's vision, when the orchestra remains tacit and effects are used to the views of the illfated Hadley-Paige machine wrecked at Parrsboro, N. S. (Gaumont) when Redemption is played for the footage covering Gaumonts views of a collapsed bridge at New Bern, N. C., and to International's releases of notables in England recieving University honors, up and to "In College Cap and Gown—" when "Wedding March" is played to the Hooligan cartoon comedy title.

"At The Fountain of Youth" with effects serves to screen "Hooligan" continuing to title "Widow Jazzbury,' when the change is to "Milo" for the footage up to Holligans wedding morning title. Siam is then played for the rest of the comedy with a change to "Fairy's Greeting" International's views of "Yanks in Practice" and Kintograms strip concerning Canada's trout streams, with "Wash Rag" used for International's "Easy to Keep Cool" scenes of boys in New Orleans and "The Flying Dutchman" until title "Yankee Athletes" when the change is to "Our Boys Across the Sea" on the views following the title "French and Yankees Celebrate—". This is continued to the end of the pictorial. These latter strips are released by International, and include scenes of the Life Guard at Cape Cod drilling.

Daily Mail
GRANGER'S MARVELS OF THE UNIVERSE
GRANGER'S EXCLUSIVES L.D
Managing Director
A.G. GRANGER
Head Office South Wolfe St.
Stoke-on-Trent
Granger's Marvels of the Universe Make the World Easy to Understand.
See them at Your Local Cinema.

A full page in the "million-sale" London Daily Mail is advertising on a big scale. This page was used for Educational Film Corporation releases

Number five on the bill is Edoardo Albano, baritone, rendering the Neapolitan song, "Torno A Surreniento" in Italian, costumed in the clothing of a Neapolitan boatman. A special setting representing a "street" in Vienna with a back ground of typical Viennese buildings, beautifully lighted embellished this number.

At the screening of The Better Wife, the Rivoli feature, Clara Kimball Young starred and such support as Lillian Walker, Barbara Tennant in prominent parts, and for the scenes to the title, "The following afternoon," the orchestra uses "From The Country Side" when "In Holland" (D. S.) is taken up to the title "Count of Cheveral", after which "Romantic Suite" No. 1 is played to the title "At the Baronet's Home", when the change is to "Suite Poetique No. 1" for the footage to title "Dusk finding Lady Beverlay—."

For the sequences following this title and to the scene where the car overturns special selections from the Rivoli library are played to the title "The Days Drag By" when "Sunshine and Shadow" is the selection for the scenes to the title "Helen Has Told Me You are Leaving", after which "Cavatina" the theme is rendered.

On the title "Then In Southern France", "Ma Poulette" is played, to the title "And a Letter from France" when the organ relieves the orchestra.

With the organ accompanying, a violin solo rendition of the theme is given beginning on the title, "You don't mean that you really don't love me?", with the orchestra returning on the title, "Through The Long Night Hours", and again playing the theme. This is continued to the title, "But When Helen Kingdon—" then "Shadowland" is taken up for the scenes prior to the title "The Following Afternoon" with a change to "Lyric Pieces No. 1" for the scenes following. On the title "Hands Up," "Hunkatin" is played, with a return to "Lyric Pieces No. 1" to "Charmian I Do Not Hope—", when the theme is again used to the end of the picture.

Rendition of the "Dollar Princess" by the or-

chestra is the seventh number on the program and the eighth number is a Mack Sennett comedy, "Among Those Present."

For the screening of the comedy, and to the title "Adrift", "The Booster" is used when a change to "Jolly Good Fellow" is made.

This is played for the footage to the scene when the man sees the girl in the restaurant, when "Any Kind of Man" is taken up to the sequence of the husband rushing home.

From this point, "Ruspana" is used to the title "In the Mountains" when the change is to "Are you Prepared For the Summer" for the scenes up to the first time the Indians are seen. Here "Minnehaha" is played until the Indians begin to dance, when "Indian War Dance No. 9" is used until the title "Tie the Fat Head Up" when a change is made to "War Dance No. 450" and continued to title "Do A Salome."

The selection for the scenes following the title is "Waikikid" with "Sailors Horn Pipe" as the cheif does does a hornpipe dance, and when he finishes dancing, "Hawaiian" Sunshine" is played. "Red Skin" finishes the picture.

The organ solo as played by Professor Firmin Swinnen is "Chant Seraphique" by Henri Bonto.

Strand Theatre

THE Strand overture is from perhaps the most popular of all operas, "Carmen." The music has been played so largely that it is familiar to everyone and therefore brings an added enjoyment when it is well rendered as it is at the Strand.

The excerpts taken from the famous "Bizet" composition, which tells the dramatic story of the reckless and beautiful peasant cigarette girl of Seville and her handsome soldier lover, so well known that it does not need repetition, are as familiar to most ears as a popular melody but that audiences never tire of it is evidenced by the enthusiasm with which it is being received when played by the Symphony company.

With the house dark and the stage lighted in scarlet a liberal number of excerpts of the full score is brilliantly played.

The Strand Topical is screened to the march "Olympia" which is played through the opening strip from International, views of whaling industry. With Pathe's first showing in this number a view of the U. S. warships at Boston, "Chicago Tribune" is played with a change to "Serenade Rococo" on another Pathe strip, "Zoo Babies." For the Topics of the Day, compiled by the Literary Digest, "Eternelle Ivresse No. 1" is played with a change to "Marche Russe" on International's footage devoted to the Czecho Slovak demonstration at Petrograd.

Pathe again furnishes views from Join Le Pont, France, concerning the allied athletes, "Pride of the Army" being played throughout and to International's scenes from England of notables receiving degrees from Oxford University, when "Carry On" is rendered, for the balance of the film.

The Outing Chester shows interesting views on the island of Haiti and is titled "A Haitian Night Tale." It is screened and projected to appropriate music from the organ, with realistic effects as the natives dance.

The vocal number for third place on the program is "Idle Hours" by Jacques Grandei, sung by Walter Pontius, tenor, with an encore number equally brilliant. This number is given with the stage in scarlet and the singer under a spot.

The feature, Madge Kennedy in "Through the Wrong Door" is screened and projected to the title "The Golden Hope Mine" with "Alphonso and Estrella" as the orchestration, with rain effects used at times. At this point the organ relieves the orchestra for five minutes and on the scenes where the bear is chasing the lovers, "bear growl" effects are interpolated.

Following the sequences the "Lion Chase" introduction is used to the title "Just Oscar on a Candy Hunt" when "Mignonette" is played to be followed by "Arabesque" until the scene of the telegram the second time, when telephone bell effects are produced and then "Allegretto" until the title "Wait a Minute."

"Guglielmo Ratcliff" at No. 2 is the next selection and is continued through to the title "His One Consolation" when "Romance" is used followed by "Dramatic Reproach" until the title "I'll Get the Seats for the Follies."

"Budding Spring" (after the introduction) is then played until the scene where Burt opens the door, where there is a short pause.

The orchestra again comes into action on the title "Once As Written—" playing "A Lesson in Flirtation."

After this composition is rendered, the organ relieves again for seventeen minutes which covers the sequences to the title "Gerald? I Sent Him Away."

The orchestra returns on the scene where Burt goes to the door, playing "Agitato Con Moto" until the scene where Miss Kennedy and her father exit, when "Can I Forget?" is repeated until the title "Help, Father"—when "Caprice" is used to the scene where Burt and Miss Kennedy ride away in the limousine. For the rest of the picture "Can I Forget?" is repeated again, beginning at 10 bars before the first ending. Throughout the picture on all the scenes showing the terrific rain storm, rain and wind effects are used effectively. The second vocal solo is "The Valley of Laughter" by Sanderson sung by Dorothy South, soprano. The stage is again lighted in scarlet and the house remains dark.

The educational is "How Some Animals Behave" and is shown to music from the organ.

The comedy, "Among Those Present" (Mack Sennett) is screened to "And He'd Say Ooh La" continued into the action of the picture and is followed by "Mamy 'O Mine" played twice.

"Dance and Grow Thin" is next taken up and is continued until the title "Burglars" when "Agitato No. 40" is used to the title "In the Mountains To Forget", and then the organ is used for the sequences to the title "They Got My Wife."

"Sweet Siamese" is played to the action prior to the title "I'm Satisfied" when an agitato, with "I wonder what William Will Tell" as the Indian shoots the arrows. "Turkestan" follows this selection until the dancer loses his wig and then "Sarah Come Over Here" is used to the end.

The organ solo is "March Solonele" by Semore.

"NOTHING BUT PRAISE"

"I HAVE but praise for the new size of Motion Picture News. It is far more readable than the former issue and allows you the greatest scope for the exploitation of the various features that have made the Motion Picture News a vital necessity to every exhibitor. I wish to compliment you for your progressiveness and to congratulate you on the undoubted success of the new and greater News."—J. A. Partington, Imperial theatre, San Francisco.

Rialto Theatre

THE Rialto overture is from "Raymond or the Queen's Secret" an opera first produced in Paris in 1851 and one of the most tuneful of the author's (C. Ambroise Thomas' 1811-1896) comforms one of the most interesting numbers of the bill and merits the applause with which it is greeted.

The second number is "The Bear Hunt" an unusual picture of a man, Major Jack Allen capturing a bear, without resort to a weapon of any positions. As rendered by the Rialto orchestra it kind. "Woodland Lore" is played through the screening, with this melody and others of similar character used throughout.

"In the Garden of My Heart" sung by Greek Evans, baritone, is rendered with the house dark and the stage in scarlet and the singer covered by an amber spot. The selection is by Ernest Ball. Orchestra accompaniment is given the singer.

The Magazine opens with some exceptional shots of our soldiers in Paris (Gaumont), screened to a stirring march "Here They Come" which is continued throughout the strip to pictures of the whaling industry. International's scenes concerning the capture of whales is run to an Agitato with rushing water and shot effects timing with the action depicted on the screen.

Pathe contributes scenes from the famous ostrich farm at Pasadena, Cal., "Rondo Capriccioso" being used for this footage.

On the "Mutt and Jeff" cartoon comedy "Tents of Arabs" is played until the chickens crowing scene, when the change is to "La Cocque" (Manuscript) for the rest of the footage. International shows the world's largest ships on the Hudson, played to "Chicken Cackle."

Scenes taken of the Petrograd Russia, Bolsheviki demonstrations, are furnished by Kintograms, are played to "Coronation March" and "Hymn of Free Russia" with a change to "Tchaikowsky Symphony" when Pathe's views of the recent conferring of University degrees on notables are shown. At the close of this selection "Cleopatra" is used to the end of the number.

An aria from "La Giaconda" by Amilcare Ponchielli (1834-1886) is rendered by Athens Buckley dramatic soprano as the fifth number, to be followed by the feature picture, "Louisiana" with Vivian Martin in the title role.

At the screening "Lonesome Tunes" is played twice slowly, with a change to "Spring Tide Fantasy" on the title "While in the World Below—", with a return to "Lonesome Tunes", starting at number eleven, for the sequences following the title, "Meanwhile Luke Rogers—" until the title "At Oakville Springs" when "He Will Understand" is played.

When "Louisiana" arrives at the summer resort, "Butterfly Dance" (from sign and D. S.) is used to the screening of the title of "The Title of Being Alone," when "Tulips" played softly is taken up to the fade in of the father, when the theme (Lonesome Tunes) is played to the title "That Evening Passes," after which "And Yet," played hesitatingly is continued for its length.

With the title "Grim Forebodings," the organ furnishes the music through the sequences up to where "Louisiana" goes back to the mountains and then the orchestra playing the theme comes back into action.

"Canzone Triste" (from sign) is used on the change of scene to the library, when the theme is again used beginning on the title "Daddy Why Don't You Ever—," and continuing to the scene where Lem is seen to enter the house.

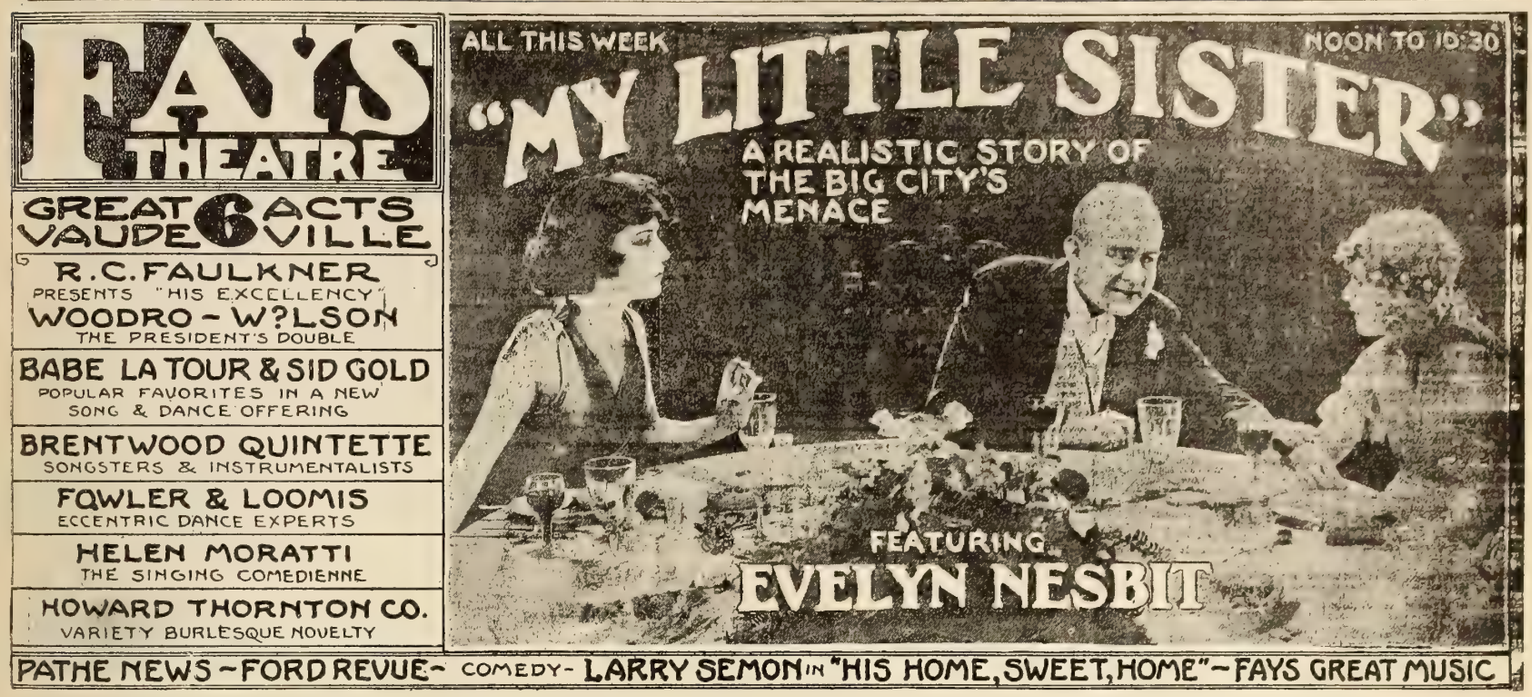
At this point "Mountain Music" is taken up and played to the point where the father enters, when the theme is resumed for the sequences shown to the title, "Just Before Sunset," when library music is played to the end of the picture.

The second orchestration number is "Sari" by Emmerich Kalman and is placed as number eight on the program, to be followed by a Sunshine comedy "Are Married Policeman Safe."

"I've a Shooting Box in Scotland" is played at the screening of this and throughout to the scene where the cells are shown, when "Dinner Time on the Levee" is played for the footage up to the title "Speed Officer Penny," where the change is to "Miss Simplicity."

"Girl of Mine" is begun on the title "She Wasn't Afraid" and played until the "chase" sequences begin when "Some Sweet Day" is used, with another change on the title "Real Love—" when "Do What Your Mother Did" is taken up. Following this selection "Creole Bells" is used to the title "Get My Voters" when "Boy of Mine" (from sign) is the selection until the next title, "Sit and Roll Your Hats," when "Electric Galop" is played to the end of the picture.

The Organ solo is from "Sonata in E Minor" by J. H. Rogers and played by George C. Crook.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FOWLER & LOOMIS
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NOON TO 10:30
"MY LITTLE SISTER"
A REALISTIC STORY OF THE BIG CITY'S MENACE
FEATURING
EVELYN NESBIT
PATHE NEWS - FORD REVUE - COMEDY - LARRY SEMON IN "HIS HOME, SWEET, HOME" - FAYS GREAT MUSIC

This display in the Providence (R. I.) Journal, seven inches deep, across a seven column page, shows the proportionate pulling value. Manager Fay attributes to his pictures and vaudeville

Rhodes Turns Editorial Writer

(*Continued from page* 1070)

the states with censorship, but you can see vicious pictures there just as anywhere else. But the state has taken the step and it won't be long until the outraged public opinion demands teeth for the law and power in its execution.

"Mrs. Ellen A. O'Grady, deputy poliec commissioner of New York, remarked recently that 'the clergy, educators, judges and welfare workers might as well lock up the churches and the schools and close the courts if they are going to permit filthy motion pictures.' Every intelligent parent of adolescents knows that Mrs. O'Grady spoke the substance of truth.

"We do not want national censorship with a horde of political viewers in control of a political bureau. Police power is vested in the states and present responsibility rests with those just representatives who will frame acts that will drive out the vicious films and with an aroused citizenry that will demand their passage."

Ezra Rhodes is 50 years of age. He was born on a farm in Berrien county, Michigan, and resided there until eleven years ago when he entered the motion picture business in South Bend, Ind. He started in the business with a crude storeroom picture show. Today he owns four of the finest motion picture theatres in Northern Indiana, and they maintain an absolutely clean record. Mr. Rhodes has never permitted a vicious sex picture to be shown in any of his theatres.

As the result, Mr. Rhodes enjoys clean, orderly audiences and has been an unusual success in the business. He never has attended school, but despite this handicap he is an unusually interesting conversationalist and a shrewd, keen, business man. Besides owning his theatres, Mr. Rhodes has one of the most beautiful homes in South Bend.

The deal in which he became the owner of the Family and Venetian theatres at Elkhart, was only completed July 19. He expects to remodel both houses and maintain his reputation.

How McVoy Put It Over

(*Continued from page* 1074)

Promptly at the time he had advertised his morning showing the orphan children were driven to the theatre, and after being "lined up" in the lobby they marched down the aisle to specially reserved seats, singing their song, the words of which they had memorized. Mr. McVoy also did this part of his publicity stunt artistically. His organist had rehearsed with the children and when the drill had been presented, all the little shavers turned, facing the audience, to sing the chorus of the song, as the lights were gradually dimmed down for the picture.

Did McVoy do business with his matinee? It was the best house he had during the engagement and caused so much talk that Auburn hasn't forgotten it yet.

The orphan idea itself is one that will present itself to every exhibitor who books "Daddy Long Legs" of course and will be effective wherever used but it remained for McVoy to get more than just publicity out of the one picture. He made people talk about the Morgan and about "Mr. McVoy" by doing things a little better than some one else might have done. He made friends of people who perhaps never had attended his performances and when ever an exhibitor can do that he has a probable permanent customer.

The Morgan will bring "Daddy Long Legs" back for a return engagement and is expecting to do as much business if not more than on the initial showing.

Mr. McVoy began his picture career at a little town called Union Springs, N. Y. That he was a born showman is evidenced from the fact that he actually made money running every night in a village of 600 population for over two years and only sold his theatre to take over a larger proposition in Auburn.

In this theatre an upstairs house Mr. McVoy put up such a strong fight that the Morgan owners decided it was better to have him with them than against them and after a year or two he went to the larger and better house as manager. Since then he has reorganized the company owning the theatre and became a part owner, the treasurer of the company as well as its manager.

Help Next Brentwood Release

The second release of the Brentwood Film Corporation through the Exhibitors Mutual Exchange will have a novel advertising feature when it is shown during the week beginning July 27th at the Symphony theatre. The studio staff have cooperated with Manager A. R. Patton of the Exchange in preparing the 1902 Ford Car used in the picture as the mode of conveyance from the station to the hotel where Zasu Pitts was the "moving spirit."

Fay, of Providence, Shows the Balance Between "Screen and Vodvil"

EDWARD M. FAY, manager of Fay's theatre in Providence, R. I., declares that good pictures have the greatest actual pulling power in theatres where vaudeville is run. His theatre runs six vaudeville acts, a feature picture ,a news weekly and a comedy. His treatment of his program is easily seen when his display advertiseing is taken into consideration. In one Providence newspaper this theatre runs on Sunday of each week, previous to the introduction of the new show for that week a seven-column layout of about 100 lines deep.

Of the 700 lines used about 500 lines is used each Sunday to feature the picture, while the remainder of the advertisement simply tells the name and calibre of the vaudeville act.

This advertisement is run from a drawing. The manager employes in addition to his regular press agent and artist, the best that can be found in the city to draw the layout. This is photographed by the engraving department and made into a cut which takes the place of the ordinary type-set advertisement.

Asked why he adopted this form of advertising Mr. Fay will tell you in simple words: "I get better results. A typesetter can set a mechanical advertisement, but it takes an artist to outline an artistic one—one that will set the patrons of the theatre talking before they have ever seen your show. The small increase expense is insignificant in comparison to the satisfaction the manager gets in seeing his advertising handled in an artistic and business-like manner. We play more on the pictures, because we believe the pictures are the thing. There is more competition in that end of the theatrical business and to get your share of it, your advertisements must be as classy as your show. We use the best runs of pictures, featuring the best known artists and we advertise them to the limit ,and the limit is about five-sevenths of our total advertising space."

Fays theatre seats about 2500 persons and three performances are given daily.

Live News from the Producers

Famous Players Dines S. Chaplin

Farewell Sendoff Given Before Departure for France

FRIDAY, July 18, was a big day for Sydney Chaplin, for on that day the Famous Players-Lasky company gave him a dinner at the Hotel Claridge which was attended by the elite of the newspaper profession.

The dinner was a farewell send-off previous to his departure for France, where he will produce his first picture under his million-dollar contract.

After the usual bantering amongst the editors and editers, may we say, for there were ladies present, Mr. Chaplin appeared, accompanied by Mrs. Chaplin, Carlysle Robinson, who for the past three years has been identified with Charlie and Sydney Chaplin as director of publicity and Carl Pierce, toastmaster of the occasion.

In as neat and witty a speech as the scribes ever heard Mr. Pierce introduced "Sydney" to the bunch.

And then in a speech that would do Cicero proud both in diction and phrasing, for he certainly can handle that old English language, Sydney said, but we cannot give it to you in his words:

"Many of you may wonder why it is that I am taking all this trouble and expense to go as far as France for the making of a picture.

"My first film calls for a number of scenes in the various quarters of Paris. Although it would be possible to construct the sets in Los Angeles and take the exteriors in and around there, still it is my desire to give the public genuine color and therefore I am going to the logical place.

"But there is another reason why I am so anxious to go abroad," and here he spoke with much feeling. "It is my keen desire to meet and spend some time with my mother whom I have not seen for six years.

"Outside of my professional work, my mother and relatives come first. This production could have been my second, but inasmuch as I am to make it eventually, will take this opportunity to make it my first."

After Mr. Chaplin's speech each member present was handed what was at first thought to be the scenario of his coming production. On the outside cover, however, it read: "Remarks of Mr. Sydney Chaplin, July 18, 1919." But the inside pages were all "Greek" to the wise men present, for they contained writings in the Greek language. Maybe they were from the old Greek plays written in scenario form for the Chaplins of the bygone days, when Darius, Xerxies and Arti-Xerxies, the Persians, used to enjoy the Greek comedies in the open and then for a strong finish call in a hungry lion or two to "eat up" the comedians.

However, we are not going to worry about what the old timers did. What we want to know is, who was the originator of this trick and who had the gumption to put it over?

The guests of honor were Sydney Chaplin, Mrs. Chaplin, Carlysle Robinson, studio manager; Henry Clive, art director, and Alexander De Bray, scenario writer.

Carl Pierce was toastmaster, Sam Palmer represented the trade papers for Paramount, J. A. Creelman the newspapers and Emel Shaner the foreign trade. The trade papers and newspapers were well represented.

Charlie's brother, Syd Chaplin on his way to Europe to produce a comedy

Fox Foresaw Shortage of Good Comedies

"Give us comedies," is the plaint of the motion picture exhibitor, who these days finds a big supply of dramatic subjects but a dearth of what he can really call good broad comedies. The supply is far below the demand.

William Fox, with his Sunshine Comedies, has gone a long way toward solving the comedy picture perplexity of the exhibitor. Mr. Fox, whose ear is always to the ground, long ago sensed the increasing demand for comedies that were not merely amusing, but genuinely funny, and began to assemble a comedy organization that should be capable of supplying a first-class article.

Heading the list of Sunshine Comedians, is Chester Conklin, known wherever motion pictures have been shown. As the "Walrus" he has shown.

Other of the Fox Sunshine stars are Polly Moran, Jack Cooper, Billy Armstrong, Ethel Teare, Glen Cavender, Slim Somerville, Harry McCoy, Bobbie Dunn, Tom Kennedy, Ed Kennedy, Bill Franey, Harry Booker, Laura LaVarnie and Alice Davenport.

New Faces in Universal Subjects

Many Players Signed for Forthcoming Productions

IN the production of Universal's new fall releases as announced some time ago, Universal has signed some new players, re-engaged others and assigned some of its directors to new fields. One of the exceptionally outstanding features of the new productions is that each and every new player engaged was secured with the idea of fitting the best players obtainable to the part dictated in the story of the production. This is evidenced by the variety of new names and faces that will appear in Universal productions and the variety of the roles filled.

Some of the newer players and new assignments are as follows: Carl Miller, who supported Mildred Harris in several of her Lois Weber Jewel productions, and who was recently seen with Anita Stewart in "Mary Regan" will play opposite Marie Walcamp in the continuation of "The Famous Spur and Saddle Stories" series of two-reel Western dramas which are now being made under George Holt's direction.

Kathleen O'Connor, who played opposite James Corbett in his recently completed serial, "The Midnight Man" has been re-engaged to be Harry Carey's new leading woman in his newest Western drama, "The Eternal Savage."

Kenneth Harlan, who supported Mae Murray, Mary MacLaren and Carmel Myers in Universal productions before joining the army, has returned to Universal City to be featured in the same production just mentioned.

Helen Eddy, who played opposite Monroe Salisbury in "The Blinding Trail" and "Hands Down," has been engaged to play the leading role in an all-star production, "Who Knows," which Director George Seigmann is producing from the story by Kenneth B. Clark.

J. Barney Sherry, who supported Frank Mayo and Kathryn Adams in Lynn Reynolds' production, "The Little Brother of the Rich," is playing in support of Harry Carey in "The Eternal Savage."

Anna May Walthal, sister of Henry Walthal and well known for her recent work in the Carey production, "Bare Fists," has been cast for an important part in "Who Knows." Gertrude Astor who was last in Universal productions in support of Priscilla Dean in "Pretty Smooth" has been given a role of prominence in the same production.

George Holt, who has been directing Pete Morrison and Madda Lane in two-reel Westerns, has been given directorial tutelage over Marie Walcamp, while Jacques Jaccard, who previously directed Miss Walcamp, has been assigned to produce a five-reel feature.

"Lois Nelson's dog is clever" say the Rainbow players. Also discriminating

Empey at Work Again

Arthur Guy Empey has returned from a vacation spent in the North Woods, and is now preparing to buckle down for work on the second of his series of six pictures, the first of which was "The Undercurrent," soon to be released through Select.

Title New Universal Western Series

Universal's new series of Western two-reel dramas are being booked heavier than was ever expected by the producers. This is the Marie Walcamp series which has been definitely titled "The Famous Spur and Saddle Stories."

New Lasky Laboratory

The Famous Players-Lasky Corporation has obtained the Estees Studio and Laboratory, located at 361 West 125th Street, New York. This addition is necessary to handle the big producing activities contemplated by the corporation in the East.

A group of William Fox representatives: Abraham Carlos, general representative, headquarters in Paris; Earnest Reed, for the United Kingdom; Fred W. Lange, New York; Jos. R. Darling, Jos. P. Bryan, district manager of South America; Alberto Rosenwald, manager for Brazil; Aquileo C. Calve, manager for Central America, and Sidney E. Abel, foreign representative

Fox to Step Closer to Exhibitors

FOX Film Corporation, by the establishment of additional exchange offices, has brought about an important development of the Fox policy of getting into direct touch with the exhibitor. It is an additional step in the determination of the Fox organization to reach the exhibitors direct, doing away with the middleman. It means a considerable financial saving to the exhibitor and affords him advantages in the selection of pictures.

This Fox policy allows the exhibitor a wide range of freedom hitherto unknown. He now may exercise his own judgment and never is in the dark as to the merit of the photoplay he plans to show. He is enabled to see pictures a considerable time before their release date. This is an advantage that exhibitors are not slow to appreciate. Already many of them have warmly commended this considerable arrangement,—which appears certain to bring Fox Film Corporation and the exhibitors into closer relationship.

Clarity of Announcement of Policy Is Liked by Showmen

The Fox policy not only aims to bring pictures direct to the exhibitor, eliminating the middleman, and it aims also to bring them to him under the most favorable conditions possible.

The latitude which the plan of showing pictures sometime before release allows the exhibitor is indicated, for example by the following: Exhibitors can see now at the Fox exchanges "Wolves of the Night" with William Farnum not scheduled for release until August 10; "Rough Riding Romance" with Tom Mix not scheduled for release until August 24; "Checkers," not scheduled for release until August 31; "Her First Kiss," Sunshine Comedy, scheduled for release August 31; "Dabbling in Society" Sunshine Comedy scheduled for release Sept. 14; "Mutt and Jeff in London" released August 24; "The Frozen North," released August 31; and others of the new series of comedies and cartoons.

Under this arrangement of pre-release showings, there is no uncertainty with the exhibitor. He sees, well before the date for release, the Fox pictures and he has ample time to use his best judgment.

Another marked advantage to the exhibitor from Fox Film Corporation: In announcing, as it did its entire program for the coming year, it calls the attention of the exhibitor to the fact that this announcement is something definite and dependable upon which to build his own plans.

It is an innovation in the motion picture field—this announcing an entire year's productions at the outset of the year. Producers hesitate to make advance announcement, in the fear that they may not be able to fulfill their promises; but Fox Film Corporation has no hesitancy, as its great facilities guarantee the execution of the program in every detail.

Fox Film Corporation's announcement for the year even goes so far as to state the exact number of productions—162—and tell how many pictures each star will make.

The addition of Pearl White and William Russell to the Fox galaxy is a big factor in the year's plans. With a fine array of stars and a definite program, Fox Film Corporation certainly is in a very favorable position to serve the exhibitor.

Metro Star Disports in Unique Dance

Nazimova's talents as a dancer have ample opportunity for display in "The Brat," her own and Charles Bryant's adaptation of Maude Fulton's stage success of the same name, in which the Russian star is presented by Richard A. Rowland and Maxwell Karger, for release September 1 and which will be distributed by Metro.

"The rabbit dance" is the terpsichorean number performed by Nazimova in "The Brat." It is described as even more fantastic and fascinating than the sword dance, or "Dance of Death" that Nazimova did as the Bedouin girl Hassouna, in Henry Kistemaecker's drama, "Eye for Eye."

To Write Titles for Pearson Film

Lawrence McCloskey has been engaged to write the titles for the second Virginia Pearson production "Impossible Catherine," which will be released sometime in the near future.

Mr. McCloskey has long been prominent in the scenario field. Many remember him as scenario editor for Lubin.

Two Players Added to National's Roster

Ann Little and Jack Hoxie are the two most recent announcements of the star roster of the National productions, having been signed this week by William Parsons, president of the National Film Corporation, to appear in an eighteen episode serial titled "Lightning Bryce," from the story by Joe Brandt and Harvey Gates. Paul Hurst will be the director.

Sterling Film Purchase

Contract was entered into between Phil Goldstone of Omaha, Nebraska, operating the Sterling Film Exchange, whereby Mr. Goldstone acquired the rights for the series of Texas Guinan two reel Westerns, Mack Swain single reel comedies, for the territory of Missouri, Kansas, Iowa and Nebraska.

"The Girl from Outside" is a Rex Beach production for Goldwyn. Action is said to be plentiful

Demand for Comedies of Model Company

In a report received from headquarters of the Model Comedy Company in New York, it is stated that the number of bookings for Gale Henry comedies are steadily increasing throughout the United States. A number of exhibitors in Eastern and Middle West states, it is pointed out, who were showing Gale Henry comedies when the comedienne was under contract with Universal, have resumed a showing of them since Miss Henry went into the producing end of the industry for herself.

A star trio of Paramount, who feature in the three big productions which exhibitors may now view, and which are scheduled for release in September. William S. Hart in a scene from "Wagon Tracks"; Vivian Martin in "Louisiana," and Dorothy Gish in "Nugget Nell"

Second Paramount-Artcraft Week

ANNOUNCEMENT is made by the Famous Players-Lasky Corporation that the second annual National Paramount-Artcraft Week will be inaugurated Sunday, August 31. Every city, every town in the United States, no matter what its size so long as it contains a theatre, is provided for in the exploitation campaign which involves the showing of Paramount-Artcraft pictures every exhibition day in as many theatres as it is possible to supply.

Paramount-Artcraft Week last year was an extraordinary success, it is cited in the announcement, and there is no doubt that the prestige of the Paramount-Artcraft pictures, the advertising that has already announced the coming of the new season and the nation-wide advertising and publicity campaign that will be put directly behind the selling effort, will make the Paramount-Artcraft Week of 1919 set a new record for the Famous Players-Lasky Corporation.

The idea of an intensive campaign aimed to place Paramount-Artcraft pictures before the public in every theatre possible for a solid week originated a little over a year ago in the New York branch exchange, which tried it out in New York City.

Thomas H. Ince presents Dorothy Dalton in an Apache girl role in "La Apache"

Nation-Wide Campaign to Exceed Last Year Display

So successful was the experiment that the larger campaign, covering the entire country, was launched for the first week of September. It resulted not only in the biggest week's business in the history of the company, it is stated, but so enhanced the popularity of Paramount-Artcraft pictures that its effect was felt in increased sales and increased patronage for Paramount-Artcraft exhibitors throughout the year.

The full page advertisement in the Saturday Evening Post last year announcing the week proved to be of such great value that another page will be used this year for the first formal announcement direct to the public. This advertisement, which will bear conspicuously the catch lines, "A Drive for Better Motion Pictures" and "Beginning the Greatest Motion Picture Season in the History of the Screen," will appear in the issue of August 30th, on the stands Thursday, August 28th. The line, "A Drive for Better Motion Pictures," will be the slogan of the campaign.

The newspaper advertising schedule provides for a full-page in about ninety of the largest cities of the country. The copy calls for a general top-page display with space beneath for a list of all the theatres in the city co-operating. So far the plan is the same as last year.

This year, however, the campaign calls for advertising in 375 other newspapers, in every city over ten thousand population in which there is a theatre to present properly Paramount-Artcraft pictures. In the larger of these cities the advertisements will be of half-page size, space being provided for the listing of theatres just as in the full-page advertisements in the largest centers. As in the former campaign, the exchanges will supply the names of theatres, plays and stars to the newspapers carrying the full and half-page ads, as far in advance as possible and will see to the proper okaying of this part of the advertisement.

In the smaller cities the copy will be about 420 lines, probably five or six inches deep.

Exchanges of the Famous Players-Lasky Corporation are already reporting a large number of requests for extra bookings for the week, and the exchange machinery is in readiness to handle the biggest amount of business during the next month in the history of the organization.

Art Personnel Shifted in Lasky Studios

J. N. Naulty, general manager of the Eastern studios of the Famous Players-Lasky Corporation, has announced a change in the personnel of the Art Department, necessitated by the departure for Europe of Richard Murphy, formerly director of the Art and Technical Department of the Famous Players-Lasky studios in New York and W. C. Menzies, his assistant, who have gone to join the staff of Al. Kaufman, in charge of production with the Famous Players-Lasky British Producers, Ltd.

Robert M. Haas has been placed in charge of that department and is assisted by W. E. Keller in architectural work. Associated with Mr. Haas is O. O. Cecil, interior decorator, and William Reilly, chief property man.

Returns to First Love

After a year in vaudeville, Alexander Gaden has submitted to the call of the movie public and after a series of negotiations, has affixed his signature to a contract with Arthur E. Beck, the president of the Arthur F. Beck Serial Productions, Inc.

Mr. Gaden's initial appearance on his return to the Cooper-Hewitt's will be as leading man for Miss Doris Kenyon in the first Dietrich-Beck Corp. productions, starring Miss Kenyon, "The Bandbox," by Louis Joseph Vance.

More Territory Sold on "Virtuous Men"

Following on the heels of the sale of thirteen states for "Virtuous Men" reported last week, S-L Pictures announced the disposition of further territory. The special feature which stars E. K. Lincoln and is stamped as a Ralph Ince Film Attraction, has been sold for Louisana and Mississippi. Messrs. Varret & Johnstone, important state rights purchasers with headquarters at New Orleans, have acquired "Virtuous Men" for these two states.

Following the method of various other purchasers of "Virtuous Men," Verrer & Johnstone will present this attraction as a road show in Mississippi and Louisiana for several weeks prior to releasing it on a stright rental basis.

Players in "Dawn" Cast

J. Stuart Blackton, president and director general of the J. Stuart Blackton Feature Pictures, Inc., has signed Harry Davenport, Flora Finch and Gladys Valerie for important roles in the screen version of "Dawn," the latest best seller from the pen of Eleanor H. Porter, author of the "Pollyanna" stories, which he put into production at his reconstructed studios in Brooklyn last week.

Marjorie Daw, who will be featured in a series of Marshall Neilan productions to be distributed by First National

Favorites on F. P.-Lasky Program

Two favorites of the screen are starred in productions of widely divergent character which are scheduled for release July 27 by the Famous Players-Lasky Corporation. They are William S. Hart, who will be seen in the Thomas H. Ince production, "Wagon Tracks," an Artcraft release, and Dorothy Gish, whose Paramount vehicle is "Nugget Nell."

In "Wagon Tracks" Mr. Hart portrays a guide in the fifties, leading a wagon train across the deserts and mountains toward the golden West by way of the historic Santa Fe trail. There are battles with Indians, a struggle with gamblers, a revenge motive, and love and adventure galore, it is declared. Jane Novak has the leading feminine role.

"Nugget Nell" was written expressly for Miss Gish by John R. Cornish and as in the case of all of the star's previous Paramount pictures, Elmer Clifton directed. The story is a travesty on wild Western pictures and is said to be chock full of fun.

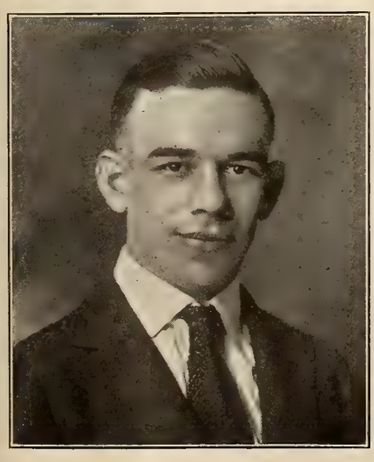
Artistry Apparent in Hayakawa's Latest

In the opinion of those who have seen the picture the latest Sessue Hayakawa film. "The Gray Horizon," is one of the most artistic photoplays ever made. All of his pictures released by Robertson-Cole through Exhibitors' Mutual have been commented upon from the artistic standpoint, but it is conceded that the latest is the best of them all.

The greater part of the production was made out of doors, and it has as its background the splendor of the Sierra-Nevada Mountains. The entire locale is located in the hills, and every advantage was taken of the extraordinary light and cloud formations that at times take place in these famous mountains.

Arrow Canadian Deal

The Arrow Film Corporation has closed a deal with the General Film Company of Canada, T. S. Cooper, manager, for the Western serial, "The Masked Rider." Mr. Cooper recently closed this deal in New York and states that he will use ten prints and put on a big publicity campaign.



Diaz Callahan, recently appointed manager of Realart's Dallas exchange

A quartet of expressional shots of Nazimova, who has started work on the screen version of "The Hermit Doctor of Gaya," which is to follow "The Brat." Herbert Blache is directing and Maxwell Karger, Metro's director general, is supervising

Metro Facing a Booking Problem

Exhibitors' Demands Would Nullify Open Booking

EXHIBITORS throughout the country are said to have already created a big advance demand for bookings of the forthcoming Screen Classics, Inc. feature productions to be made from famous stage successes and celebrated novels and distributed exclusively by Metro Pictures Corporation.

This demand comes just when the executive organizations in the Metro offices at 147 Broadway have been tuned up to the highest pitch for the exploitation of these screen offerings on a scale of magnitude. Now W. E. Atkinson, Metro general manager, finds his desk deluged with letters and telegrams from every section of the country, in which exhibitors seek to book solid the entire thirty-six productions announced as the first to be made by Screen Classics, Inc., under Metro's "fewer, bigger and better" pictures policy.

Metro has stood consistently for "open booking" and has advocated it in its advertising for more than a year. For exhibitors, as they now seem anxious to do, to take each and every one of the new specials as soon as they are released, would amount in effect to a return to closed booking.

Hence the quandary in which Mr. Atkinson finds himself. He is therefore awaiting the return from abroad of Richard A. Rowland, president of Metro and Screen Classics, Inc., with more than his natural eagerness. The problem arising from the demand for the forthcoming super-features has assumed such proportions that Mr. Atkinson plans to make it the subject of one of his very first conferences with Mr. Rowland after the latter's arrival home from his personal survey of the European field.

Metro is gratified by the remarkable response to its recent announcement of policy expansion. The announcement was deferred until all plans had been carefully matured to insure its unqualified success. The company's studios on the Pacific coast have been several times enlarged since the completion of the original plant, and Maxwell Karger, Director General, has enough material in the thirty-six plays and novels purchased by Screen Classics, Inc., to keep its stars busy for a twelvemonth.

Production of three of these big offerings is under way. May Allison is working in a picturization of Avery Hopwood's farce success, "Fair and Warmer"; Bert Lytell has started the Hatton comedy success, "Lombardi, Ltd." and Viola Dana is well along in "Please Get Married," the Cullen-Browne farce that recently suspended a six months run on Broadway for the summer interim.

Metro's exploitation plans are laid on a big scale. Among other things these plans include advertising of the most liberal sort, and a tremendous advance in the arrangement and volume of press material, photographs, stunt suggestions and other advertising aids prepared by experts to make certain that every exhibitor showing the Screen Classics, Inc., specials shall reap their money-coining possibilities to the full.

Goldwyn Service System Started

Fourteen Experts Are Now at Work in the Branch Offices

THE recent announcement by the Goldwyn Pictures Corporation of the inauguration of an interlocking system of press and service men throughout the entire Goldwyn organization, has been followed by the appointment of fourteen exploitation and publicity men who are already at their desks in the Goldwyn branch offices. On July 28 seven more begin work, and the entire staff will be complete. The work in New York will, of course, be taken care of by the home office. All the press and service in the field will be under the General direction of Charles D. Iasacson,who has appointed Morton Blumenstock to assist him in keeping the men in the field informed of the plans of the organization and to supply them with publicity and exploitation matter for the various Goldwyn productions.

According to the ideas outlined by Mr. Isaacson, the duties of the men in the field will, on one hand, bring them in personal contact with Goldwyn exhibitors, and on the other, with the newspaper and other advertising and publicity mediums in their particular districts. Besides consulting with the individual exhibitors as to the best method to pursue in exploiting a particular picture, the individual press and service men will be equipped to offer to the exhibitor the experience of every other Goldwyn press man in the organization.

A series of daily and weekly reports, embodying suggestions and plans has been instituted whereby the home office will receive a contsant stream of information from the branches regarding the feasibility of publicity stunts, advertising methods and other material which will be of interest to a Goldwyn exhibitor anywhere. This matter will come to Mr. Isaacson, who will pass it on to all the men in the field with suggestions for local application. In this way the press and service man will be the personal representatives of the Goldwyn office among local newspapers and magazines, and the personal advertising and publicity advisor to the individual Goldwyn exhibitor.

The plan of the home departments which will take care of the men in the field is so organized that service and exploitation matter will be furnished by the present service department, under the direction of Hunt Armstrong, who will give his material to Mr. Isaacson.

It will then reach his assistant, Mr. Blumenstock for final distribution to the service and press men in the branches. In a similar way, press material arising in the home editorial office, which is under the directorship of Ralph Block, will be sent to Mr. Isaacson, who will distribute it according to the plan outlined .

In the course of a week Goldwyn expects to have the new organization in running order.

Veteran of Many Wars Aids Hampton

Lt. Arthur Clayton, who for nearly twenty years has been in uniform and fought in almost every war during that period, has brushed aside the sword and has been engaged by Jesse D. Hampton to assist in the production of H. B. Warner productions for Robertson-Cole, which Exhibitors Mutual distribute.

Clayton is giving the benefit of his knowledge of situations, the life and manners of the people in the different countries in which the Warner stories will be set.

Moments from the seven-reel feature offered by Samuel Cum mings, starring Leslie Hunt, "Some Wild Oats"

Produces, Directs and Stars in Picture

From scenario writer, director and producer to screen star is a jump that is seldom taken, but George Brackett Seitz, the youngest serial maker in the business, has made it and is now preparing to "present" himself under the Pathe banner.

Without ceremony or blare of press agent trumpets, Mr. Seitz has stepped before the camera under his own direction in the stellar role of Frank Leon Smith's ten episode serial, "Bound and Gagged." When this is released, it will be a sort of Seitz jubilee. The leader will read something like this: "George B. Seitz Productions, Inc., presents George B. Seitz and Marguerite Courtot in 'Bound and Gagged.' Directed by George B. Seitz."

S. L. K. Serial Demands Costly Settings

It is claimed by S. S. Krellberg, president and general manager of the S. L. K. Serial Corporation, that the setting in the new Helen Holmes serial are the finest ever built for a serial. In the main setting alone, the props are valued at $25,000. They are massive and beautiful. Most of the settings and paintings and furniture come from wealthy Fifth Avenue mansions.

More thrills will be given the public by Helen Holmes in the S. L. K. serial "The Fatal Fortune"

Supreme Announces a Serial

J. Robert Paulding, Hypnotist, Star in "Brewster's Mysterious Millions"

EVERY episode of the fifteen in the forthcoming production "Brewster's Mysterious Millions" will be a five reel feature packed into two reels, according to the announcement by Sidney Reynolds, President of Supreme Pictures. J. Robert Pauline, hypnotist and vaudevillian is the star of the production.

The news that he was to make a serial production was kept as a complete secret from the film world by Mr. Reynolds who has been quietly working for the past four months with his director, William Davis, on the story for the serial, making the selection of his cast and putting the finishing touches to the new Supreme Pictures studio at Flushing, L. I. With all preparations completed and the script in perfect shape, Mr. Reynolds has given the word to Mr. Davis to "shoot."

Pauline has played the big vaudeville circuits and has mystified thousands. He is said to have drawn one of the largest individual salaries in the two-a-day field.

In commenting on this serial which he has just started to make Mr. Reynolds expressed himself vigorously to the effect that the demand for good, live, well-thought-out and artistically-conceived serials was never as great as at the present time, and believes that "Brewster's Mysterious Millions" will blaze a new trail in serial effects."

William S. Davis, who has been associated with a number of big stage successes is to direct "Brewster's Mysterious Millions." In the cast supporting Mr. Pauline are Stuart Holmes, Violet MacMillan, as the heroine, Peggy Shanor, Edwin Rogers, George Clarke and others.

Exchanges Prepare For Drive

Metro Branch Managers Ready to Handle Increased Business on New Plan

METRO exchanges, from the Atlantic to the Pacific and from the Gulf of Mexico to the Canadian border, have the docks cleared for action in preparation for their fall drive with the Screen Classics, Inc., super-productions that Metro Pictures Corporation is to distribute under its newly announced policy.

Several changes in the personnel of branch managers have now been completed and every exchange has settled down with all plans perfected to handle the big business to come.

W. E. Atkinson, business manager of Metro, who has direct personal supervision over exchange activities, placed a new manager in charge of Metro's San Francisco exchange this week. He is Fred W. Voight, who has been with Metro as a salesman in the Pacific coast metropolis office for three years. He succeeds L. Reichert.

J. Grauman is now under full steam in charge of Metro's Chicago exchange at 5 So. Wabash Avenue. Mr. Grauman was recently transferred to Chicago from Milwaukee. His successor in the Wisconsin city is H. L. Conway, another salesman raised to the position of branch manager in accordance with the Metro custom.

Another recent transfer was that of W. N. Skirboll, from Omaha, Nebraska, to Detroit, Mich. Mr. Skirboll's transfer made an opening for S. Mac Intyre, a former salesman, to become branch manager in Omaha.

To Film in Holy Lands

The organization of a new company to be known as the Cosmo Pictures Corporation was announced in Los Angeles by Jules Ratzkowski, first vice-president of that concern, who has just left for Egypt and Palestine to stage a motion picture which it is said will contain much of the romance and life of the near East.

Authority on Theatre Joins Vitagraph

George Randolph Chester, Vitagraph production editor, has by special arrangement enlisted the services of Arthur Edwin Krows, who will adapt for the screen several important literary works purchased by Vitagraph.

Mr. Krows was for a number of years associated with Winthrop Ames at the Little Theater. He is the author of several notable works dealing with the theater and the screen. His first work for Vitagraph is the screen adaptation of "The Winchester Woman," a magazine story, now being produced under the direction of Wesley Ruggles with Alice Joyce in the stellar role.

Lubin in Sanatarium

Bert Lubin, who returned to New York last week after disposing of twenty-five states for "Virtuous Men," is now at Stern's Sanatarium, New York City. Mr. Lubin has found it necessary to undergo an operation on his nose and throat. Arrangements have been made whereby the same surgeon who performed a delicate and successful operation upon Herbert Lubin will act in a similar capacity for the general sales manager of S-L Pictures.

President of Supreme Pictures, Sydney Reynolds, who will produce a serial with J. Robert Pauline, hypnotist, as the star

Marshall Neilan arrives at DeMille Field, Los Angeles, after an aeroplane ride

Travels by Air Route; Saves Money

Following the completion of some exterior scenes in "Old Kentucky," at Santa Cruz, which did not require the presence of the star, Anita Stewart, Marshall Neilan was in a hurry to get back to his studio sets. There were no immediate trains.

The Mercury Aviation Company boasts a taxline by air route, and Neilan gave them a ring. From San Francisco came the aeroplane. In five hours Mr. Neilan was set down safe and sound at the studios. The cost was five hundred dollars. The saving in time and company salaries, several thousand.

Jewish Editors View Drama of Radicalism

At the invitation of Augustus Thomas, the author, an invited audience of thirty or more editors of the leading Jewish daily newspapers and periodicals in New York saw his latest Four-Star screen drama, "The Volcano," starring Leah Baird, in private projection room in New York last week just prior to the shipment of prints to the Hodkinson managers throughout America.

"The Volcano" is a drama of radicalism in America. It was produced by Harry Raver with Leah Baird as the star and under the direction of George Irving.

Cartoonist Turns Actor for One Picture

Because of the interest which the public has in his cartoons and his motion pictures, Clare A. Briggs, producer of the Paramount-Briggs Comedies, which will be released on a weekly basis beginning September 1 by the Famous Players-Lasky Corporation, turned actor last week, when he was photographed for a special picture which the *Philadelphia Public Ledger* is producing.

The *Public Ledger*, which is the leading newspaper in Philadelphia, makes a big feature of the Briggs cartoons. To increase its circulation, the *Public Ledger* is producing a special one-reel motion picture showing Briggs at work drawing a cartoon.

"The Westerners" Plays the Strand

New York Playhouse Is to Run Hampton Picture Soon

STEWART Edward White's "The Westerners," the first of the Benjamin B. Hampton productions for Great Authors Pictures, Inc., and distributed exclusively by the W. W. Hodkinson Corporation, has been booked by the New York Strand and will be presented for the week beginning August 10th.

This recognition of the new production standards established by Mr. Hampton, comes from Moe H. Mark, president, and Walter Hays, treasurer, of the region-wide Mark-Strand interests in the East controlling more than a dozen big theatres.

Few productions have been booked under more curious circumstances at the Strand than "The Westerners." Mr. Mark is virtually commuting between three big eastern cities owing to the building activities of his great firm, now rushing to completion big houses in Brooklyn and Albany. He arrived in New York from Buffalo, the headquarters of his organization, at midnight held a showing of "The Westerners" after 1 a. m. and signed his contract at 2:15 a. m. displacing one picture entirely and setting back two others to give "The Westerners" its August 10th play date for its metropolitan presentation.

The following morning the print was placed in initial rehearsal with the Strand orchestra under direction of Carl Edouard and Jack Eaton, the new managing director of the Strand, was devising his showmanship plans along with a campaign with his publicity director.

An unusual feature of this booking is that it will throw into action for the first time in Greater New York with a motion picture the full power of the Grosset and Dunlap organization under the direction of Sam A. Jenkins, their general sales manager. Grosset and Dunlap are the publishers of the moderate priced editions of two score of authors, and Stewart Edward White's book takes high rank in leadership in sales through that organization. Mr. Jenkins personally is handling a simultaneous window display and counter display of "The Westerners" in more than 200 bookstores and drug-stores in greater New York for the week preceding the showing at the Strand and continuing throughout the week that the picture is being shown.

This link-up incidentally is nation-wide and will be co-ordinated and maintained in all towns of 5,000 population and upward and in all cities as well as for the neighborhood first runs in large cities.

"The Westerners" has had its American pre-release only at one point, at the Los Angeles Kinema and Quinn's Rialto in the same city where the production was made. Analysis of its receipts at the Kinema revealed that it had whipped the corresponding week in each year since the Kinema was opened.

"The Westerners" has a cast headed by Roy Stewart and including Mildred Manning, Robert McKim, Wilfred Lucas, Frankie Lee, Mary Jane Irving and Graham Pettie.

Exhibitor–Producer Battle Seen

Seeley of United Says Exhibitors Will Band Together

THAT the real and vital question now exercising the mind of the thinking exhibitor is not so much "What is to be my booking method?" but rather "Is Capital going to gobble me up, or, at least, make a mere hired man of me?" is the conclusion arrived at by C. R. Seelye, secretary of United Pictures Theatres, Inc. Mr. Seelye in an interview this week says in part:

"Many of the best informed exhibitors are viewing with consternation the process now going on among certain producers of more or less quietly acquiring all the theatres they can lay hands on, and thus forging a powerful chain of houses from coast to coast. These exhibitors do not hesitate to express their alarm at the realization of this project. To them, this is a more vital thing than the consideration of any particular booking method, except in so far as the two things are inter-related. True, it is as yet only the bigger minds among exhibitors that have sensed the danger that lies in the menace of a huge combine of capital. To the rank and file of exhibitors 'the camouflage of open booking,' as one showman put it, has up to now succeeded in concealing the greater issue at stake."

Mr. Seelye quotes one exhibitor as saying, "We exhibitors have grown rather accustomed to being catered to with fair promises at this time of the year. The summer season inevitably brings its announcements for exhibitor consumption as regularly as it brings the yarn of the seaserpent's visit. But this year the promises go further and are more specious. We are to be released from evils, we are to have surcease from thralldom. We are to enjoy selective booking and no longer are we to be forced to take the bad with the good. The trouble is, it is too good to be true. There must be a joker," concluded the exhibitor. "This courting of the exhibitor on the part of producers and distributors, it seems to me, is being overdone," Mr. Seelye went on. "Promise a man too much, and he grows suspicious, and that is exactly the condition of mind I read among exhibitors at this moment.

"When one is in danger he hollers for help. His natural thought is to 'get together' with his own kind, with those who have similar interests. Thus the tendency is for exhibitors to band together into one great body, for there is no use in mincing matters, there's going to be a fight; indeed, the fight has already begun.

"The fight is to be between leading exhibitors and an able, daring and hitherto always successful capitalistic leader and his followers, and while this leader has always been successful, we must remember, too, that the leading exhibitors I have in mind have won many a tough battle themselves."

Henry B. Walthall stars in "The Long Arm of Mannister," a Pioneer picture

Emerald Comedies Will Set High Mark

Frederick J. Ireland, president of the Emerald Motion Picture Company, announces that each Billy West picture produced by his organization will bear the seal of 100 per cent quality and class. A cast of the highest merit will support Mr. West. Elaborate settings will give him every opportunity to bring forth his clever acting and infinite humor. The sterotyped bathing girls and the burlesque atmosphere will be eliminated in their two-reel comedy productions. While femine beauty is always desired and is an attraction, strongly in evidence, it will be a case of charm and beauty plus ability.

Emmy Wehlen has a part calling forth expression of many emotions in the Metro production, "A Favor to a Friend"

Vitagraph Players on Location in North

Harry T. Morey and his director, Paul Scardon, together with his supporting company, cameraman and all others needed in the taking of a picture, left last week for Waterville, Lancaster and Campton, New Hampshire, where they will "shoot" the outdoor scenes for Morey's new feature, "Out of the Dark." Nearly all the outdoor scenes were laid in lumber camps and these are not usually working at this time of the year. Newspapers are printed the year round, however, and they must have paper. Paper mills do not shut down in the summer, and paper mills must have wood. Consequently Vitagraph found the desired location through the kindness of J. P. Riley of the International Paper Company.

Jean Paige will be seen as Mr. Morey's new leading lady. Others in the cast will include Anna Lehr, George Majeroni and George Howard.

Managerial Changes in Hodkinson Branches

A number of new exchange managers have been appointed by F. B. Warren, vice-president of the W. W. Hodkinson Corporation.

In Chicago, Sidney J. Goldman, for a year in charge of the Goldwyn office, will look after the Hodkinson interests. Marx Nathan has been named successor of George F. Lenehan in the New York exchange, while in Pittsburg, J. J. Mooney replaces Carlos E. Moore who goes elsewhere.

R. H. Allan takes over A. J. Huesman's place in the Omaha branch, while H. E. Thompson succeeds H. R. Wimsatt in Albany. J. C. DeWalt is appointed to the Oklahoma City branch.

Critics Silence Has Preserved Mystery

The fact that critics in reviewing the stage productions of "The Thirteenth Chair" kept the mystery as to "the murderer" a secret in their writings, has redounded to the benefit of Pathe Exchange which is offering the play in film form.

Marie Shotwell has the dominant part of the clairvoyant.

Child Series Is Sought For

Short Comedies of Rogers Film with Lee Kiddies Starred Are Attractions

THE LEE KIDDIES, Jane and Katherine, have been in Oil City, Pa., putting finishing touches on their first Rogers Film, prior to starting on their next subject.

Tom Bret is announced as the one who will write the titles for all of the two-reel comedy playlets the child actresses make.

In the meantime all preparations have been completed for the filming of the next story. In connection with the series in which the Lee children are starring, Lou Rogers, president of the Rogers Film Corporation, says:

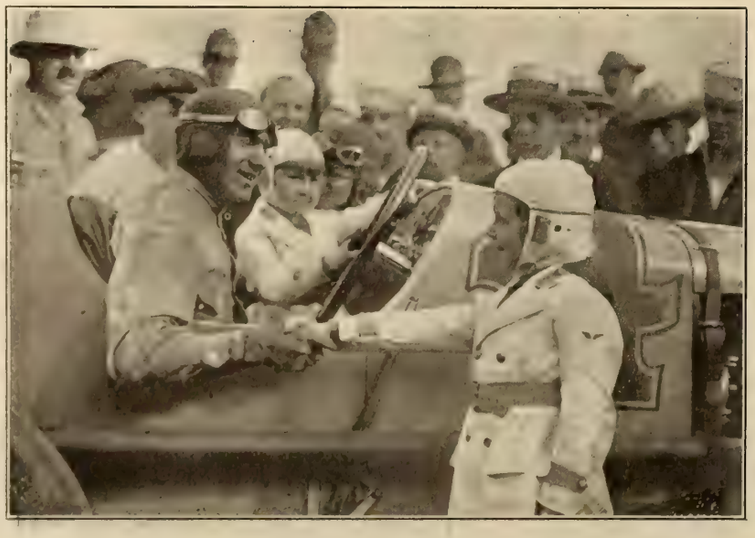
"It was after much consideration that we decided to make two-reelers, as after a personal campaign to the exhibitors all over the country, and we based our plans on their replies."

"In our quest for stories, we considered one angle mainly. Older people children, but they like to see them in stories with a theme and plot, and we began by obtaining the first story from Phillip Bartholomae, the noted playwright, and his work was so satisfactory that he has been engaged to write the second story, and work by other well-known authors have been contracted for.

"That the popularity of the Lee children is proven, is evidenced by the flood of requests we have received from exhibitors all the country over asking for the release date, which incidentally will be September 1, 1919.

"I have taken great pains in this first picture, and we have worked on a big feature basis for a two-reel comedy by giving as much attention, work and material as to a feature."

"Exhibitors will be greatly assisted by the publicity campaign which will be given to Jane and Katherine Lee, and as it will be one direct to the public, it should increase their already great popularity."



Jane and Katherine Lee, now making two-reel comedy playlets for Rogers Film Corp., congratulate Ralph De Palma on a recent victory

McIntyre Leaves World

Robert B. McIntyre, who has been the casting director for World Pictures for several years, has resigned to assume another position in California.

Contracts Closed for Kremer Offerings

Several state right contracts already have been signed and inquiries are pouring into the Victor Kremer headquarters at 1333 Argyle Street, Chicago, for the thirty-one reel pictures released by Victor Kremer Film Features August 4.

These pictures include three blocks of ten each, Fables in Slang, by George Ade, Broncho Billy western dramas and the Snakeville western comedies, produced by Essanay.

"The great demand for these pictures proves my contention that pictures of real intrinsic worth are not dead with one issuance," said Mr. Kremer. "I have contended that good pictures like good books and rare paintings have a constant value and the public is always glad to welcome them back."

Rogers Will Score in a Comedy Drama

A comedy drama with a really unique twist is such a rarity that the plot of "Almost a Husband," the new Goldwyn release in which Will Rogers is starred, will come it is said as a pleasure both for the "twist" and for the histrionic ability which Rogers displays.

In this picture the humorist shows that he is an actor as well, an actor with an intellectual grasp of his medium and character and the personality to express his understanding with clarity and force. Rogers plays the part of the homely village school teacher who "accidentally" gets married and finds out immediately that his troubles begin.

Pathe Opens Exchange

Fred C. Quimny, Director of Exchanges for Pathe Exchange, Inc., now on tour of the United States, has opened a new Branch Office for Pathe in Little Rock, Ark. The Little Rock territory will consist of the entire States of Arkansas, the Northwestern part of Mississippi and Western Tennessee, also Dunklin and Pemiscot Counties in the Southern part of Missouri.

Pathe a Factor in Tax Fight in Cleveland

The tribute to the educational value of the motion picture, as set forth in the expressions given by thirty-five Governors of the United States, on the occasion of the recent celebration in honor of the visit to America of Mr. Charles Pathe, is claimed by Pathe to have been a powerful factor in defeating the proposition to tax the motion picture theatres of Cleveland.

Strong opposition to which a number of clergymen were energetic contributors, developed to the plan, to take the tax off the film theatres, but the committee representing the exhibitors went ahead with the argument and won. In repealing the tax ordinance, the Cleveland City Council went on record in recognizing the screen as a powerful instrument in the education of all classes and of all ages.

Returned from France

Alan Crosland, formerly youngest director on the Famous Players-Lasky staff is back after a year in France where he was with the Photographic Division of the Signal Corps. He has again picked up the megaphone.

Director of Exchanges F. C. Quimby who is putting Pathe branch men on their toes

Fannie Ward Leads the Week's Pathe Program

In the lead-off position on the Pathe batting order, for release on July 27th, is a society drama of abnegation and self sacrifice, "Our Better Selves," with Fannie Ward as star.

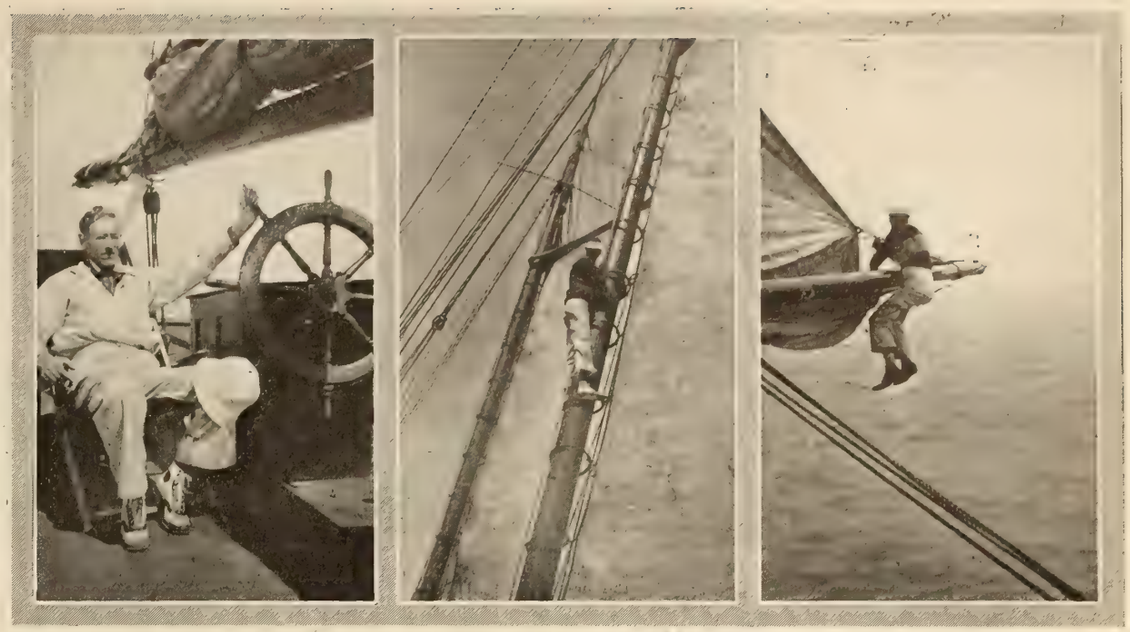
The story and scenario are by Ouida Bergere and the production is made by the Astra corporation.

Another number on the Pathe program for July 27th releasing is a Harold Lloyd comedy, "Never Touched Me." As usual, this comedian has the assistance of Snub Pollard and Bebe Daniels in distilling laughter.

"The Tiger Face," episode No. 15 of the Pathe serial, "The Tiger's Trail," starring Ruth Roland, brings the chase for the Pact of Three and the Tiger Idol to a successful conclusion.

Realart Appointment

Harry L. Hollander, who has been engaged in the selling of photoplays for the past five years, has been appointed manager of the Minneapolis exchange of Realart Pictures Corporation by Mr. J. S. Woody, General Sales Manager. He started in his new position on July 14th.



First pictures from Robert C. Bruce, who left in April on ten months' trip in search of new material for Educational Films Corporation. Bruce writes Vice-president Earl W. Hammons he is "sailing smoothly" through Gulf of Georgia bound from Seattle to Skagway

Hart to Remain With F. P.-Lasky

Signs Contract to Make Nine Pictures in Two Years

WILLIAM S. HART will make nine big productions for the Famous Players-Lasky Corporation within the next two years.

This definite announcement was received in a telegram which reached the home office of Famous Players-Lasky last week and allays the many rumors which have been circulating in the industry regarding the future affiliations of the popular star.

According to the information received from Los Angeles, Mr. Hart on July 18 signed a contract with Vice-President Frank A. Garbutt, representing the Famous Players-Lasky Corporation, the deal being consummated by Attorney Neil McCarthy, acting for the company, and William Grossman for Mr. Hart. The contract calls for the delivery of nine pictures to be made within a period not to exceed two years and is stated to be one of the biggest ever signed involving the productions of a single star in the history of the industry.

According to the terms of the contract the limitations to exact footage are removed and the pictures will deal with the big outdoor subjects of the type which Mr. Hart has made distinctive and in which he has become one of the most popular figures and greatest box-office attractions in the picture world. The producing organization of Mr. Hart remains intact and the same quality which has characterized the Hart pictures of the past few years will be maintained in future productions.

Following the signing of the contract Mr. Hart authorized the following statement:

"Ever since I have been associated with the Famous Players-Lasky Corporation, which means with Mr. Zukor, Mr. Lasky and other officials, our relations have been most pleasant. They have always been fair and square and kept their word with me. I want my next two years in pictures to be free from worry about business so that I can devote my time to making good photodramas. I am happy to maintain my affiliations with the company and look forward to a very agreeable two years of active film work."

All the production and studio business affairs of the Hart organization will be under the management of E. H. Allen.

For the past two years Mr. Hart has been appearing in Artcraft pictures under Mr. Ince's personal supervision, the productions being: "The Narrow Trail," "The Silent Man," "Wolves of the Rail," "Blue Blazes Rawden," "The Tiger Man," "Selfish Yates," "Shark Monroe," "Riddle Gawne," "The Border Wireless," "Branding Broadway," "Breed of Men," "The Poppy Girl's Husband," "The Money Corral" and "Square Deal Sanderson." On July 27 "Wagon Tracks" will be released and Mr. Hart has just completed "John Petticoats" which will be released early in the Fall.

Dr. Daniel Carson Goodman, author and director of the Pathe release "Paradise Annie" and Alma Rubens, star of the production

Minimum of Leaders in "Gray Horizon"

Since the advent of the feature production, producers have been striving to turn out their stories titleless. Their aim has been to make the entire action tell the story without the use of worthy explanations. It has become the lot of the Haworth company, featuring Sessue Hayakawa, to approach this goal. In the filming of "The Gray Horizon," released by Robertson-Cole through Exhibitors' Mutual they have succeeded in reducing the use of titles to a minimum.

At the present time five reel productions require about one hundred titles and in some cases more. In "The Gray Horizon" only 65 titles are used all told, and these are so brief that the general effect is such that it hardly seems as if there are many titles in the entire production.

Production Started by Constance Binney

Constance Binney will attempt to take time enough from her appearances in "39 East," the current stage sucess now playing at the Maxine Elliott theatre in New York, to make her first production for Realart. She will make the start by beginning work on "Erstwhile Susan," a picturization of the successful stage play of the same name, which served Mrs. Fiske as a starring vehicle a few seasons ago.

Production will be started at her New York studios on Monday, July 28, under the direction of John S. Robertson. This will not be the first time that Mr. Robertson has guided Miss Binney in her screen career as he directed "The Test of Honor" in which she made her third appearance on the silver sheet as John Barrymore's leading lady.

M. A. Shauer Home Again

The motion picture industry is welcoming home another of its representatives with the A. E. F. in France in the person of Lieutenant Melville A. Shauer, formerly assistant studio manager of the New York studio of the Famous Players-Lasky Corporation, and the son of Emil E. Shauer, assstant treasurer of the corporaton. He will return to Famous Players-Lasky.

Von Tilzer Opens United Artists' Office

The New York branch office of United Artists Corporation—the "Big Four"—is in full swing on the ninth floor, at 729 Seventh Avenue, with Jack Von Tilzer presiding as Sales Manager.

Mr. Von Tilzer, who is a member of the well known musical family, came into the motion picture business two years ago. His rapid rise in the exchange field is due not only to his sterling qualities but likewise to his vast experience in the amusement business.

Music publishing is so closely allied to the theatrical field that Mr. Von Tilzer was equipped with the experience and the acquaintances that have stood him in such good stead as exchange man.

Jack Von Tilzer, Sales Manager of the New York Office of United Artists' Corporation

Ordinarily the city room of a newspaper is not graced with beauty, but Fritzi Brunette lends tone to this scene from "The Woman Under Cover," a Universal attraction

American Reissue is Sought

"Damaged Goods" Again on Market Is Considered Good Buy; Territory Sold

SINCE publishing an official announcement that the re-issue of its famous propaganda picture, "Damaged Goods," would be offered to the State Rights market, the American Film Company, Inc., Chicago, has been deluged with letters and telegrams from buyers everywhere, submitting bids for their respective territories.

The demand for this subject is explained by the national importance this subject assumes in the present reconstruction period.

As an instance of the strong official backing "Damaged Goods" has received in all quarters, comes the report of the National Board of Review. When it met to review the film, the board invited for consultation a former District Attorney, members of the Committee of Fourteen, the Society for Moral and Sanitary Prophylaxis, the American Society for Social Hygiene, several skilled physicians, an author of numerous books and reports on the social evil, a well-known lecturer in biology and a representative of the Physical Department of the International Y. M. C. A. This unusual group of qualified critics went on record as saying that "Damaged Goods" is "a dignified, accurate, dramatic and convincing presentation of this difficult subject."

A deal has just been closed disposing of the rights in the New England states to F. Alland & Bros., of Boston, Mass. The territory controlled by this deal embraces Massachusetts, Maine, New Hampshire, Connecticut and Rhode Island. Negotiations are now pending with various other well-known State Right buyers, and further announcements will follow shortly.

No Rest for Realart Player

Alice Brady Will Make Pictures at Time She Tours Country in Her Play

A SOMEWHAT new era in the amusement world will be inaugurated when Alice Brady, star in Realart pictures, starts making photoplays while touring the country with her last season's stage success, "Forever After."

Miss Brady will make a number of pictures during the summer in New York. This work will be in the nature of a vacation as compared with what she will do on the road later on. When that time comes, she will have to travel, work at pictures by day and on Sundays and appear in "Forever After" at night. This will mean "on the jump" from before eight in the morning until after eleven at night.

The route of "Forever After" will take Miss Brady to Boston, Philadelphia, Chicago, Los Angeles and other large cities. There are well equipped photoplay studios in all the cities mentioned with the exception of Boston, where exteriors can be made and special arangements made for interiors. Miss Brady's contract calls for her appearance in eight Realart productions the coming year.

Four pictures will be divided between New York and Los Angeles and four among Boston, Philadelphia and Chicago.

Miss Brady's entourage will include not only the players and staffs connected with the stage play, but also all the principal people associated with her motion picture productions, including her director, his assistant, supporting players, cameramen, business and technical staffs.

The appearance of Miss Brady in "Forever After" will have the effect of personal appearances for the photoplays which are being shown at the same time in the cities where the stage play is scheduled to appear.

Our English Cousins as Foils for Humor

Madge Kennedy's latest Goldwyn picture, "Strictly Confidential," is the film version of Jerome K. Jerome's humorous story, "Fanny and the Servant Problem." The story was first made into a play under the title of "The New Lady Bantock," and in this form entertained thousands of playgoers in England and America. In its latest form, millions will have an opportunity to enjoy the many dilemmas of the young actress in a touring company, who marries an English lord, only to find that all her servants are her relatives.

The humor of the situation arises from the fact that each of the relations takes it upon himself or herself to groom the new "lady" in the details of her position.

John Bowers has the leading male role.

Geo. Walsh to Appear in "From Now On"

Fox Film Corporation announces that the next George Walsh picture will be from the story "From Now On" by Frank L. Packard.

R. A. Walsh will direct the production and has already begun casting for it. He is a brother of George Walsh, so that this picture brings the interesting combination of brothers as star and director.

"From Now On" was published in the All-Story Magazine and attracted wide attention. It is a strong story, adapted to motion picture use, and the character of the hero is peculiarly suited to the personality of the Fox star. It is expected to be one of the most successful starring vehicles Mr. Walsh ever has had.

Universal Featuring New Western Stars

Four two-reel western melodramas are being made at Universal City featuring Jack Perrin and Josephine Hill, two new Western stars.

The titles of the four two-reel subjects are "Fighting Bloods," "The Four-Bit Man," "At the Point of a Gun" and "The Jack of Hearts." Reeves Eason is directing the productions.

"The Dance of Deceit" for it is Bothwell Browne, appearing in person with Sennett's "Yankee Doodle in Berlin" offering

Peggy Hyland, featured by Fox in "Cheating Herself"

Many Exhibitor Aids on Big Production

Metro Pictures Corporation, sole distributors of the Screen Classics, Inc., super-production of "The Man Who Stayed at Home" has already supplied its exchanges with elaborate facilities for exploiting this big feature, which is listed for release in September. The exploitation and promotion material, together with accessories, is described by W. E. Atkinson, Metro's general manager, as the most voluminous and complete ever put out by the organization for any of its big releases.

A flashy press sheet printed in two colors and containing a wealth of suggestions for newspaper advertising and exploitation of the super-feature and for lobby displays and other stunts is among the exhibitor aids. It was compiled by experts with an intimate knowledge of exhibitors' needs.

Warm Testimonial on United Productions

An unsolicited appreciation of the service its organization is rendering to its exhibitor-members has reached the United Picture Theatres, Inc., offices from the Harding Brothers, who operate the Liberty theatre, Kansas City.

They wrote: "This letter goes to you unsolicited, because we think it is only fair to United that we say a good word for its productions.

"It will always be a pleasure to run United productions at our Liberty theatre. We ran Florence Reed in 'Her Code of Honor' all week. The first three days the weather was stormy, but even under these conditions we played this attraction to capacity business."

Pacific Fleet Passes in Kinogram Review

The departure of the Pacific fleet from Hampton Roads, Va., for the west by way of the Panama Canal is pictured in Kinograms No. 50, the mid-week release reaching Eastern exhibitors for screening Wednesday.

The second and final installment of pictures from Petrograd under Bolsheviki rule is also contained in this issue of Kinograms, as well as other subjects.

Robertson-Cole a Foreign Leader

Recent Deals Almost Cover All Civilized Lands

ON the heels of a statement calling attention to the quick rise of Robertson-Cole in the domestic motion picture world, during the first half year of its existence, a resume is issued this week showing that Robertson-Cole productions are now to be found in every civilized country in the world with the exception of Mexico, West Indies and Brazil. Negotiations are now pending covering these countries which, when consummated, will result in the entire Robertson-Cole output being disposed of in all foreign lands.

Since the first of this year, the foreign department of Robertson-Cole has been active in consummating one big transaction after another, until today the organization is rated among the leaders of the film world, outside as well as within the United States.

Starting with the contract which gave Jury's Imperial Pictures, Ltd. the whole Robertson-Cole series of offerings for 1919 for distribution in the United Kingdom, foreign motion picture interests have been compelled to recognize Robertson-Cole because of the importance of its deals.

In turn the following contracts have been recorded:

Chester Beecroft, representing the Scandinavian Film Agency of Copenhagen, closed with Robertson-Cole for its entire output for Continental Europe and Egypt.

The Australasian Film, Ltd. has taken over all the Robertson-Cole stars series for Australia and New Zealand.

The distribution rights for Canada have been secured on all the Robertson-Cole attractions, by the Exhibitors Distributing Corp., with offices in every important city in the Dominion.

Saenz and Mai have purchased the rights to the Hayakawa, Warner, Barriscale, and Desmond series for Argentine, Paraguay and Uraguay. The rights for the same territory on all other Robertson-Cole offerings including Rhodes, Walthall, Kerrigan and Rubens, have been taken over by the North American Motion Pictures, Ltd.

The Oriental Trading Company controls all the Robertson-Cole pictures for the Dutch East Indies, and the Federated Malay States.

In Japan, the Nippon Matsudo Shasin Kaisha control the rights. The Indian Films, Ltd. have the Robertson-Cole series for India, Burma and Ceylon. The rights to Africa, below the Equator, is controlled by the African Film Trust.

Numerous special contracts have also been negotiated by the Robertson-Cole foreign department.

All the Kerrigan features have been disposed of in the United Kingdom, Scandinavia, Canada, India, Durma, Ceylon, Egypt, South Africa, Australia and New Zealand, Dutch East Indies, Argentine, Paraguay and Uraguay and Continental Europe.

In addition to these sales, the Robertson-Cole foreign department acting as American representative of Sir William Jury, purchased for his organization the United Kingdom rights to the Maurice Tourneur productions, "Woman" and "The White Heather."

Robertson-Cole points with pride to its record in the foreign field, as well as in the domestic, and claims a record for progressiveness attained by few motion picture organizations.

To further the interests of the foreign buyers who control the rights to Robertson-Cole features, the organization has issued the Robertson-Cole Cinema News, devoted exclusively to foreign interests.

Lillian Walker in Serial Field

Signs with Grossman to Make Release for Pathe

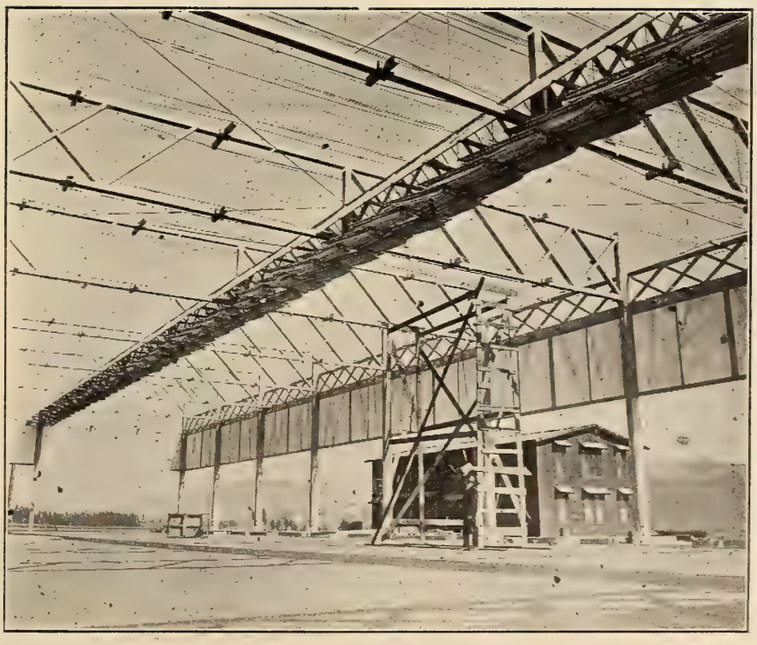
LILLIAN WALKER, one of the best known woman stars in pictures, last week became one of the long list of celebrities who will appear in serials under the Pathe banner when she affixed her signature to a contract with H. H. Grossman, President of the Grossman Pictures, Inc.

For some time, Miss Walker has headed her own company, the Lillian Walker Pictures Corporation, but following the general trend towards serials, determined to enter this field which is practically new to her. The serial in which she will be starred by Mr. Grossman and which will be released through Pathe Exchange, Inc., is entitled "One Million Dollars Reward." The authors are Arthur B. Reeve and John W. Gray.

Miss Walker arrived in New York from Los Angeles on Thursday, July 17, and remained in the City only long enough to complete her arrangements with Mr. Grossman. She left the following day for her home at Saratoga Springs where she will rest until beginning work on the serial about August 1st.

The Grossman serial will be made at the Wharton studio at Ithaca, N. Y., where Mr. Grossman last week shipped eight huge motor truckloads of sets and props. The sets, he has announced, will be the most massive and elaborate ever used in a serial. This means that two Pathe's forthcoming serials will be made in Ithaca. Theodore Wharton's serial, "The Crooked Dagger," starring Jack Norworth, is to be made in the college city, and Mr. Wharton began work last week on a new studio which is to be ready for occupancy not later than August 15th when Mr. Norworth will make his first plunge into pictures.

Mr. Reeve and Mr. Gray, the authors of Miss Walker's serial, have an imposing list of screen successes to their credit. Mr. Reeve is noted as the creator of the famous detective of fiction, "Craig Kennedy," and his works include Pearl White's serial, "The Perils of Pauline," the three serials released under the title of "The Exploits of Elaine," "The House of Hate," Ruth Roland's latest serial "The Tiger's Trail" and "The Carter Case." Mr. Gray has collaborated with him for some time.



Unique arrangement of diffusers employed at Henry Lehrman studios, Culver City, Cal.

Laura Trainor, who achieved fame some time ago by riding her pet horse from Missoula, Mont., to Los Angeles, Cal., has been engaged by Universal to play with Jack Perrin and Josephine Hill in "Fighting Blood."

Monopol Pictures Has "Crimson Shoals"

Max Cohen of Monopol Pictures Corporation has just completed a deal whereby his organization has acquired the world rights to "Crimson Shoals," a six reel "special" designed for state right consumption. This production was made by Louis Burston under the direction of Francis Ford who also appears in the star role of the picture.

Max Cohen is presenting "Crimson Shoals" for the consideration of state rights buyers as the most unique territorial attraction yet offered. It is said that triple exposures are the most perfect ever made and in many instances Ford is shown in one scene in his three characters, at one point apparently struggling with himself. The production has been given its final touches as regards titling and cutting and will be ready for the state right buyer within the next week.

Small Exhibitors to Get Griffith Film

"Hearts of the World" is to be released to the small exhibitors of the West Coast territory on a rental basis, it has been announced by Sol L. Lesser, president of the All Star Features Distributors, Inc., following arrangements which have been completed with David Wark Griffith, the producer.

Since "Hearts of the World" was originally released Lesser, who controlled the feature for twenty-two states, has exhibited it solely as a traveling percentage attraction. Practically every big city and town in the country has been visited by one of the many "Hearts of the World" companies, each of which carried its own special effects and orchestra.

President of Tyrad

An article in last week's issue of the NEWS concerning the growth and future plans of Tyrad Pictures Corporation, referred to Jacques Tyrol as President of the company. As a matter of fact Mr. Matthias Radin is president and general manager, while Mr. Tyrol is director general of the company.

Tyrad is in receipt of two more offers for the United States rights to its feature "The Red Viper."

Marse' Octavus Roy Cohen who will contribute his fund of humor to Goldwyn productions

Whether or not Gareth Hughes can afford it in these days of high prices, he has certainly treated Erma Harrison, who appears in the Tryad Film, "The Red Viper"

H. B. Warner in "Pagan God"

Absolute Fidelity Secured in Chinese Settings of Big Production

IN "Pagan God," second of his series of productions under direction of Jesse D. Hampton, distributed by Exhibitors Mutual, H. B. Warner is said to have surpassed his work in "The Man Who Turned White," his initial Robertson-Cole production.

"The Pagan God," a story of China, of its intrigue, its subtleness, and its inbred hatred for the white man, shows Warner in the role of an American diplomatic agent, who to foil a heathen outbreak against Christians is compelled to risk his life among the Chinese plotters.

Warner is supported by a competent cast, which includes Carmen Phillips, Ed Piel, Jack Abbe, Carl Stockdale and Margurite De La Motte, the young Los Angeles girl who has proved one of the biggest finds of the year in the California film circles.

The production of "The Pagan God" was accomplished on a massive scale. Entire Chinese streets had to be erected on the Hampton lot for the production. Hundreds of real Chinese men were engaged to appear in the big scenes. Every detail of atmosphere was correct, because Hampton engaged Chinese experts to supervise the technical feature of the photoplay.

The gowns worn in the play are the same that can be seen any day in Peking. In fact, the entire production might have been laid in the Chinese city, it is said, so perfect has been the attention to detail.

The story was written by F. McGrew Willis, who made an exhaustive study of Chinese conditions before beginning the piece. It was whipped into form for screen production by George Elwood Jenks, who has been highly successful in his literary efforts since joining the editorial forces

Big Cast for Blanch Sweet

Jesse Hampton Selects Well Known Players in Support of His Star

NO sooner had Jesse D. Hampton signed the contract with Blanche Sweet to appear under his management, and with Pathe Exchange, Inc., for distribution, than he selected a supporting cast of unusual strength. It is his intention that his first production, featuring Miss Sweet shall not only be elaborate and spectacular, but that the star and the story will have the benefit of the most capable actors and actresses of the screen.

Miss Sweet's initial production as already announced, will be "A Woman of Pleasure," from the popular London melodrama by James Willard, and selected particularly on account of its intense dramatic values, unusual plot and action. Wallace Worsley, for many years a stage player and producer, directs the feature under Mr. Hampton's supervision

Wheeler Oakman, noted for his work in "The Spoilers," "Ne'er Do Well," "Mickey," and other screen successes, was immediately engaged.

Wesley Barry, the famous "freckle-faced boy" who made such a hit in "Daddy Long Legs," has an excellent part in the production.

Wilfred Lucas, actor and director so well known to screen audiences, also is engaged. Walter Perry, the well-known character comedian, has an excellent role.

Carmen Phillips, who has made a series of characterizations in "heavy" roles in Hampton productions, also will support Miss Sweet.

On a Long Road Trip

J. S. Jossey, representing the Arrow Film Corporation, is on a long road trip around the country in the interest of the various features being sold on a State Right basis by Arrow.

Dennig with Goldwyn; Block Changes Duties

With the co-ordination and elaboration of Goldwyn Publicity, Service and Advertising Departments, Howard Dietz, Assistant to Ralph Block, Director of Publicity, changes his duties to that of Assistant to Charles D. Isaacson, Director of Advertising succeeding Kenneth MacGowan.

The change makes place in the publicity department for the entrance of Lynde Dennig, who leaves his important post as editor of Wid's Daily to be associated with the director of publicity as assistant. He will at once take up the work of co-operating with the trade papers in the interests of Goldwyn publicity.

In the publicity department of Goldwyn, Mr. Dietz' duties have been to look after publicity in the trade publications. His task in the advertising department will be to look to the preparation of trade paper advertisements.

Beck Signs "Villain" of Many Plays

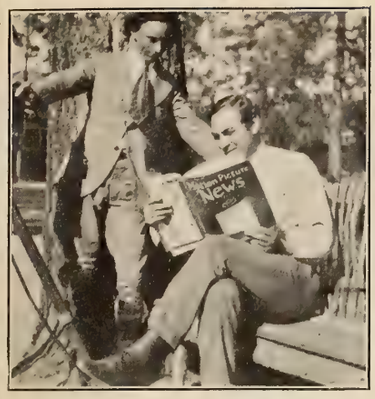
Another motion picture star to be added to the list contributing to the production activities of Arthur F. Beck is announced in Stuart Holmes, and thereby all picture appearances of this player will be confined to those productions made by Mr. Beck.

And the further announcement that all of those features starring Mr. Holmes, will be released on the Pathe program, follows deals by Mr. Beck whereby he has signed on long term contracts Miss Leah Baird as star in Hodkinson's releases, Doris Kenyon as star of the Louis Hoseph Vance feature-series, and Miss Frankie Mann as a co-star on the program, thus demonstrating that as an independent producer, Mr. Beck is rapidly commanding a leading position.

Big Things Expected of Alma Rubens' Picture

"Finer and bigger" than anything she has yet done is the promise held out for the forthcoming production by Alma Rubens of "Paradise Annie," which will soon be released by Pathe. Daniel Carson Goodman, who has supplied the story, is on record as saying that he regrets it as superior to "Hagar Revelly," the novel which brought a large measure of fame to the author.

George Ade, whose famous "Fables in Slang" are now being released by Victor Kremer. Ade personally appears in one picture



Mitchel Lewis' time is valuable, so he takes the one sure method of keeping abreast of happenings in the industry

Mitchell Lewis Keeps Abreast of Times

While Mitchell Lewis, Select Pictures star, is working on the edges of civilization on his forthcoming picture, "La Rue of the Strong Heart," he finds time between shots to read about the activities of his fellow actors in the MOTION PICTURE NEWS.

On the day the accompanying photograph was taken, which shows the big actor and his camera man, E. MacManigal, scrutinzing the pages of THE NEWS, Mr. Lewis had just finished a shot on "La Rue of the Strong Heart." The story he is reading is about himself, telling about the progress of the production on which he is now working. This shot was made at Keen Camp.

"La Rue of the Strong Heart" is now practically completed, and a print of the production is expected in Select's Home Office shortly.

Care to Be Taken in All Dooley Comedies

Johnny Dooley is again hard at work on a new comedy under direction of William Nigh. C. L. Bach, president of Johnny Dooley Comedies, has big expectations of the comedian's future productions.

"Johnny Dooley is an international asset," he said. "His four years of pantomime experience abroad, his intelligence, together with his Scotch birth, will make him an international favorite. There are none of the exaggerated slapstick, pie-throwing incidents in the Johnny Dooley pictures.

"We will not rush out a lot of cheap comedies. Our program will be limited to twelve pictures a year, and a full month will be occupied in making each production and making it a finished product."

Select Announces Three Features for August

Sergeant Guy Empey, in his forthcoming Select Pictures special attraction, "The Undercurrent"; Olive Thomas' Selznick Picture, "The Spite Bride," and Eugene O'Brien in his first Selznick Picture, a Ralph Ince Production, "The Perfect Lover," comprise the list of attractions which Select Pictures announces for release during the month of August.

In "The Undercurrent," which is announced as a photodrama of today, Sergeant Empey will be supported by Florence Evelyn Martin.

Day of Cartoon Comics Here

Earl W. Hammons, Vice-President of Educational, Sees Coming Perfection

WITH the public's interest sharpened in the direction of cartoon comics, due to the continual improvement of these subjects, Earl W. Hammons, vice-president of Educational Films Corporation, which releases the "Judge Rumhauser" and other International cartoon productions believes the real future of such comedies is at hand and that development will bring forth subjects which may honestly be advocated as one hundred per cent. perfect achievements. The prediction is also advanced that these laughmakers may not for long be confined to single reel lengths.

"These pictures can express real comedy. A director is not hampered by an actor failing to "get over." There is no such thing as a player having the necessary "spark" missing. If advisable, we can go over the picture, polish it, change, perfect, smooth the faulty parts. The characters are puppets which respond in all sincerity and hit the real notes of comedy. The theory is intact. Perfect execution is but a matter of time."

Summed up, that is Mr. Hammons view of the subjects which bear the much abused appelation "animated cartoons." The view is echoed by Gregory La Cava, director in charge of the production of the cartoons for Educational release.

Whether or not he was first to realize that a real story, smoothly hung together, was necessary to further advance the standard of film cartoons, it remains that Mr. Hammons is today among the strongest advocates of that theory, and is largely instrumental in having it put into effect. Educational's bookings of the subjects, and the fact that from "fillers" merely tolerated as program curiosities, they are today ofttimes featured in the bigger houses, is regarded as a proof of the soundness of his beliefs.

The fact that there are today comparatively few artists of first water, capable of grasping an idea and putting it over in perfect manner in comedy cartoon form, is a matter of regret to Educational officials. Yet, withal, Mr. Hammons points out improvement has been gradual but sure, and today the "actors" in these pictures faithfully express ideas and emotions and have achieved demand from the best class of picture-goers. In time it is his belief that they may in part supplant acted comedies.

Many Critics Like MacDonald

Katherine MacDonald Finds Favor in Eyes of Many Leading Picture Writers

KATHERINE MACDONALD, star of the Attractions Distributing Corporation, has by her recent work won unstinted praise from newspaper critics the country over. Her artistry, in addition to her acknowledged beauty, has apparently drawn the attention of many writers to her.

In the New York Evening Mail, T. E. Oliphant, dramatic editor and special feature writer for that paper recently printed the following under a large two column picture of Miss MacDonald. "It was when I saw Katherine MacDonald in the role of Lady Diana in "The Squaw Man" that I said to myself, "there is a photoplayer to be heard from." That was some time ago, but whatever Miss MacDonald may have done since then there is no question that she is being heard from—and with considerable emphasis. I am chagrined now that I didn't go further and predict a really remarkable success for her, for that is exactly what she is achieving."

Harriet Underhill, writing in the New York Tribune, said "Miss MacDonald is a flawless beauty," while the photoplay editor of the New York Sun said "Miss MacDonald must be credited with a triumph."

Guy Price, of the Los Angeles Herald, a critic who probably sees more pictures than any other newspaper man, said the following:

"Miss MacDonald's artistry, combined with her youth, personality and beauty, should carry her far to the cinematic heights her hard work deserves. Close-ups depict Miss MacDonald as one of the few really beautiful stars of the screen, who not only have beauty, but remarkable dramatic sensitiveness. Her remarkable portrayal will long be remembered by those who saw the photodrama."

Ann Little and Jack Hoxie, co-starring in an eighteen-episode serial, "Lightning Bryce," produced by the National Film Corporation

Rumors have gone by the board with the announcement that William Hart has signed a long term contract with F. P. Lasky

Strand Again Books a "Hall Room Boys" Film

So successful was the first release of "The Hall Room Boys" at the Strand Theatre last week that Manager Jack Eaton has booked the second of the series for his comedy feature for the week of July 27th.

The second episode of "The Hall Room Boys" comedies is called "A Howling Success," and in it Percy and Ferdie, play by Flannigan and Edwards, appear as the well known dry goods store clerks in a story that is said to be particularly laughable and packed to overflowing with legitimate laughs.

This series of comedies were made by the National Film Corporation at their California studio and are founded on the N. Y. Evening Sun cartoons of the same title. Distribution is being handled by Jack and Harry Cohn who arranged the Strand Theatre showings.

Major Beith Forced to Return to England

Major Ian Hay Beith, British author and playwright has deserted the Los Angeles film colony and is now en route to London, where he will report for military duty. During his stay in Southern California, Major Beith has been a member of Cecil De Mille's literary staff in the production of "Male and Female (Created He Them)."

Major Beith has been on furlough from the British army. Before leaving he was host at a dinner attended by his studio associates.

Pioneer Head Studies Market Conditions

In order to make first-hand observation in person, with which to guide both himself and his associates in the formulations of the Pioneer Pioneer plans for the coming season, M. H. Hoffman, Pioneer's general manager, is now touring the section east of and including Chicago.

Within a few weeks several large productions now nearing completion on the coast and in the east, will be delivered to the Pioneer, and then will begin a most extensive and thorough sales campaign.

Stage and Screen Have Claims on Barrie

Lt. Nigel Barrie, who plays opposite Marion Davies in her latest Cosmopolitan starring vehicle "The Cinema Murder," to be released in the Fall as a Paramount-Artcraft picture by the Famous Players-Lasky Corporation, is one of the best known leading men on the stage and screen.

In England Lt. Barrie created a record for himself by his work with Sir Frank Benson, Sir Herbert Tree, Fred Terry, Julia Neilson and others. Later, playing the title role in "The Count of Luxembourg" and the lead in "Gypsy Love;" with John Drew in "Much Ado;" opposite Grace George in Barrie's "Half an Hour" and "The Younger Generation;" playing leads in "The Laughing Husband," "Queen of the Movies," and with Lawrence Grossmith in "Nobody Home," Lt. Barrie became widely known as a stage favorite, here and abroad.

With Joan Sawyer, dancing in vaudeville several seasons ago, he created a record at the Palace Theatre, New York, where the couple danced for fourteen consecutive weeks.

Short Paramount Subjects Programmed

"Among Those Present" is the title of the newest Paramount-Mack Sennett comedy which is listed among the short subjects released July 20 by the Famous Players-Lasky Corporation. In this comedy Ford Sterling and Phyllis Haver are the featured players.

The Paramount-Burton Holmes Travelogue for July 20 is "American Women in France."

In the Paramount-Bray Pictograph released July 20 is embodied a feature which is one of a series on "Little Known New York." This number is titled "The Old Clothes Curb Market."

Cohen and Woodruff Get Selznick Appointments

Exhibitors will be interested to learn of the appointments this week of Ben S. Cohen to the position of Manager of Select Pictures Corporation's Denver Exchange and Lorenzo F. Woodruff as Exploitation Representative for Select, with headquarters at the Atlanta branch through which office he will serve exhibitors throughout the Southern territory.

William Desmond is the star in "A Sage Brush Hamlet," the latest Robertson-Cole picture released through Exhibitors Mutual

"Her Kingdom of Dreams" is a recent Anita Stewart picture, made by the star's own company

Film Title Subject of Debate

Big Anita Stewart Production Will Be Seen as "Her Kingdom of Dreams"

AFTER weeks of discussion as to the advisability of changing the title of the next Anita Stewart Production, it has been definitely decided to keep the original title of the story on which the production is founded, namely "Her Kingdom of Dreams." No one ever thought of suggesting a change in this title until after the picture was finished on the coast, and Louis B. Mayer and his co-workers got a peek at the completed negative.

What they saw immediately raised serious doubts in their minds as to whether the title "Her Kingdom of Dreams" was significant enough to give a fair idea of the film's class.

Numerous other titles were suggested, but none of them seemed adequate until Mr. Mayer hit upon "The Way of the World." This title was considered not only appropriate, but also conveyed the idea of immensity which characterized the production. This title was sent to the New York office, and to say that it caused a shock is putting it mildly. A complete advertising campaign had been planned on the original title of "Her Kingdom of Dreams," Miss Stewart had already written a song to be used in connection with the exploitation of the picture, and exhibitors generally had come to expect the production under the title of "Her Kingdom of Dreams."

Joe Lee, general sales manager of the Stewart Company, immediately got busy and wired these facts to Mr. Mayer on the coast, also urging that the original title be retained. In addition to the reasons given above he stated that as millions of readers were familiar with the story as published under the title of "Her Kingdom of Dreams," it would cause the loss of valuable publicity, and no end of confusion to make even the slightest change.

Mayer was still undecided but finally decision was made to keep to the original title.

Further "Sahara" Bookings

Last of Larger Circuits Takes the Picture in South; Other Contracts

VIRTUALLY the last big motion picture circuit of theatres in America came into camp during the past week and booked "Sahara" the J. Parker Read, Jr., production starring Louise Glaum and directed by Allan Dwan when the Saenger chain in New Orleans signed with Hodkinson.

This booking was made presonally by Julius Saenger in the absence of his general manager, E. V. Richards, Jr., and the first run of "Sahara" will be held the week of August 3rd at the greatest of the New Orleans theatres, the Strand. Immediate playing dates on "Sahara" will follow throughout the territory on the Louisiana and Mississippi cities and towns booked by that organization.

The points included in the booking are: Shreveport, Pensacola, Jackson, Baton Rouge, Alexandria, Hattiesburg, Lake Charles, Meridian, New Iberia, Monroe, Texarkana, Greenwood, Clarksdale, Greenville, Natchez, Columbus, Plaquemine, McComb, Gulfport, Donaldsville, Natchitoches, Thibodeaux, Lafayette and Vicksburg.

Among the other important first run contracts signed during the week by Hodkinson managers are the Tudor theatre, Atlanta, Ga., the Unique, El Paso, Texas, Elizabeth Johnson's Liberty theatre, Houston, Texas; the Crescent, Austin, Texas; the Orpheum, Waco, Texas; the Jefferson, Dallas, Texas; Tom Furniss Rex, Duluth; the Empire, Mobile and the Liberty, Beaumont.

In virtually every city where "Sahara" has been presented, the first run exhibitors have liberally advertised and exploited the picture.

Saenger Houses to Run Prizma Color Films

Many thousands of dollars were involved in a contract that was signed this week between World Pictures and the Saenger Amusement Corporation. The contract has to do with the presentation at the theatres in the Saenger Amusement circuit for the coming year of Prizma Natural Color Pictures. This is one of the most important deals so far put through by World Pictures for Prizma.

The Saenger Amusement Company, through Mr. Richards its general manager, gave Prizma natural color pictures a thorough trial covering several months at the Strand Theatre, New Orleans. Mr. Richards was convinced when he first saw Prizma pictures that they had a value over black and white, but he wanted to be convinced that the public appreciated the superiority before taking on the pictures for the several houses of the circuit. So pronounced was the success in New Orleans evidenced by the box office statements with Prizma Pictures featured that the Saenger Amusement Company will now show them in Pensacola, Meriden, Shreeveport, Baton Rouge and other prominent cities in which this company maintains and operates theatres.

Fay Tincher Amuses in Comedy of Bad West

"Dangerous Nan McGrew" is the title of Christie Special Comedy in which Fay Tincher is being featured as "the lady McGrew of Dead Dog, Wyoming."

Dangerous Nan McGrew is the fourth of the Christie Specials in which Fay Tincher is featured and is a role created to her liking for "rough stuff" and western flavor. Christie produced the picture on quite an extensive scale, with an entire western town, through which stage coaches, cow punchers, dance hall girls and hundreds of others rollick with carefree abandon.

In the cast of Dangerous Nan McGrew, in addition to Fay Tincher, Earle Rodney and Eddie Barry, are Tom Ricketts, who plays the mayor of the town, Jack Henderson, the minister, George George, the bar tender, Bob Kortman, the very bad man, and a number of Christie Follies who for the time being had to make themselves un-beautiful in chaps and spurs.

An entertainment, with Mabel Normand as the artist prodigy

MARY MacLAREN

in

"A PETAL on the CURRENT"

A Universal Special Attraction, in which Mary MacLaren unquestionably does her greatest emotional work.

Fannie HURST'S Greatest Story

"A PETAL ON

"I'LL TEACH YOU TO BE A 'STAY-OUT' --- " THERE'S THE STREET!
"YOU DON'T LOOK LIKE MOST OF 'EM--- I'LL SNEAK YOUR LETTER OUT"
"THIS STORE WILL NOT EMPLOY PERSONS OF DOUBTFUL CHARACTER— YOU ARE DISCHARGED!"
HOH
RANDALL

"THE CURRENT"

Featuring MARY MacLAREN

IN booking this Universal Special Attraction, bear in mind these facts. Fannie Hurst is the highest paid short story writer in the world. Fannie Hurst's stories have but once or twice before appeared in pictures. Fannie Hurst has a following of millions who will go to any length to see her great work on the screen.

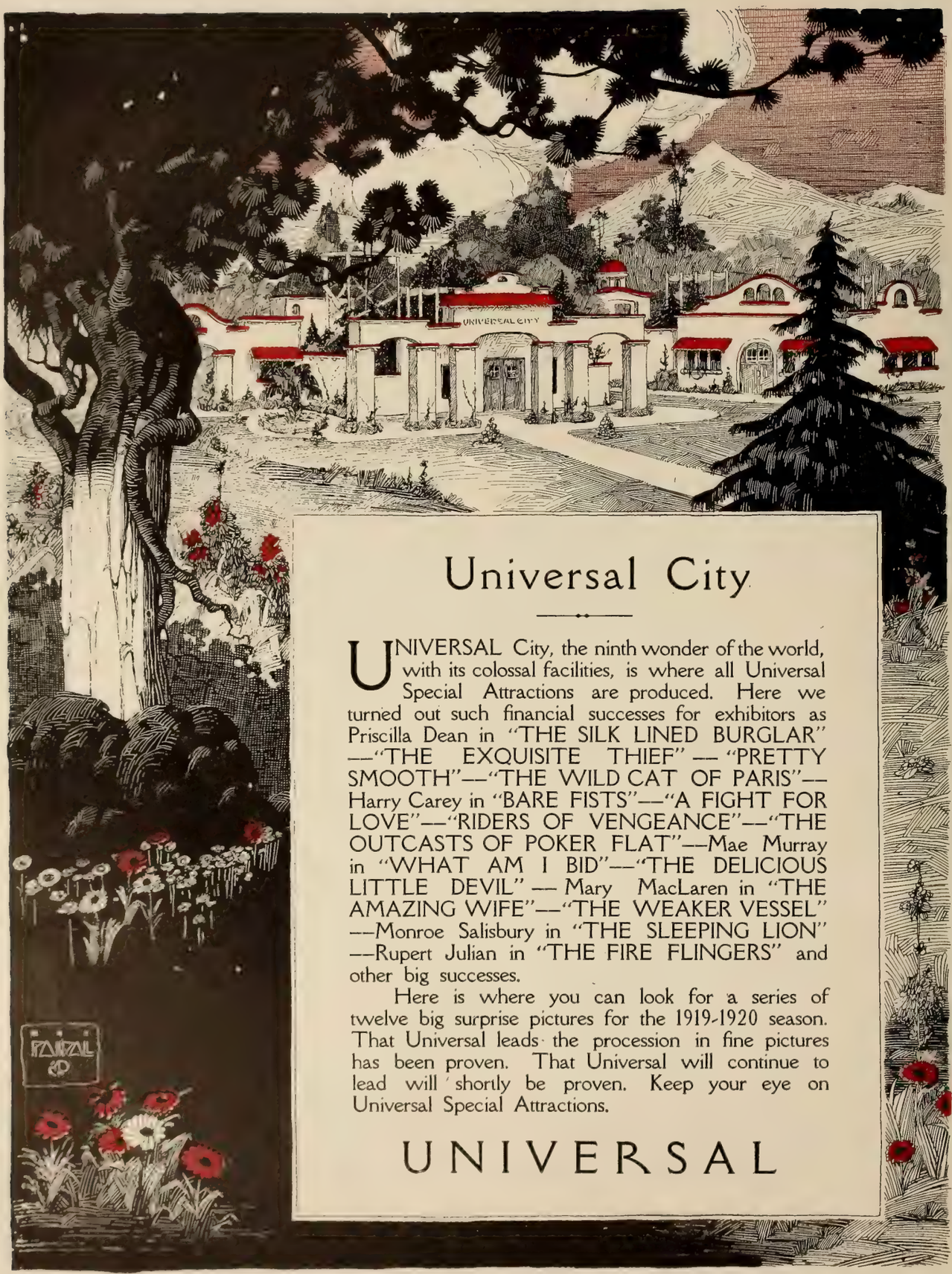
Bear in mind that this story—"THE PETAL ON THE CURRENT" appeared in COSMOPOLITAN MAGAZINE with a list of readers reaching from one end of the country to the other.

Bear in mind that in this great production Mary MacLaren does her greatest emotional work, greater than her wonderful work in "SHOES" that was a sensational financial success for exhibitors.

We can't tell you, nor are we going to tell you the story. It's far too big to describe in words. It must be seen to be appreciated.

On that basis we urge you to review "A PETAL ON THE CURRENT" privately, where undisturbed you can appreciate it's possibilities. Your Universal exchange will appoint a time for you. Communicate with them at once.

UNIVERSAL SPECIAL ATTRACTION



Universal City

UNIVERSAL City, the ninth wonder of the world, with its colossal facilities, is where all Universal Special Attractions are produced. Here we turned out such financial successes for exhibitors as Priscilla Dean in "THE SILK LINED BURGLAR" —"THE EXQUISITE THIEF" — "PRETTY SMOOTH"—"THE WILD CAT OF PARIS"— Harry Carey in "BARE FISTS"—"A FIGHT FOR LOVE"—"RIDERS OF VENGEANCE"—"THE OUTCASTS OF POKER FLAT"—Mae Murray in "WHAT AM I BID"—"THE DELICIOUS LITTLE DEVIL" — Mary MacLaren in "THE AMAZING WIFE"—"THE WEAKER VESSEL" —Monroe Salisbury in "THE SLEEPING LION" —Rupert Julian in "THE FIRE FLINGERS" and other big successes.

Here is where you can look for a series of twelve big surprise pictures for the 1919-1920 season. That Universal leads the procession in fine pictures has been proven. That Universal will continue to lead will shortly be proven. Keep your eye on Universal Special Attractions.

UNIVERSAL

Special Service Section on

Monroe Salisbury in "Man in the Moonlight"

IF you are going to play "The Man in the Moonlight" you will have secured a picture which is typical of Monroe Salisbury's starring subjects in that it is melodramatic and mostly concerns the star himself.

"The Man in the Moonlight" is from a story and scenario by Elliott J. Clawson and was directed by Paul Powell and in support is William Stowell, Colleen Moore and a good cast of correct types.

The feature is a story of the Canadian Northwest in which the "Mounted" figure largely, but which centers about Monroe Salisbury, as "Rossignal," a French-Canadian outlaw, a strange mixture of "good man-good devil." The picture purports to have its plot laid in the section of Longfellow's "Evangeline," and the period is that of a decade ago. It comes very closely to being a costume offering, although not much attention has been given to details in this connection.

If you are playing this, we presume that you have already secured an adequate following for this star's features, who will remember his recent productions, "The Sleeping Lion," "The Guilt of Silence," "The Blinding Trial" and "The Desire of the Moth," and therefore you will bill your star big enough to let his admirers know that he is again at your theater.

The feature is in six reels and will screen far better than an average six-part production.

HERE is the plot of "The Man in the Moonlight": In the village of St. Pollinaire, Canada, a few miles from the border of the United States, lives Pierre Delorme (Sidney Franklin), his good wife (Virginia Foltz), and their daughter, Rosine (Colleen Moore). There is another member of the Delorme family, Louis (Arthur Jasmine), a son who has wandered from the straight and narrow path and is now known to be in bad company, that of Rossignal, the outlaw (Monroe Salisbury), and called "The Nightingale," a man to be feared and shunned, not alone because of his deeds of evil daring, but because of his strange, almost supernatural, powers over both men and women.

THESE Special Service Sections are written with the purpose of suggesting to exhibitors how to get the most out of pictures that they have booked. They are prepared after studying the pictures and the best way of exploiting them. Won't you let us know any use that you made of suggestions printed here and the original ideas that you have used in putting over this picture?

The Royal Canadian Mounted Police, the pride of Canada and the fear of all evil-doers, hunt continually for Rossignal but his face is known to few and his hiding places in the mountains are seldom found. No more faithful member of the "Mounted" than Sergeant O'Farrell (William Stowell) rides with Captain Hendricks (Alfred Allen), the grizzled old veteran of many years' service. A trusted man is he, with duty first in his thoughts. It is O'Farrell who follows a clue that leads to the arrest of one of Rossignal's band, and some brandy that is being smuggled over the border, falls into the Royal Mounted's hands. Louis had a hand in the smuggling job, but being fortunate has managed to slip by the officers and make good his escape for the time.

TO his father's house, the tavern of St. Pollinaire, goes Louis, hoping to hide until the officers grow tired of looking for him. Following closely at his heels, rides the "Mounted." It is unwelcome duty to Sergeant O'Farrell, for Rosine is his sweetheart.

When the officers reach the tavern, Rosine warns Louis, and while they are being detained by the genial landlord who welcomes his future son-in-law and his companions with open arms, not knowing the reason for their visit, he slips away to the hills.

Two years pass and the day of Sergeant O'Farrell and Rosine's wedding arrives. There is much joy in and about the home of Pierre Delorme, but it does not extend completely to the heart of Rosine. Her brother, wayward lad that he is, has been caught and together with Rossignal is serving a term in prison at Fort Magrue.

Through the one street of St. Pollinaire rides an unusual figure. He is tall and well built and strangely dressed. There is a sardonic, carefree smile on his lips. There is a confidence in his air that almost suggests bravado. The stranger dismounts at the tavern door and as if in disdain of the Royal Mounted, continues his way into Pierre Delorme's house. "My name is Barbeau and I am a hungry man," he tells the landlord, and while waiting for his repast to be prepared he wanders from room to room, attracting attention and seeming to exert a strange power over the girls who have come to attend the wedding ceremony. To the tavern comes another stranger, a woman well dressed and beautiful. She brings a letter for Mother Delorme's eyes alone. She, too, will rest at the tavern before continuing her journey.

AS the marriage ceremony is about to take place, a messenger comes with orders for Sergeant O'Farrell, Rossignal and Louis have escaped from prison and are in the vicinity. O'Farrell is ordered to carry this information to his captain. Not even a wedding must interrupt him in his duty. Sadly he takes his letter to Rosine, sadly she goes to her room. Her own wedding postponed that her brother may be captured is indeed a strange fate.

At the window of her room, Rosine finds the stranger who has given the name of Barbeau. She is not startled, for women of this land grow up to expect strange things to happen. Barbeau, still the careless, mocking stranger, sits lightly on the window sill. He has a message for Rosine. "Your brother is at the cabin at the head of the Passage Du Mort. He is badly wounded. There was but one good horse. I gave it to him. He must have food and bandages. I have come for those things," is what he tells her.

"You are Rossignal?" she whispers, and the stranger smiles his assent.

Then he continues, "Sergeant O'Farrell's scaled orders must not be delivered," and he tells her why. Instructions to capture both Rossignal and Louis are within the sealed envelope.

BY saying that she wishes to read the letter, which Captain Hendrick has sent to O'Farrell, Rosine is able to extract the sealed orders from the envelope and O'Farrell rides away with only the letter on his person.

At midnight, Rossignal, the Nightingale and Rosine ride out toward the Passage of Death and the cabin where Rossignal has said Louis lies wounded.

Sergeant O'Farrell discovers that his orders are missing when he delivers his letter to the captain, and the whole troop gallops madly back to St. Pollinaire in search of them. They arrive while Pierre and Mother Delorme are reading the letter which the mysterious woman has delivered. The letter is from Louis and states that the woman is an angel, that he,

Three views from the Universal special, "The Man in the Moonlight." In the center, Monroe Salisbury and Colleen Moore, who have the principal roles

Monroe Salisbury has a role that would aptly fit Mansfield in Universal's "The Man in the Moonlight," and exhibitors are bound to center their exploitation on the dramatic points in the picture, which are many

Dramatic Action Is the Keynote of This New Photoplay

Louis, is free from prison and will attempt to cross the border to the United States.

Rossignal and Rosine arrive at the cabin where Louis is supposed to have have gone, but he is not there. Rosine accuses Rossignal of bringing her to the cabin under false pretenses, to which the bandit replies in explanation that the pass they have just ridden through is impassable to one who did not know the road and infers also that he would possess the girl.

ROSINE rushes to the door, but before she can make her escape, Rossignal has blocked her passage. The girl struggles in the outlaw's arms until her strength fails, whereupon Rossignal is moved by a better impulse and lays her gently on the wreck of a sleeping bunk, and prepares to leave her. As he nears the door of the cabin, Louis appears. His story is short. A horse with a broken leg. A five-mile struggle over the mountains with a bullet in his shoulder. The mounted police are coming. Rossignal plans quickly. His instructions are for Louis and his sister to hide in the forest and on the first shot to dash for the boundary line. Louis objects, but Rossignal commands and his command is law. Moved by a strange impulse, Rosine kisses Rossignal and then runs through the door.

The officers surround the cabin and wait an opportunity to kill the outlaw. As Rossignal is about to step out into the moonlight a hand detains him. It is that of the strange woman who stopped at the tavern, and proves to be the girl Rossignal loves and who loves him.

But the lovers are not to be united in happiness. There is a duty to perform.

Out into the open in plain view of the waiting officers, Rossignal walks. The old smile of reckless disdain is on his lips. His time has come and he knows it, but before the bullet can find its fatal lodging place, his revolver has been fired in the air, and Louis and Rosine are racing toward the border.

Don't forget this point in your ad- Rossignal's life ebbs away with the woman who has loved him and followed him to the mountains, sobbing at his side.

Has the law been cheated? Rosine believes not. She believes that his death, that another might live, atones for his crimes. It is inferred Sergeant O'Farrell and Rosine are married in the United States.

IN presenting this feature to your patrons you should tell them to expect plenty of action, for there is little that may be termed characterization in this picture. It is a story which keeps moving in spite of the fact that it is evidently one provided for the particular use of the star, or in other words a made-to-order production.

We imagine if you are using Monroe Salisbury's productions regularly to good business that your patrons know what to expect, and in this picture you have the usual melodramatic incidents for them.

We would not dwell too much on the love story, as the romance of William Stowell and Colleen Moore is incidental, and that of Mr. Salisbury does not end satisfactorily, so the least said the better.

You should get over the fact that this is a great vehicle for acting so far as the star is concerned and that in it he effects the style of the late Richard Mansfield, of whom Mr. Salisbury was a great admirer. In fact, Mr. Salisbury openly states that his ambition is to be the "Mansfield of the screen."

In this picture we are inclined to think that he had in mind Richard Mansfield's performance in "Peer Gynt" and that thought suggests a good line of selling talk.

Monroe Salisbury, "the Mansfield of the screen" in the "Peer Gynt" of pictures, "The Man in the Moonlight."

Both Mr. Mansfield and his famous classic play, "Peer Gynt," are well-known by reputation, and you should incite interest by suggesting the association of the two names and the two titles.

You do not want to forget the "Royal Canadian Mounted" in this, as there is always a great interest in this fine body of men who have the reputation of always "getting their man," besides, "brass buttons" are always good for the glad hand, especially from the ladies. There are no cuts provided showing the "Mounted" in uniform, which we think is a mistake.

THIS is another picture with very beautiful backgrounds used in filming the exteriors. Some great scenic shots have been secured, showing mountains and big trees and the great outdoors at its best.

vertising. This is vacation time and these things are of interest to people who are contemplating a two weeks' rest in some quiet place.

TO those who want a few lines of selling talk for the display ad, we think this fits very well:

The story of a Canadian outlaw—half French, half Indian, who duels with the Canadian Mounted Police, saves the brother of the girl his enemy loves, and in doing so meets death with sufficient bravery to atone for his sins.

Here are suggested some catch lines for your display:

No man who wouldn't fight for him —no woman whom he couldn't kiss. The scourge of the Canadian border —Rossignol, the Nightingale.

A romance of the Canadian Mounted.

"Good man—good devil was." He gave his life to save another.

It would seem that this is a good picture for a lobby display if you go in for them, for the reason that the offering is a bit on the costume order and provides an opportunity of using characters dressed in the style affected by Mr. Salisbury, an idea of which you will get from an inspection of the accompanying photographs. As the locale of the story is mainly out-of-doors you have a chance for nice decorations by recourse to a forest for evergreens and ferns and "log cabin" effects are very easily accomplished by any amateur with a brush. Suppose you were to select some man who looks like Salisbury, dress him as nearly as you can to Rossignol and, after covering your lobby with the green boughs easily available from the woods and painting a small cabin front with a door, post your "Rossignol" at its entrance in a pose affected by this romantic character?

CHIEF POINTS OF THIS PICTURE

SUBJECT—A Man In the Moonlight.
Length—Six reels.
Direction—Paul Powell.
Story and Scenario—Elliott J. Clawson.
Supporting Cast—William Stowell, Colleen Moore and other well known players.
Time—A decade ago.
Character of Story—Melodramatic romance.
The advertising available from the exchange in this feature includes 1, 3 and 6 sheets, one, two and three column cuts all featuring the star, press stories and a musical cue sheet. The theme of the musical setting is "Dramatic Reproach," by Berge. It is used at the screening and quite largely throughout the six reels.

JOE MARTIN SOLILOQUIZES

For once in my life I have to laff!

It'll either make you laff or cry when I tell you.

It's simply this:--The boss of the Universal has gone and had my life insured for twenty-five thousand dollars.

Me, the funniest, brainiest, best actor on the screen and yet the boss is so tight and stingy that he insures me for a miserable twenty-five thousand.

Great pups!

Of all the abused, mis-treated stars that ever lollygagged into the very teeth of the camera, I am the original stepchild! I always get the worst of it.

Why I ought to be insured for a thousand times twenty-five thousand and the boss ought to be glad to pay the premium, even if he cancels the policy after he's got the newspapers to fall for the publicity stunt.

Boys, take it from me, this stuff of being a movie star is simply bunkalorum. I go out on the stage and do things in perfect seriousness and then everybody simply dies of laughter.

Suddenly the boss of the Universal hears that there's something to laugh at in the studio. So he immediately wires out, "Make a big star out of the monkey. Get the best authors to write his stories. Let's prove that we can make a star out of a monkey. If this works we'll try it with an educated jackass next."

And just a tip from me friends! This same boss is going to soak you good and proper for my pictures. Somebody's got to pay for the laughs I bring you. Yes, and somebody's got to pay for this measly little insurance policy, too.

And it's going to be you! You're going to be the goat, even if you make a profit at it. By the way, why don't you come into the movie star business as the only unbuttable goat in captivity.

P. S.--The boss asked me to say that you can get my stuff at his exchanges but I don't get a cent for writing this stuff, so I'll be damned if I'll do it.

Happy? Why not? Young Wesley Barry has been featured with Mary Pickford and will appear in Marshall Neilan's "The Eternal Three"

"Checkers" in Film May Outdo Stage Version

William Fox, in announcing to the exhibitors a motion picture production of the stage success, "Checkers," emphasizes the fact that the presentation of this play in screen form is on a scale that lifts it far above the stage version. It is announced as a "glorified edition" of the stage play.

Tremendous scenes, scenes that could not be attempted on the stage, are found in this motion picture. For example, at one point a seaplane swoops down over the river, and picking up Checkers and the heroine from a dory and carrying them skyward; there is a sensational train wreck, a big gambling scene and a wonderful race-track scene.

Richard Stanton directed this picture production of Henry M. Blossom, Jr.'s racing melodrama, and it was made by an all-star cast, headed by Thomas J. Carrigan and Joan Acker.

S-L Feature Booked Far in Advance

An unprecedented amount of bookings has been reported to the S-L offices from the various state rights purchasers of "Virtuous Men," the first Sawyer-Lubin special attraction. Despite the usual slump caused by hot weather and the general unsettled conditions of the various companies booking policies, exhibitors throughout the country have contracted for "Virtuous Men" far into the future. Arthur S. Hyman, who controls this production for Indiana, Illinois, and Michigan reports a list of bookings for Indiana and upper Michigan which runs into October

Another star lured from the two-a-day, Jack Norworth, to star in a Wharton serial for Pathe

Two Features Ready for Show

Billie Burke and Vivian Martin in F. P.-Lasky Pictures Now Offered

TWO more productions are announced by Famous Players-Lasky Corporation as ready for inspection at the various branch exchanges preliminary to release in September under the selective booking plan. They are Billie Burke in "The Misleading Widow" and Vivian Martin in "The Third Kiss." Both these pictures have been shown at the private projection room at the home office at 485 Fifth Avenue, and were enthusiastically received by the executives of the corporation and the members of the Exploitation Department who saw them.

"The Misleading Widow" marks the return of Billie Burke to the screen after a period of several months since the release of her last Paramount picture, "Good Gracious, Annabelle," and is the first production made since the arrangement with Flo Ziegfeld was consummated whereby Miss Burke, under a new contract, will continue as a Famous Players-Lasky star. It is an adaptation of the successful play, "Billeted," by F. Tennyson-Jesse and H. M. Harwood, in which Margaret Anglin appeared in the leading role when it was presented in New York a season or two ago.

Although the word, "billeted," is a military term, it must not be inferred for an instant, Famous Players-Lasky states, that the pictures or the play from which it is adapted is a war or military subject.

James L. Crane is Miss Burke's leading man.

"The Third Kiss," Vivian Martin's contribution to the list of September Paramount-Artcraft releases, is, in the consensus of the Famous Players-Lasky executives, the best picture which Miss Martin has ever done. Not only has it a good title but it has, they declare, the real goods to back it up.

In the past Miss Martin's work has been largely confined to the sweet and dainty type of picture, pretty and sentimental, but possessing but little drama. In "The Third Kiss," it is stated, the best qualities of her previous pictures that served to gain her her present position in the world of film favorites has been retained, but added to them is a vein of drama.

Next Production of Nazimova

"The Hermit Doctor of Gaya" Begun in Place of Another, "The Native Born"

NAZIMOVA started work before the camera last week in "The Hermit Doctor of Gaya," a screen version of the novel by I. A. R. Wylie. This production will follow "The Brat" in the release schedule of Metro Pictures Corporation.

Upon her return to California after her recent trip to New York Nazimova had practically made up her mind to do "The Native Born," another of Miss Wylie's novels of India and the Far East. But a careful study of the screen possibilities of "The Hermit Doctor of Gaya" gave it the preference, although "The Native Born" is scheduled as a subsequent Nazimova production.

Charles Bryant adapted "The Hermit Doctor of Gaya" and also wrote the scenario. In the capacity of player as well, Mr. Bryant assumes the leading male role opposite the star, playing Major Tristram. Mr. Bryant, it will be recalled, collaborated with Nazimova in the adaptation of Maude Fulton's play. "The Brat," besides serving as leading man. He is an extremely versatile Englishman and as Tristram, a British Major stationed in India, he has a role that should fit him like a glove.

After a very careful selection with a view to obtaining the precise "types" depicted in Miss Wylie's novel, Maxwell Karger announces that the supporting cast for the production in addition to Mr. Bryant includes the following screen players: Charles W. French, as Colonel Boucicault; Margaret McWade as Mrs. Boucicault; Herbert Prior as Barclay; Millie Davenport as Mrs. Smithers and Bhogwan Singh as Ayeshi.

Japanese Actress Is to Star

Tsuru Aoki, Wife of Hayakawa, Is Signed to Feature for Universal

THE rumor that Universal had been negotiating for the services of Tsuru Oaki, or Mrs. Sessue Hayakawa, has been confirmed and Carl Laemmle, Universal's president, announced last week that she had signed a long term contract to appear in Universal productions.

This is considered one of the best star contracts of the coming year and Universal expects to cast Mr. Hayakawa in some of the most dramatic screen plays of the year.

In all probability her first production with Universal will be "The Breath of the Gods" written by Sydney McCall, really Mar McNeal. She has written many books and articles on China and Japan. The author lived for eight years in Japan and was deeply interested in Japanese customs and life.

Mrs. Hayakawa, who has played opposite her husband in several Japanese productions, was born in Tokio, Japan. She was educated in a convent in the United States. The diminutive actress has been with the Lasky company, Lasky-Paramount, Essanay and more recently with the Haworth Pictures Corporation.

Mr. Laemmle announced that the best dramatic productions obtainable would be used for Mrs. Hayakawa's productions. A number of them will have a Japanese atmosphere and possibly some American themes will be selected.

George Melford, directing "Everywoman" for Paramount-Artcraft release

Improvements Found in Lehrman Studios

Marking a distinctive advance, it is said, in motion picture studio construction, the structural and mechanical features of the new studios of Henry Lehrman at Culver City are attracting wide attention from other producers.

Especially ingenious is said to be the diffusing system. Running above the center of the stage is a small "A" shaped glass roof under which all diffusers are pulled in case of rain and when work is finished each day. The system is really made up of two sets of diffusers which meet in the center, and are capable of being pulled in either direction so that light may be admitted to any desired spot on the stage, to keep out some spots, and undesired streaks of light. Each diffuser is hung at a slight angle and overlaps its neighbor. The same plan, it is said, will be used at the Metro studios, with the system at the Lehrman studios as a model.

The stage itself measures 100 x 250 feet, and is equipped with many labor saving mechanical devices.

Hawaii to Be Setting for Bull's Eye

Charles Dorety is to be featured in the new series of comedies produced by the Bull's Eye Film Corporation under the direction of Charles Parrott. Stories for him are being written by Jay Mulhouser who was formerly with the theatrical firm of Cohan and Harris. The Bull's Eye Company, according to word from Nat H. Spitzer, Studio Manager, has recently received a tempting offer to move to San Francisco which is under consideration. Mr. Spitzer added that several coming releases will be filmed in the Hawaiian Islands.

Universal Appointment

Hugh Reading, formerly of the editorial and promotion department of the Milwaukee *Journal*, has been made publicity and exploitation manager of the Milwaukee exchange of Universal.

Constance Talmadge appearing in Griffith's spectacle "The Fall of Babylon," second of the Repertory plays in New York

Kashin Moving Into Larger Quarters

Arrangements have just been completed whereby the Screen Letter Box and the other film interests of Morris Kashin, Jack and Harry Cohn will occupy as business offices, the space formerly used by Max Marx at 1600 Broadway.

Extensive alterations are now being made. Several private offices will be installed along the 48th street and Broadway sides, and a large workroom, where the large volume of mail sent to the Screen Letter Box can be properly sorted, is being specially fitted up. In addition, private cutting and projection rooms are being built.

This work it is expected will be completed about the first of August, when the Screen Letter Box will move from its temporary quarters in the Strand Theatre Building.

House Plans Sixty-Day Run of "Sunnyside"

J. R. Nolan, manager of the Bijou Dream, one of Cleveland's downtown second-run houses, is making preparations for a sixty days' run of the First National attraction, "Sunnyside," starring Charles Chaplin.

"We were able to run both 'A Dog's Life' and 'Shoulder Arms' that long in connection with other features," says Nolan. "Consequently we expect to repeat with 'Sunnyside.'

"Our audiences vary greatly from day to day. Because ours is a downtown house, we draw patronage from the entire population of the city."

Nathan Claims Success

Al Nathan, who operates a film exchange in Olive street, Los Angeles, declares that his first feature, "And the Children Pay," played to capacity houses at Quinn's Rialto recently. The picture, it is announced, has been booked to Nick Diamos for his entire Arizona circuit and numerous local houses (Los Angeles) have already contracted for it. Mr. Nathan holds the franchise for the entire West Coast to the Tyrad productions for the next five years. The next three pictures are named as "Human Passions," "Your Wife and Mine" and "The Red Viper."

Pictures Hold on to Corbett

"Gentleman Jim," Serial Completed, Signed by Universal for Long Term

JAMES J. CORBETT will continue to act for the screen. This became a settled fact last week when Mr. Corbett signed a long term contract with Universal to appear in a number of special five and six reel productions. Mr. Corbett will return to Universal City to begin work on his special features in about two months.

In signing James J. Corbett Universal secures the services of one of the most prominent men in the country and the services of a man whose career is most unusual. When a young man Mr. Corbett won the world's heavyweight prize-fighting championship. Later he became an actor on the stage, making several tours of the country with different stage plays. And much more recently he has played the leading part in a serial motion picture that is expected to break records in serial showing.

Mr. Corbett's appearance in a serial is expected to cause a furor in sport circles. The serial, "The Midnight Man," is claimed to be one of the cleanest, snappy, and most interesting serials ever produced. Corbett has the leading role in this mystery serial.

"The Midnight Man," which was recently completed at Universal City, was written by J. W. Horne, director, and Kenneth B. Clarke. The scenes are laid in New York City and environs and the story tells of the efforts of a young man to trace the secret of his parentage.

In support of Mr. Corbett are many well-known screen actors. Kathleen O'Connor is the leading woman and the others are: Joseph W. Girard, Frank Jonasson, Georgie Woodthorpe, William Sauter, Noble Johnson, and Orral Humphreys.

Helen Holmes' Serial Titled

"The Fatal Fortune" Is Name of New Production; Story Fast from Start

AFTER more than three weeks of effort to secure for the new Helen Holmes serial a title that would comprehensively cover the story and at the same time contain a punch, the S. L. K. Serial Corporation announces that the production will be called "The Fatal Fortune." The story which was written by Walter Richard Hall, who has written many stories, including "Hate" which he also directed, deals with a fortune that has been buried on Devils Island in the South Sea.

Two men had been partners. Both had prospered. One had double-crossed the other. The injured partner was the father of Helen Holmes.

Having earlier in life deserted his wife and daughter, the latter part being played by Helen Holmes, he decided to bury his wealth on Devils Island and then go in search of his former partner in an effort to injure him. He makes a map of the location of the island and the hidden fortune.

He finds the partner and in the mix up is killed himself. Helen Holmes, then a newspaper reporter, sees the tragedy. Also through a locket on the dead man learns he is her father. She secures the map only on that instant to have the Faceless Terror appear, grab it from her hands and disappear. When she recovers, she finds only half of the map in her possession, and that part containing only the longitude—the other half has only the latitude. The Faceless Terror finds himself in the same predicament. Then begins a battle royal of wits and brawn by each side to secure possession of the other half of the map in order to locate the hidden fortune.

Cast for "Dawn" is Complete

Blackton Announces Players; Brother of Late John Bunny Has Good Part

WITH the signing of George Bunny, George Pauncefort and Robert Milasch, J. Stuart Blackton has completed the roster of players who will interpret on the silver sheet "Dawn," the latest best seller from the pen of Eleanor H. Porter, author of the "Pollyanna" stories.

George Bunny, brother of the late comedian, John Bunny, is also well known for his distinctive comedy work on the stage and screen, having appeared in Vitagraph, Goldwyn and Paramount pictures. Mr. Bunny will play Mr. McGuire, the village grocer in "Dawn," George Pauncefort, who has appeared in many Broadway stage productions, will play Dr. Stewart, and Robert Milasch is cast for Hank, the printer's devil in the village printing shop.

The engagement of Robert Milasch makes a total of seven players who will be seen in both "Moonshine and Shadow," initial production of The J. Stuart Blackton Feature Pictures, Inc., and in "Dawn," which will be the second release. The other six are Sylvia Breamer and Robert Gordon, Blackton stars, Eddie Dunn and Lefty Alexander, the producer's comedy team, Fanny Rice and Margaret Berry, with Harry Davenport, Flora Finch and Gladys Valerie completing the all-star cast now working in "Dawn." The cast of "Dawn" promises to reveal as capable and at the same time true-to-character aggregation of players as any ever assembled by the producer.

Wallace Reid's new Paramount picture, "The Love Burglar," will be released July 13, and in it Mr. Reid is said to have one of the best roles of his career.

A real country girl is Gertrude Short in the Paramount-Artcraft production, "In Mizzoura"

Daring Birdman to Make Universal Picture

Lieutenant O. L. Locklear, the aviator, whose daring stunts in the air have thrilled thousands, is to star in a motion picture. This arrangement was completed last week at Universal City by Carl Laemmle, Universal's president.

Lieut. Locklear is the only aviator in the world who has gone from one airplane to another while the two planes were in mid-air. It was Lieut. Locklear who startled thousands only recently at Atlantic City by doing this remarkable feat. He has also reversed the act by climbing from a lower plane, by the aid of a rope ladder, to the one above.

The production will be one of the costliest and most daring ever produced at Universal City. Three planes belonging to Lieut. Locklear and his two assistants were brought to Universal City recently.

Lehrman Comedies Soon to Be Produced

Production of the first of the Lehrman Comedies at the new studio at Culver City will be begun, it is said, within two or three weeks, as construction work on the big stage has practically been completed. Charles Hochberg has been engaged as film editor of Lehrman Comedies. Hochberg has been associated with Henry Lehrman in the capacity of film editor for the last four years.

Roscoe Arbuckle has leased space at the Lehrman studios for production of his Paramount-Artcraft comedies. Special offices and dressing rooms have been provided.

Illness Compels Change in a World Cast

By reason of a severe attack of rheumatism, Montaga Love has been compelled to retire from the cast of "The Battler," a World picture, after a number of scenes had been made. In view of the fact that this picture had been announced for release, the World Film Corporation found it necessary to secure the services of an artist to replace Mr. Love for this production and Earl Metcalfe was selected.

Emmy Whelen, making up in "A Favor to a Friend," Metro picture

Photographers Compliment Robertson-Cole

A very remarkable compliment to the wonderful photography of Martin Johnson's "Cannibals of the South Sea" and "Captured by Cannibals" was conveyed recently by the California Camera Club in San Francisco when the Robertson-Cole films distributed by Exhibitors' Mutual were selected for presentation at the 343rd monthly illustrated lecture of the club. The organization is made up of the best known photographers on the Pacific Coast, and nothing is presented under their auspices but the best in photography.

Author Starts on First Work for Goldwyn

Octavus Roy Cohen, who recently signed a five-year contract to write photoplays exclusively for Goldwyn, left for his home in Birmingham, Ala., last week to begin work on his first Goldwyn story. During his short stay in New York, Mr. Cohen had the opportunity to attend the "first night" of his first play, "The Crimson Alibi," which was written in collaboration with George Broadhurst.

United Artists' Sales Heads All Named

The seventeen Sales Managers to head the Distributing Depots of United Artists Corporation have all been appointed. This week Hiram Abrams named the last three lieutenants still required to round out the "Big Four's" sales organization and the entire staff is now in operation through the company's seventeen offices.

J. E. Luckett goes to the Dallas office, J. F. Brett goes to Minneapolis and M. C. Coyne to Atlanta.

To Realart Branch

Diaz Callahan, who has been connected with the sales organization of several of the larger film companies, has been appointed manager of the Dallas exchange of Realart Pictures Corporation.

World's Progress for August

Four Five-Part Features Offered in Addition to a Special and a Scenic

WORLD PICTURES announces that its August releases include four five-reel features. The stars represented in this month's issue are June Elvidge in "Coax Me"; Dorothy Green and Arthur Ashley in "The Praise Agent"; Lottie Kruse in "The Girl, Alaska" and John Lowell with Corene Uzelle and Edgar Keller in "The Man Without a Name."

"Coax Me" was adapted by Philip Lonergan and Will C. Murphy from a play. It was directed by Gilbert Hamilton, and Miss Elvidge, the star, is supported by a cast which includes Earl Metcalfe, lately returned from France, where he served as a first lieutenant in the American army; Arthur Donaldson and Lillian Hall.

August 11 is the date set for the release of "The Praise Agent" in which Dorothy Green and Arthur Ashley are the stars. This marks the second of a series of pictures they are making for the World Film Corporation under their contract. The story is by Earle Mitchell, well known to Broadway not alone as an actor but the author of several pronounced dramatic hits. It was directed by Frank Crane. Mr. Crane was fortunate in securing the services of Jack Drumier, Lucille La Verne, J. W. Johnston, Mrs. Priestly Morrison and Lola Frink to support the stars.

Lottie Kruse in "The Girl, Alaska" is the release for August 18. This feature was made in Alaska. Five of the principals made the trip to the land of gold and glaziers to film the story and were assisted by native Alaskans for the smaller parts.

August 25 is the release date for "The Man Without a Name" in which John Lowell is the star and features Corene Uzelle and Edgar Keller.

Among the specials that will be released by the World during the month of August is a one-reel Judge Brown story, "The Demand of Dugan." It is another leaf torn from Judge Brown's book of experiences while conducting a juvenile court in Salt Lake City.

To those interested in Prizma natural color pictures, an addition will be made to its rapidly increasing list of subjects when "Gators" will be released. This is a picture of alligator hunting and alligator farms in Florida filmed in nature's colors.

Eastern Production Resumed

Universal Modernizing Fort Lee Studios and Will Produce New Comedies

UNIVERSAL is once more to produce in the East. This announcement was made at the Universal home office and comes as a surprise to the screen world. Universal already has the largest film studio in the world at Universal City, California, and are the sole owners of the Fort Lee studios at Coyetsvilles, N. J.

Tarkington Baker, Universal's general manager who made the announcement states that the entire studio is to be overhauled and re-equipped with all the modern appliances of a film studio. It has been some time since Universal produced at the Fort Lee studio which is one of the largest in the East. Every new appliance and comfort, including a new heating plant are to be installed in the Fort Lee studio immediately.

The plan of producing at the Fort Lee studio has been under consideration for some time by Universal officials. The plans as outlined now are to produce a number of short features there, especially comedies. The new comedies are to be made under the supervision of Tarkington Baker, and although their nature is not made known at the present time, it is said they are to be new and novel and will be a departure in the comedy field of motion pictures.

In opening the Fort Lee studio again Universal will have studio space to let for any other producing company that may wish the use of an Eastern studio.

Work on the new comedies is expected to start this week.

Pioneer Stars Grace Davison

Six Productions a Year Will Be Made by Star with Different Leading Men

PREPARATIONS are now being made by the Pioneer executives for the exploitation of the six big pictures in which Grace Davison is to be the featured player.

The first Pioneer-Davison picture is now rapidly nearing completion, but as yet a definite title has not been decided upon.

In the first production Conway Tearle shares honors with Grace Davison as co-star.

According to the Pioneer-Davison production plans, which are now completely formulated, each picture and be based upon an exclusive high-priced novel, or successful story.

The contract calls for a different male star to appear opposite Grace Davison in each production. At present it is not known who will succeed Conway Tearle, who enjoys that honor in the premier Pioneer-Davison production.

Several well-known names are under consideration, and as soon as a decision is reached as to the nature of the second picture, one of the men stars will be signed up.

With the end in view of securing absolutely the best and highest type of story material, a committee composed of members of Miss Davison's personal staff, and representatives of the Pioneer headquarter organization are scouring the market.

If negotiations now pending are concluded, the Davison interests will be in full possession of a first class studio in the Jersey suburbs, where all the subsequent pictures will be made.

Katherine Calvert, in "The Career of Katherine Bush," Paramount-Artcraft Special

Milady's Fashions Seen in Universal Film

One of the most interesting and novel releases in the educational line of recent weeks is announced by Harry Devey, manager of Universal's educational department. This is a complete style show on the screen, in which the cleverest and most beautiful models to be found in the Fifth Avenue shops took part.

The film is the second of a series being released under the general title, "That Well Dressed Look." It is to be distributed all over the United States, Cleveland and other large inland cities having arranged to show it in their largest theatres in conjunction with an exhibition of fashions in which live models will take part.

The new picture is devoted to the exploitation of Fall and Winter styles, and is said from a photographic standpoint, to be one of the most entertaining single reels of the season.

National Studios Busy

Six companies are engaged at the National studios on the coast, and two new stages are in course of erection for further activities.

"Bill" Parsons is starting on his latest Capitol Comedy, while the fifth of the Hall Room Boys series is being directed by Harry Edwards at the same time. Mr. and Mrs. Carter De-Haven are laying off for a week. Their next picture will be under direction of William Seiter.

Henry Walthall, Billie Rhodes, Eddie Flanagan and Neely Edwards are other stars working at the National studios.

Brandt in New York

Joseph Brandt, recently resigned from Universal, and now associated with National Film, will arrive in New York about July 25 and open offices for the transaction of affairs of the various interests he will represent.

Bringing Negative of "Blue Bonnet" East

Telegrams received in New York from William A. Parsons, president of the National Film Corporation of America, bring the news that he is preparing to leave for New York to deliver to the Hodkinson organization the first Billie Rhodes Hodkinson production. "The Blue Bonnet," which has been in production since early in the Spring.

"The Blue Bonnet" is the widely advertised story of the Salvation Army and "over here," a drama with all of its scenes laid in America after the war, directed by Louis William Chaudet.

This story has been made with many forms of co-operation by the Salvation Army, which put at the disposal of the producer and his staff all desired facilities both here and on the Coast. In the making of the initial scenes Miss Rhodes, her director and the complete cast of principals came to New York in May and remained here for weeks, completing all of the metropolitan phases of the story.

Strong Cast Will Support Doris Kenyon

Players of merit have been engaged by Deitrich-Beck, Inc., to support Doris Kenyon in her powerful Louis Joseph Vance story, "The Bandbox," directed by R. William Neill, scheduled for release in the early Fall by W. W. Hodkinson Corporation.

Prominent in support of Miss Kenyon are Alexander Gaidan, Walter McEwan, Helen Montrose, Maggie Weston, Logan Paul and William Brotherhood along with several others to be announced shortly.

The engagement of two assistant directors for "The Bandbox," is also announced. They are Edward James and Thomas Walsh, the latter having been associated with Director Neill all during the latter's work on Ince productions.

"Teeth of the Tiger" Is Near Completion

The production "Teeth of the Tiger" featuring David Powell and Marguerite Courtot is nearing completion, under direction of Chet Withey at the Famous Players-Lasky Studio in New York.

Misfortune seemed to follow Mr. Withey during the production of this story delaying its completion two weeks. Three days' work on one scene was completely ruined by scratches on the film. Then Anna Lehr, originally selected to play with Mr. Powell, was taken seriously ill with ptomaine poisoning and Marguerite Courtot was cast in her place. Miss Lehr had appeared in a number of scenes, all of which had to be retaken, necessitating the rebuilding of some sets.

"Teeth of the Tiger" is a detective story by Maurice Le Blanc, creator of the character of Arsene Lupin.

Cecil B. DeMille expects to complete "Male and Female," his new picture based upon the Sir J. M. Barrie play, "The Admirable Crichton," within a few days.

Harry T. Morey has completed his part in the making of "The Gamblers," Vitagraph's screen version of the drama of high finance by the late Charles Klein.

Roomier Offices for Realart

Press of Business Will Be Better Handled in Commodious New Quarters

REALART Pictures Corporation will shortly move to more commodious and better situated quarters from its present offices, 110-112-114 West Forty-second Street, New York. The entire fourth floor in the Winfield Building, 569 Fifth Avenue at the northeast corner of Fortieth Street, has been rented on a long term lease. The change of address will take place just as soon as extensive alterations have been made.

As a matter of fact, Realart officials intended to have permanent offices at 469 Fifth Avenue, right from the start. The fourth floor there was leased as soon as Realart went into business but the term did not begin until May 1, 1920. Temporary offices were established at 110-112-114 West Forty-second Street. During the past week, Realart received notice from the agents of the building that the fourth floor would be vacated immediately. This floor had been used by one of the Government bureaus whose activities were brought to a close. In view of this unlooked for good fortune, it was at once decided to change the date from which the lease is effective and to get work started on alterations to conform with Realart's ideas as to what the executive offices of a foremost photoplay corporation should be.

Arthur S. Kane, the president and organizer of the corporation, will have his office on the corner formed by Fifth Avenue and Fortieth Street. There will be a large reception room and offices for the following departments of the company: Publicity, John Pond Fritts, Director and his assistants, Hugh Harvey; Sales and staff, in charge of J. S. Moody, General Sales Manager; Financial, Accounting and Auditing, under the supervision of Dario L. Faralla, comptroller; Purchasing, Supervisor of Contracts, Shipping, Mailing. The telephone switchboard will be in charge of Miss Murphy, the "stolen star." Since his duties will generally take and keep him far a field, not much will be seen of Ben F. Simpson at the executive offices. However, a place will always be found for the General Field Manager on his infrequent visits to New York.

A large, well appointed projection room will occupy the center of the floor. Just as soon as this most important feature is completed, all will be in readiness.

Fox Still Expanding Abroad

Heavy Demand of American Pictures Will Be Met; Ten More Branches Soon

THE vigorous foreign demand for American-made motion pictures is illustrated by the world-wide policy of distribution which has been adopted by Fox Film Corporation. This policy is the result of requests for Fox pictures from all parts of the globe which are pouring into the Foreign Department of the Fox Corporation.

William Fox, head of Fox Film Corporation, and Winfield R. Sheehan, general manager, recently went to Europe to survey the foreign situation. They found that the return of peace had left the entire civilized world looking toward the United States not only for food and other supplies, but for entertainment. With the war over, the nations which took part in the conflict, as well as those that did not, are craving the necessities of life and relaxation from the long nervous tension. They find the latter in motion pictures.

Investigation made by Mr. Fox and Mr. Sheehan caused them to arrange for important extension of their foreign service. Sixteen branch offices were opened abroad and three in Canada. Thus the Fox corporation was put in touch with practically every corner of the globe, and thus the Fox plan for contact with exhibitors all over the world realized. Eight men at present are handling the Fox foreign interests, under the supervision of Mr. Fox and Mr. Sheehan. They are:

Abraham Carlos, general representative of Fox Film Corporation and supervisor of the foreign exchanges, headquarters, Paris; Ernest Reed, managing director for the United Kingdom; Fred W. Lange, foreign manager for Fox Film Corporation; Joseph R. Darling, foreign representative; Joseph P. Ryan, district manager for South America, headquarters Buenos Aires; Alberto Rosenwald, manager for Brazil, headquarters Rio de Janeiro; Aguileo C. Calve, manager for Central America, headquarters, Mexico, and Sidney E. Abel, foreign representative.

The Fox foreign chain is to be further increased. Ten new offices will be established, in addition to the sixteen just added.

Present home of the Fox Film Corporation, in Forty-sixth street, New York

Thurston Hall, who has been featured as leading man for Priscilla Dean and Mary MacLaren in several Universal pictures, has temporarily deserted the screen to return to his old love, the stage.

Henry Walthall in the Pioneer Production "The Long Arm of Manister"

Speculators Active in a Picture Theatre

On July 13 the ticket speculators in Havana, Cuba, are reported to have tried to corral all of the tickets to the Campoamor theatre which is operated by the Universal Film company. This is the message received by Universal recently from the manager of the theatre Charles R. King.

Probably such an attempt was never made by ticket speculators before at least not in the recent history of even Broadway. But the speculator has a keen eye and evidently the Havana speculators thought well of the business the Campoamor was doing.

According to Mr. King the speculators some time prior to July 13 had tried to buy all the tickets for the theatre and had almost succeeded in a few instances. "The condition became intolerable," Mr. King says, "due to the fact that the public eventually accused the management of cooperating with the speculators."

Mr. King consulted an attorney and determining who the speculators were refused to sell them any tickets.

Drama of Underworld in Preparation

With a cast headed by Ora Carew, who has been seen recently opposite Wallace Reid, and Darrel Foss, who has been supporting Nazimova, "Loot," Arthur Somers Roche's melodramatic mystery novel of crook life is now being made into a six-reel underworld feature by Universal.

William Dowlan, who has directed Richard Bennett, Mary Miles Minter, Alma Rubena, Peggy Hyland and Emmy Wehlen, is engaged in producing the story.

Bull's-Eye Studios Busy in Hollywood

The Bulls-Eye Film Corporation is now listed among the "big league" producers, it is declared. A year ago Bulls-Eye began making comedies in a modest way, with one company and a handful of comedians and technical men as the nucleus of the larger organization that was to be. Today the Bulls-Eye studios in Hollywood, Calif., are one of the busiest places in filmland. Four companies are working seven days a week and another is in process of organization.

Exhibitor Controversy Waxing Warm

(Continued from page 1055)

passed? Nothing as far as I know. Has the Park Theatre been consulted in this attempt to destroy unity of action and the perfecting of a National Exhibitors' Organization (which Heavens knows we need if many of us are to remain in the theatre business twelve months hence)? No, we have not been consulted and this same committee who sees fit to maliciously criticize, are arbitrarily adopting such methods which time alone will tell how it may affect the personal interests of some at least of its members.

"It is not the purpose of this letter to hold any brief for Mr. L. F. Blumenthal. He was elected to the chairmanship of the taxation committee by the convention that elected me as president. I have known him, however, for several years and I have found him one of the fairest and cleanest business men I have ever met.

"The agreement between the old Exhibitors' League and the Trade Review was very ill-advised. The League did not assist the Trade Review financially as agreed upon. The agreement was the cause of the animosity shown toward it by the other Trade papers and the most direct means of the old League's failure. It nearly broke the Trade Review, as I understand it, because the stock that the League controlled, then worthless, prevented the paper from refinancing. I conscientiously believed it a wise move to return it and so voted at the Boston convention in which Mr. Cohen, Mr. Berman and other New York men also voted. If this was wrong why didn't they bring it before the Boston convention and not wait until now to "yank up the dead"? Ammunition must be short.

"I have made no appointments of any kind as yet; is it not well to wait until I do, before criticism is passed?

"The old methods of state voting helped ruin the old League, and it was New York State, Illinois and the large states that were largely responsible by playing politics. We are not infallible but we are certainly honest in our efforts to make the Motion Pictures Theatres of America, Inc., a success under the new methods and it is dollars and cents in the hands of every exhibitor in this country to help us do it. Get unity first, the method of operating is immaterial, and if the officials are honest the method can easily be changed if advisable to fit conditions as they exist at any time.

Now for a 'close up.'

"The letter is long, for which I apologize. We implore peace, but, if necessary, we will not only fight to the last, but will take the fight to the New York State League and I so give open notice. Our officials are confident that our organization will be what every exhibitor in the United States wants and knows we must have. I urge as strongly as the English language will command to give us your immediate co-operation and to ignore these malicious attacks. We ask no quarter from the New York State Committee and we will give none. We shall watch closely the claim made to us that their attack is an underground means for certain friendly producing interests, buying theatres, to break up the or-

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Exhibitors Path Made Easier

Eastern Division Manager of United Theatres Draws a Few Comparisons

WITH new booking methods in the air and everybody at this time courting the good will of the theatre manager, United Picture Theatres declare this is the open season for field managers and sales forces with representatives of the various film firms fair game for exhibitors. Representatives are being subjected to a lively barrage of question fire.

Jack Levy, Eastern Division manager for United Picture Theatres, Inc., is setting forth the benefits and advantages accruing to exhibitors who use the United route, has this to say:

"United is a co-operative distributing organization composed entirely of exhibitors. Thus there are no conflicting interests to dictate the exhibitor's policy. United exhibitors set their own policy for themselves. It is the policy of United to procure the best available picture productions, the best that money can provide, and to distribute them to theatres at actual cost. This is possible through the basic plan of United. United is the only film rental organizatiaon I know of since the inception of the industry that could give good reasons why any theatre should pay a certain price for any particular production. Heretofore, prices to the exhibitors have been set in an arbitrary manner, and in many cases the exhibitor has been compelled to pay exorbitant amounts to maintain the prestige of his theatre under the fear that his opposition theatre was in the market for that particular production, and rather than lose the prestige, he in many instances permitted himself to pay the distributor's price.

"The United method of ascertaining the price to be paid theatre is logical and reasonable. No member of United pays more than his theatre can afford and he does not pay as much for a $40,000 production as he does for a $100,000 picture. He pays in accordance with cost at all times.

"Instead of having to select his pictures after they are made, as the much vaunted plan of Open Booking proposes, he is already able through the United organization to set aside undesirable material before it even gets beyond the scenario form."

Campaign Book Minus Bunk

Burston Aims to Give Exhibitors a Real Aid on "Mystery of 13" Serial

BURSTON Films is to issue a campaign book for exhibitors on the new Francis Ford serial, "The Mystery of 13." With this announcement Mr. Burston states his acquiescence of the sentiments of an article published in Motion Picture News in its last issue to the effect that too much "bunk" is handed out to exhibitors by producers, in the guise of publicity.

"The exhibitor is too often solicited on the basis of superlative adjectives which cannot be half so convincing as plain statements of facts about a picture," he said. "Some distributors go so far as to say that a serial campaign book should contain a complete story of several episodes. This view, however, I think is extreme. I believe that a good outline of the story, with "stills" of the very best kind illustrating the action, stunts and characters of the play, are much better for and more acceptable to the busy exhibitor than thousands upon thousands of words in the fiction form of the serial.

"This is the plan I have followed in my forthcoming campaign book on the new Francis Ford Serial, "The Mystery of 13." I have tried to put my experience as a show man into this book, so as to make it really helpful to the exhibitor who books the picture and is willing to follow these carefully thought out suggestions for making every episode a real box-office success. There is no originality claimed for my method, in fact I am only trying to do what the News has been doing in its plan and exhibitors advertising departments week after week.

"Incidentally I challenge any trade paper in the industry to show me any trivial or fake publicity that has ever eminated from the offices of Burston Films Inc.

A Timely Fox Picture

The arrival of General Pershing in the United States, now a matter of only weeks, is expected to give great impetus to "The Land of the Free," the Fox picture which depicts the life of Pershing from boyhood to the present day.

New England Franchise for Pioneers Sold

Pioneer has just concluded arrangements by which Herman Rifkin, of the Eastern Feature Film Co., of Boston, acquires the Pioneer franchise for all of New England.

The contract is for a term of several years, and secures a complete exploitation of the current and forthcoming Pioneer productions.

The general offices at 57 Church street, Boston, of the Eastern Feature Film Co. are being enlarged to handle the great increase in business which will result from this deal.

Mr. Rifkin is adding several salesmen to his force, but will take to the field himself for a short period in order to start the campaign off under his personal supervision.

The title of the first Lyons-Moran comedy made under the new program of the year is "Whose Baby?" Mildred Moore is featured.

A western picture said to be filled with unusual thrills, is "The Ace of the Saddle" Universal's newest western photodrama featuring Harry Carey.

A scene from "The Daughter of the Wolf" starring Louise Glaum and Thomas Holding

Serial for Norworth, a Jackson Product

Fred Jackson, one of the most versatile writers before the American public today and author of a score of Broadway successes, has come back to the fold of writers for the cinema. He is the author of "The Crooked Dagger," the serial to be produced by Theodore Wharton for the Pathe program, and in which Jack Norworth, the famous star of vaudeville and musical comedy stage, plays the leading role.

Handles Publicity

S. J. Warshawsky, formerly associated with the Fox Film Corporation publicity staff, has accepted the position of publicity and exploitation manager for Supreme Pictures, Inc., Sydney Reynolds, president.

They Never Give Up

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I believe that the best remedy for such evils is that where an exchange will not do right, cancel their contract and never again book with them until they prove beyond all doubt that they are willing to do right, and when some country village exhibitor gets "sassy" let the exchange do likewise. I can see that the exhibitors do not line up against an exchange that is crooking them, but I must compliment the exchanges upon swapping dates on the exhibitors. It is right that they should, and it would be right for the exhibitors to do likewise on the exchanges.

The motion picture business is soon to be one of the leading institutions in the world; it is passing thousands of industries yearly and growing in magnitude almost unbelievable, and to continue this growth, we must be honest and fair with exhibitor, exchange and producer. If the industry is to maintain its standing in world industries, the producer, the consumer and all must deal fairly and squarely with each other. No business on earth ever came and stayed under any principle but fairness. Neither will one ever come and succeed long under any other system.

I believe that where the trouble lies between the exchange and exhibitor is, the exchanges forget to give the exhibitor due consideration in their contracts and business methods. Let the exchanges have their system, contracts and rules, but let them at the same time give some consideration to the exhibitor, and not try to make a one-sided contract, just because they can do it. Take out the exhibitor, exchange, producers, or players, and the whole business is ruined. We must all succeed it any succeed, for without one, the others are useless.

A man can enjoy and succeed in an occupation that is pleasant, but he will never succeed in something that he has to fight for, to get a square deal in.

I would be glad to hear from the exchanges on this particular subject.

Very Truly,
L. C. Waggoner
Pastime Theatre,
Miami, Texas.

Exhibitor Controversy Waxing Warm

(*Continued from page* 1102)

ganization and get a toe hold in exhibitors' ranks. Maybe it is, and maybe it isn't, but time alone will tell and the 'devil will out.'

The Motion Picture Industry of all industries is living in 'futures,' not in 'pasts.'

"This same Blumenthal and Mr. William Fox, Mr. Cohen's very good friend, were the leading factors in giving Messrs. Cohen, Reilly and Berman their complimentary dinner. Fine appreciation, this personal attack.

"This same Blumenthal is paying Mr. McClellan as campaign manager for the elimination of unjust taxation, besides travelling expenses, postage, stenographers and desk room, upon the confidence that the Motion Picture Exhibitors of America will be able to reimburse him. Give him credit for taking this chance in your behalf and before you put your money in to assist. The very first thing, he asked Mr. Cohen to take charge of N. Y. State in this taxation campaign. The answer from him, you have read it.

"Now I defy Mr. Cohen and his associates to disprove that the committee of exhibitors, Messrs. Schaefer, Blumenthal and myself, had more to do with reducing the proposed 20 per cent. admission tax to 10 per cent. than the combined forces of all others.

"I defy them to deny that while we were members of the National Association, I fought the producing interests at every turn in their various unfair attitudes towards exhibitors, so much so, that I was considered by the producers little better than an anarchist, and when we couldn't get a 50-50 break in the affairs of the industry was active in withdrawing and organizing independent of the producing interests.

"I defy them to show one instance where I have ever worked against the exhibitors' interests.

"Instead of these underhanded slurs, I ask them openly to state one instance where Messrs. Loew, Wells, Schaefer, Nolan, Rembusch, Horstmann or any

Trade Journalist Joins Kashin and Cohn

R. W. Baremore, who has been a member of the editorial staff of Exhibitor's Trade Review ever since the publication came into existence, has resigned his position to become associated with M. Kashin and Jack Cohn, producers of "The Screen Letter Box."

In his new position he will handle all material to be used in "The Screen Letter Box," attend to the details of production and be entirely responsible for this latest novelty in short reels.

Heads Realart Exchange in Cleveland

For the management of its Cleveland exchange, Realart Pictures Corporation has appointed J. B. Reilly. The appointment followed the visit to Cleveland of J. S. Woody, Realart's General Sales Manager, who is touring the West establishing branches for his company.

Mr. Reilly is an "old timer" in film circles, having been identified with the profession in various capacities almost since its infancy.

Foreign Field Wants Films

Picture Business Rapidly Recovering from War's Effects, Writes Fox Man

ABRAHAM CARLOS, general representative for the Fox Film Corporation, now abroad, sends a report to the home office in New York that is of general interest to the motion picture trade. Mr. Carlos sends word from Paris that a survey of the foreign field convinces him Europe is to be a great field for American-made motion pictures.

"Everywhere I have been in Europe," writes Mr. Carlos, "I find keen interest in the plans for American motion picture producers. The people of Europe look to America to supply them with motion pictures.

"Business in Europe will not be normal for many years, but the motion picture business promises to recover more rapidly than any other business. The cheapness of this form of entertainment gives it a universal appeal, placing it within the grasp of all classes.

"American-made pictures are recognized as a superior product. In Europe there are motion picture companies, of course, but they have nothing of the facilities that the great American companies have, and American pictures have the call always over the domestic pictures."

Few men are more familiar with foreign conditions in the motion picture business than is Mr. Carlos. He has been in charge of the Fox foreign business for a long time, and has traveled to many lands in the interests of the Fox company. What he has to say of the prospects abroad for American pictures, therefore, is regarded as authoritative. He expects a foreign business for American pictures that will far exceed the pre-war trade.

Even in areas where the work of reconstruction has hardly been begun, the motion picture is wanted.

Comedienne In Strong Film

Madge Kennedy's Picture, "Through Wrong Door," Has Dramatic Moments

THE public which chuckled at Madge Kennedy in "Daughter of Mine" and in "Leave It to Susan," her last two Goldwyn pictures, will now have an opportunity to admire the star in a more dramatic story than either of those two tales. "Through the Wrong Door," her new vehicle, has, of course, the same delightful Kennedy smile which brought smiles to the box-offices and in the box-offices; but the major premise of the picture is dramatic rather than comical.

Miss Kennedy plays the part of a care-free young girl who leaves Society (the sort spelled with a big S) and a puzzled host of friends to seek something which she feels the freer west offers her;—nothing definite, but mysterious and alluring. Once arrived in the promised land, she meets a young mining man (played effectively by John Bowers) whom she finds interesting and who is intrigued by her. Circumstances tend to obscure her real identity from him, and she returns east.

Intent on settling his mining affairs, the young man also comes East, where he realizes that he is being victimized by a wealthy capitalist, who has the power and proposes to squeeze him out of his holdings for a beggarly sum. One stormy night he is in his room with despair. A brace of pistols on the table tempt him to some deed—whether self-destruction or the murder of his enemy he cannot determine. Meanwhile his unknown feminine Eastern friend has given her chauffeur an address and he, instead of driving her to her destination, drives her to the room of the miner—the number of which is the equivalent "east" of the given "west" address.

From the moment of her passage through the wrong door events move swiftly.

Lois Weber Signed by Lasky

Woman Director Is to Make a Series of Dramas; Notable Staff Addition

LOIS WEBER, foremost woman director and famed as a producer of big pictures, will produce a series of big pictures for release by the Famous Players-Lasky Corporation during the coming year.

Announcement to this effect was made at the offices of the Famous Players-Lasky Corporation in New York some days ago. The pictures are to be known as "Lois Weber Productions" and will be distributed by the Famous Players-Lasky Corporation as Paramount Artcraft pictures.

Lois Weber, in private life Mrs. Phillip Smalley, her husband assisting her in the directing of all her productions, is known and widely advertised as "The Belasco of the Screen," and the title is well deserved.

Following a notable career on the stage in repertoire and stock and on the screen in productions of Gaumont N. Y. M. P., Rex, Bosworth and Universal, Miss Weber became a director and from the start the highest success has crowned her efforts. When her great special productions, "Hypocrites" and "Where Are My Children," loomed upon the motion picture horizon they were hailed as two of the finest pictures ever made, and are still regarded as such.

During the past few months Miss Weber has been associated with Louis B. Mayer and has produced for him "A Midnight Romance" and "Mary Regan."

The acquisition of Miss Weber's productions is understood to be a source of the keenest satisfaction to the executives of the Famous Players-Lasky Corporation, her name being a notable addition to those of Thomas H. Ince, George Loane Tucker, Maurice Tourneur and other independent producers of dramas for Paramount-Artcraft release.

Critics Recommending "City of Comrades"

Excellent press notices have been the lot of Tom Moore in his Goldwyn picture, "The City of Comrades," from Basil King's story which ran in the *Saturday Evening Post.*

The New York *Morning Telegraph* says Moore "steps out of his usual character and creates a figure more living and actual than ever before." The Los Angeles *Examiner* advises everyone to see the picture, while the New York *Tribune* says the story is one which is better visualized on the sreen even than in print.

Release Dates of Two Metros Are Changed

A change in the August release dates of the last two of its All Star Series productions is announced by Metro Pictures Corporation. This change involves two pictures, "A Favor to a Friend," starring Emmy Wehlen and "The Four Flusher," with Hale Hamilton as the star. Miss Wehlen's new vehicle is to be released on August 11, instead of August 18, as Metro recently announced; while Hamilton's picture will be released on August 18. The date for "The Four Flusher" originally was set for August 11.

Barriscale Versatile in Current Picture

Bessie Barriscale is said to have never had a better opportunity to show her versatility than in "The Woman Michael Married," her latest Robertson-Cole production released through Exhibitors Mutual.

In the story, Miss Barriscale changes with chamelon like swiftness from an unsophisticated little swimmer, to a charming society woman, who bears beautiful gowns with grace and ease as the wife of Michael Ordsay, the rich young clubman, and then to a celebrated international opera singer.

Williams in a Role Cut to Fit

That Earle Williams has run true to form in "The Hornet's Nest" is agreed by those who have seen his new Vitagraph feature. While the role of Asche Colvin is a little out of the usual run of the star's characters, it none the less fits. Although he has a Jekyll and Hyde character to portray, the authors have so arranged the action that Williams does not have a dual role.

Problems Left by War Theme of Picture

It is the belief of the officials of H. & H. Productions that the war picture is a dead issue, and a new type of picture, dealing with conditions in this country brought about as a result of the war, will not find favor.

"Love Wins," a five-reel feature now being made for the H & H Productions Inc., under Director-General Herbert E. Hancock, with Violet Merseau as the star, will be the first of this new type to reach the market. Work on the production is forging rapidly ahead and the photographic end of it will soon be completed.

Little has been given out as to the story other than it has to do with a bride's battle for her hero husband who, just back from the fields of war, has not adjusted himself to conditions out of the army. The story is said to be full of surprises, with the promise of a climax that is so unusual, and at the same time arrived at in the most logical way, as to furnish food for thought for many days after the picture has been seen.

The supporting cast includes Julia Hamilton, May McAvoy, Pierre J. LeMay, John Harrison Edwards, Cora Williams, Bernard Randall and Joseph Weber.

Mystery Play with a Prison Setting

"The Trembling Hour," a mystery play by Kenneth B. Clark, has been started at Universal City under the direction of George Seigmann with a cast headed by Helen Eddy and Kenneth Harlan. It is to be made into a six-reel feature.

Supporting Harlan and Miss Eddy are Willie Marks, Gertrude Astor, Anna May Walthall, Edna Shipman, Henry Barrow and Clyde Hopkins.

The entire company will be taken to San Quentin prisoner to make the penitentiary scenes in the locale around which the story was written.

Stage Star with World

World Pictures announces the engagement of Sam Hardy as leading man for June Elvidge in "His Father's Wife.' This will be Mr. Hardy's first picture engagement since appearing in Charles Dillingham's musical comedy success, "The Canary," in which he was featured with Julia Sanderson and Joseph Cawthorn.

A favorite with our English cousins, Gregory Scott, who has started work on a Broadwest picture, his first since the war

Two of the Pittsburgh Paramount force, deeply interested in MOTION PICTURE NEWS. They are Miss Margaret Sneathen and Miss Raye Lefkovits

Soon to Release Vita Feature

"The Gamblers" Will Have an Early Showing; Original Action Changed

THE finishing touches have been put on "The Gamblers," Vitagraph's picturization of the play of high finance, jealousy and political ambition, by the late Charles Klein. Great as was the success of the screen versions of two others of Mr. Klein's plays, "The Lion and the Mouse" and "The Third Degree," Vitagraph believes "The Gamblers" will be even more popular. It is an entirely different type of play, with a male star, Harry T. Morey, and while it is by no means a melodrama, it is dramatic and affords Mr. Morey fully as strong a role as the two earlier Klein plays accorded Miss Joyce.

"The Gamblers" was peculiarly susceptible to picturization and the adapters, Sam Taylor and Lucien Hubbard, have taken advantage of every opportunity to visualize many exciting scenes which were only referred to in the stage version which enjoyed such a long metropolitan run. As a result, the screen version is claimed to have a more connected story—more continuity in the succession of events.

The adapters closely have followed the original play by Mr. Klein, making only such changes in the action as would improve the story for screen purposes. A somewhat radical change has also been made in the motive of the district attorney in his prosecution and almost persecution of "The Gamblers."

In addition to Mr. Morey, Charles Kent, Agnes Ayres, Helen Ferguson, Eric Mayne, George Majeroni and George Backus are in the cast. Paul Scardon directed the picture.

Universal Specials Heralded

Five Stars Will Make Between Them Thirty-four Attractions in a Year

FIVE Universal stars will be featured in at least thirty-four special attractions within the coming year, is the announcement made by Carl Laemmle, Universal's president, late last week. The five stars are well known, need no introduction and their past successes speak for themselves. The number of Special Attractions which each named will produce is listed below, and exhibitors throughout the country can be assured there pictures will be of high order and standard quality.

Mr. Laemmle in making this statement, said, "The group of pictures selected for the five stars mentioned will naturally not only be the same high quality, but at the same time they will be of an improved quality. In selecting these five stars we have picked for the public and the exhibitor what we judged to be the most consistent and complete program that could possibly be arranged."

The announcement states that there will be four Monroe Salisbury attractions, eight pictures in which Mrs. Sessue Hayakawa (Tsuru Aoki) will be featured, six attractions with Mary MacLaren in the leading role, eight dramas starring Harry Carey, the western star; and specially selected pictures for James J. Corbett, who recently completed his first serial production.

With such a program outlined and already under way, Universal is concentrating on the production of better pictures for the coming year.

Woody Reaches Coast

J. S. Woody, general sales manager for Realart Pictures Corporation, has reached the Pacific coast. His first port of call was Seattle, where he arrived on Saturday, July 19.

After visits to Portland, San Francisco and Los Angeles, he will again start East.

Hiram Abrams Breaks Into "System"

(Continued from page 1051)

built by selling just the right amount—no less and no more—and only a short-sighted manager urges his people to sell big bills regardless of the quantities which they should sell. The other man must have his profit also.

I went on to become a jobber in talking machines. I tried that for a year and sold out my business at a profit to take charge of the talking-machine side of a big New England music house. They also sold sheet music and stereopticon slides for illustrated songs. The slide sets were sold to the theatres outright at 50 cents for each song.

I discovered that some of the star performers made 42 theatres on the circuit. So, instead of selling the slides outright, I arranged to lease them at 25 cents a theatre and kept two or three sets always on the road. The theatres saved half of what they had formerly paid, while my price was nearly all velvet! I like a sale of that sort; everybody gets more money.

From selling music and lantern slides I naturally began to look at the motion-picture industry, which seemed to be totally disorganized and in dire need of salesmanship as well as showmanship. The old condition of the industry has been previously told in "System." It was hard going to introduce business methods.

I opened a little place in Boston, bought films when and where I could and distributed them to the trade. Where before I had studied the selling capacity and consequently the paying capacity of my customers, I did the same with the motion picture houses of the Boston district.

Where a man had a good stand and was not getting all that he should out of the place, I tried to help. He would not always be helped, for the proprietors were rather a poor lot then and looked only at the nearest dollar. My sole means of helping was by suggesting improvements in buildings, cleanliness, and the elimination of tough hangers-on. And since sometimes the proprietor was tougher than any of his hangers-on, the way was not easy!

It was a new field of selling, but I found that the old principles learned in selling newspapers, milk, and shirtwaists held good in the sale of films. I did not let the theatre owners overbuy—I would not sell them more releases for a week than I thought they could make a profit on. And I tried in every way to help them run their theatres at greater profits.

I know that in Boston we were the first to regard the exhibitor at all; in many instances when a man bought a high-priced picture which did not go, I made good a portion of the sales price from my own pocket. Other distributors regarded me as little better than a lunatic. But I saw their exhibitors come and go while mine remained and made money for themselves and for me.

If you figure out how much a customer is worth to you over several years, you will go slow on pressing him for the payment of a debt for which he has not the money, but which he honestly wants to pay.

Good salesmanship involves keeping as well as selling a customer. Any fool can sell a man once.

That idea was so successful in Boston, that it took me to the presidency of the Paramount Pictures Corporation and a salary that covered six figures. It was a jump, of course, to go from the "small time" into the "big time"—Paramount was the largest distributor in the world. But the same old principles still held.

One of my first acts was to visit every city in the United States with a population of over 20,000—I took in 365 of them—in order to know just what was the capacity of the market that I was going to sell to through agents. Reports are well enough; but a sales manager should have the background which will enable him intelligently to read the reports. If he knows the people he will know what and how much they will buy; then the reports will keep his original information up to date.

The public did not then know what it wanted; the exhibitors did not know what to buy. The producers did not know what to produce. It was all a grab-bag affair and luck determined the winner.

That made some slight revision of ordinary merchandising principles necessary; both the exhibitor and the producer had to feel their way gently. The exhibitor seldom had money enough to stand any continued losses and the increase in the cost of producing pictures made it dangerous for the producer to run into any series of failures.

These conditions prompted me to start the "program system" as the best compromise for the moment. Under that system the exhibitor agreed to take the program of the producer over the contract period. The producer was thus insured against losses, while the exhibitor could have his films at a much lower price than if he had been compelled to pay for producer's losses—for a good picture sold alone would otherwise have had to stand the money wasted on the bad ones. The arrangement was purely on the stop-gap order—I did not know

(Continued on next page)

About Hiram Abrams

(Continued from preceding page)

how otherwise to see that everybody made a profit.

The "program" system fulfilled its mission; it enabled both the exhibitor and the producer to make money while the public's taste was forming. It naturally had the great objection of selling the good with the bad and it is never good salesmanship to average up the quality.

When the plan seemed to have run its course, I started a new idea which still had some of the elements of the old.

By that time certain artists such as Pickford, Fairbanks, Chaplin, and Griffith were known to fill houses; the public began to look at announcements and go to the "movies" only when they thought they would like the picture. They had formerly gone anyway—not really knowing what they wanted. At the same time it was not physically possible for any organization's stars to produce enough good pictures to fill the bills each day in the year.

The stars wanted very large salaries, and, taking their box-office power as a criterion, they were entitled to have them. The exhibitors had begun to know their people and to express the desire to fill their own bills with their own selections.

The outcome was the "star selective system." Under this, each of the stars produced eight pictures a year. An exhibitor might make up his program as he liked and from any producer or agency, but my salesmen were instructed to sell the stars only on the basis of eight pictures—the exhibitor had to buy all or none, and, of course, he had to contract to take before seeing the picture.

The thing that always bothered me in the sale of films was that I had to sell and the exhibitor had to buy in the dark; we could sell him only a prospect. If the picture proved bad—he lost; he had to take the chance that a sufficient proportion of the eight would be good enough to let him out.

If a picture were poor he could not refuse it. At the same time the producer took on an enormous salary list and he too had to see his way out. It was a gamble all about and the real sales basis had not yet been established. I was keeping my basic principles in mind, however, and working towards them.

Eight pictures a year were too many for any star to make. The strain of making a picture is tense, yet absolute freshness in the actor is a requisite in every production. I learned that this freshness had a box-office side—that the public had been educated to the point where names alone would not go. The most popular star would fail to draw in a poor picture.

A practical proof came to hand; George Beban was under contract to do 18 pictures and he started to fulfill his contract. But the strain was too great; he said he could not do so many and asked to be released.

We let him off and he began to make a picture of his own. He took one and a half years to do it and he spent $40,000 before he had anything to exhibit. But I took that picture and sold it for more than all of the previous Beban pictures combined.

And now I have gone on to the point of selling pictures exactly as though they were merchandise. Each picture will stand by itself. The prices are regulated by the quality of the picture; and that quality is not to be taken for granted—the picture will not be sold until the exhibitor has a chance to see it.

If he wants to contract ahead he can do so, but with the provision that he can cancel his contract if he does not like the picture. Instead of selling a prospect we have got down to selling an actuality which can be sold on its appeal to the middleman who will presumably buy it because he thinks his customers will like it.

I have sketched selling adventures in many lines but only the details differ—the controlling thought is the same and it rests on the ingenuity of the individual to apply the principle contained in the thought. That is the only trick I know and I think it will work with anything, for it is founded on the solid foundation of common honesty. Always work? I even sold a baseball team on the idea.

Portland was threatened with the loss of its baseball franchise; they could not make the team pay and, of course, they could not get a good team. Although I was then in business in New York I considered Portland my home. Some of the citizens appealed to me. I said that I would put in a good team and start it on its way if only the mayor would declare a half-holiday for the opening. He readily agreed.

I hired good players at good salaries; then I got a number of motion-picture headliners together and we went up for the opening on a special train—not forgetting to let the people know that we were on our way. We had the biggest day that Portland ever knew.

The players gave all that was in them because they thought we appreciated them and they sold themselves to the people; a poor baseball town turned into a good one because everybody thought they were getting their money's worth

"Desert Gold" Is Completed

Negative Will Be Cut and Titled in the East; Seven Months in Production

BENJAMIN B. HAMPTON and Eltinge F. Warner, producers of Zane Grey Pictures for W. W. Hodkinson distribution have completed in California and shipped to New York this week their first Zane Grey picture "Desert Gold" which will be released shortly. These producers "rushing the season" by laying down big productions by well known authors for summer months' release.

"Desert Gold," like "The Westerners" is what Pacific Coast exhibitors have termed a "hand-made production." The hand-made system of producing pictures results in fewer pictures but makes them correspondingly stronger and more challenging. For example, "Desert Gold" has been in the making since late last December. It could have been made in sixty days at the outside, according to the producers, but that is not the Hampton conception of doing a thing well. Therefore nearly seven months have been spent in the production of the first Zane Grey picture that ever enlisted the personal attention and supervision of the author. The scenario and script were in preparations for weeks. The best continuity men and editors were engaged and after their labors were ended Mr. Hampton and Zane Grey gave additional weeks of their time to smoothing down the story to make it an accurate screen portrayal of one of the author's most widely known stories.

Upon the arrival of the negative in New York and its delivery to the Hodkinson organization the laboratory work will be done slowly and with the greatest care and technical supervision to attain printing perfection and proper tinting."

Norworth Years on the Stage

Wharton Star Has Been Big Favorite in Vaudeville and Musical Comedy Plays

JACK NORWORTH, who has been signed by Theodore Wharton as star in "The Crooked Dagger" has a stage career that covers more than twenty years in time and more than half of the world territorially.

He started stage work as a blackface comedian in the days when vaudeville was known as "varieties," and for nine years toured the country in various acts. With Nora Bayes he won national fame on the vaudeville stage, and the songs the Bayes-Norworth team sang are today standards in the popular song field. "Honey Boy," "Harvest Moon," "Take Me Out to the Ball Game," "Come Along, Miss Mandy" and "When Mother Was A Girl," all products of the Norworth brain and classics of their kind.

The success Mr. Norworth gained on the vaudeville stage soon appealed to producers of musical comedies, and he suddenly appeared in a prominent role in the musical success of a few years ago, "About Town" with Lew Fields. Then followed several years of musical comedy, including "The Jolly Bachelors," "The Sun Dodgers," "Two Ziegfeld Follies" and "Little Miss Fixit," the latter being largely his own work. All this was sandwiched in with extended vaudeville engagements.

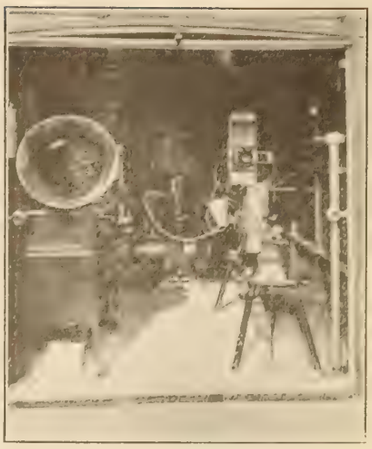
Early in the war Mr. Norworth went to London where he appeared for nearly three years without a break, in a review by Sir James M. Barrie and the music halls. He is at present playing on the Keith Vaudeville Circuit.

"I am highly gratified to have obtained Mr. Norworth's signature on a contract," said Mr. Wharton. "I believe he will be fully as popular on the screen as he is on the stage, and I look on him as one of the best bets in pictures today. His name alone will add greatly to the excellence of the Pathe Program."

L. S. Levin Leaves Fox

After a business association with William Fox dating back to the days of the Box Office Attractions Company, Lewis S. Levin will leave the Fox Film Corporation in the near future to devote his time to the promotion of private interests.

J. Warren Kerrigan is star in "A White Man's Chance," a Hodkinson release



Interior of truck operated by Bureau of Commercial Economics in a Public Service Campaign through New England

Theatre-Auto Built as a Government Aid

A motion picture theatre on wheels is the way some have described this latest product of the White Company, Cleveland, a truck built expressly for the Bureau of Commercial Economics, Washington, D. C., by means of which the bureau plans to extend the scope of its altruistic work in the exhibition of free motion pictures throughout the country.

This truck is the first of a fleet of seven. It contains a complete Delco lighting and power generating outfit, with flood lights capable of illuminating ten acres of land. The power generated by its own plant also operates the standard motion picture projection machine which is part of the equipment, being built into the body.

The Bureau of Commercial Economics, according to its director, Dr. Francis Holley, is about to start a "public service campaign" through the New England States in which this truck will take part. Under the auspices of chambers of commerce and industrial organizations, programs will be shown in each city, the theme of which in each case will combat whatever labor or industrial problem is being faced in that community.

Big Boom in Pictures in Western Canada

The expansion of the Fox exchanges in Canada by the opening of branch offices in the Western part of the Dominion is made necessary by the steady increase in the business there. There has been a remarkable development of the motion picture business in that section, which is regarded as a very promising field.

Heretofore Fox Film Corporation had offices in Eastern Canada only, and Western Canada was considered a side issue; but the Western Canadian field has come to be considered an important market.

Boat Race Scenes in a Fox Offering

In his latest Fox venture, "The Winning Stroke," George Walsh is re-living some of his college days, having the role of a college oarsman. The picture is urged on exhibitors as containing many sidelights of college life, particularly views of a Yale-Harvard boat race.

Professional Section

Gleaned in Eastern Studios

CAPTAIN RICHARD TUCKER, who entered the U. S. Service three years ago as a 2nd Lieutenant, has returned from France, and planning to take up his motion picture work again. Before entering the service Mr. Tucker appeared in "Think it Over" and "Behind the Mask" for the U. S. Amusement Corp.

Richard Barthelmess is endeavoring to settle the many discussions that he understands are being waged as to the correct pronunciation of his name. He prefers Bar-tel-mess, accent on the first syllable, soft pedal on the "h." We're awfully glad to know about it.

Rubye de Remer has finished her picture for World, "The Dust of Desire," and is enjoying a short vacation before beginning her next production.

Frank Leonard found the cloudy weather last Wednesday exactly to his liking for the first scenes of "The Miracle of Love," produced by International Film, and featuring Wyndham Standing and Lucy Cotton. Consequently work was begun on the western bank of the Hudson in the dense fog necessary to the action of the story.

Marion Davies' latest picture, "The Cinema Murder," calls for a stage within a stage. For the last three days the carpenters have been busy at the Biograph Studio ,erecting boxes, orchestra seats, a velvet drop curtain, even the switchboard for lights in the wings, and various other theatrical appurtenances.

Gareth Hughes has been loaned by the Tyrad Pictures, Inc., to Clara Kimball Young, to be her leading man in "Eyes of Youth." Mr. Hughes left for the coast about a week ago, and is now hard at work at Culver City. Upon his return, he will commence his second picture for Tyrad, which will probably be "The Child of Sin."

Three of the most recent poses of attractive Billie Burke, Paramount-Artcraft star

It is reported that Hale Hamilton will be seen again on the legitimate stage in the early fall, when he will appear as leading man in Cosmo Hamilton's "Scandals," which has been running in London for the past year, and which has also been tried out in Chicago, where it met with the greatest success.

The titles of Sylvia Breamer's recent pictures read like a meteorological list of weather conditions. Following "Moonshine and Shadows" there will be "Dawn," after which "Sunshine" will brighten the hearts of the movie fans.

Patsey De Forest has the leading role in the first two-reel comedy to be produced by the Adolf Philipp Film Corp. If Miss De Forest is any sort of believer in the influence of by-gone celebrities, she should be glad to work in the Adolf Philipp studio, where so many of the greatest of the screen stars began their enviable careers.

Roy Sheldon will direct the three reel serials for the recently organized Creation Films at the Kalem Studio, Cliffside, N. J. The studio is said to have been purchased by the Creation Films, and plans for elaborate productions are being made.

The Bloxbe Film Corp. are making a series of two-reel pictures of "real Americans," the players' claim to this distinction being based on their patriotic activity during the war. Perhaps the most interesting of all the heroes and heroines who will be featured in this way, are Irene and Gladys McIntyre, who are among the very few women to be rewarded for heroism with the Distinguished Service Cross. And, according to Bloxbe, they won not only the Crosses by their untiring work close to the front line trenches, but also a most delightfully happy romance, the ending of which will be a double wedding, early in the fall, when they will both marry doctors whom they met in the service.

Betty Blythe has been having a busy week purchasing gowns and accessories for her part in Rex Beach's "The Silver Horde," but she found time to visit the Vitagraph Studio, where, at the request of Cyrus Townsend Brady, she posed with Harry Morey for an illustration to appear on the cover of Mr. Brady's new book. This novel is developed from the Vitagraph play, "The Man Who Won," by Brady, in which Miss Blythe had the leading feminine role.

Alice Joyce has rejoined her company and Director Wesley Ruggles at Nyack to finish taking the exteriors of "The Winchester Woman," which she was obliged to discontinue for a time, when she was taken ill after being out in a severe rainstorm all one night during the filming of an important scene.

Jane and Katherine Lee recently spent three days at Bradford, Pa., where the huge oil wells are in actual operation, and they secured some unusual scenes for their forthcoming production, "Freaks in Oil." While there, the children were very much impressed by the terrific tornado which destroyed an immense amount of property not far from where they were staying.

The working title of Gladys Leslie's picture, "Belinda Puts Her Hair Up" has been changed to "The Girl Woman." Upon its completion, Miss Leslie took a short vacation, which she spent on Long Island.

Johnny Carr, unknown in the motion picture world a few weeks ago, has jumped into already created fame in an unusually easy and enviable manner. When the Briggs' Comedies started on their production of "Skinny" they looked about for someone to fill the title role. Mr. Yokel, the general manager, declared that he had in mind the very person, a tall, lanky boy, who lived not far from his home, whom he had always thought of as "Skinny" personified. When Johnny was presented to Mr. Briggs, he was engaged a tonce, and, completely deprived of his own identity, will be known hereafter as the cartoon hero.

Rochester, Indiana, has suddenly awakened to the fact that it has a movie star, a fact not appreciated until Rochester newspapers printed dispatches sent out by a press notice. This was due to the fact that Elmo Lincoln's real name is Otto Elmo Linkenhelt, and he started life as a locomotive fireman. His fellow townsmen didn't know that he had deserted his engine for the stage however, until Universal announced the real name of the hero of "Elmo, the Mighty."

Marie Pagano, prominent in the world of players

Gladys and Irene McIntyre, the Salvation Army girls "who made the doughnuts," featured in an Arrow Film

HERBERT E. HANCOCK
DIRECTOR GENERAL H. & H. PRODUCTIONS, INC., 516 FIFTH AVENUE, N. Y. CITY
PRODUCER OF { VIOLET MERSEREAU in "LOVE WINS"
CLAIRE WHITNEY in "IT'S NEVER TOO LATE"

WYNDHAM STANDING

MANAGEMENT
EDWARD SMALL

A Director Who Talks Not of Himself: : : : :

WE like Harry Millarde, the Fox director, who has been guiding Peggy Hyland, June Caprice and Madlaine Traverse on their separate roads to fame. His frank blue eyes look directly at you when he talks, and you know that he means what he says. He would much rather talk about anything else in the world than himself, which may not be good business, but is refreshingly unegoistic, just the same. Artists aren't supposed to be good business managers, and Mr. Millarde comes from a whole family of artists. He began his professional career at the age of fourteen, when he made his first appearance on the legitimate stage, but later, when pictures came into vogue, he discovered the interesting fact that directors were paid much higher salaries than any stars, so he seized the first opportunity to direct for Kalem, and has been following that line ever since. Always, all his life long, he has been reading everything he could get his hands on, and he has very concrete ideas as to what is and what isn't artistic. We asked what he thought the most inartistic fault in the moving picture to-day.

"The fact that we have to end our pictures in one prescribed fashion," he replied, "in order to have our audiences leave the theatre feeling happy. I should like to let the story follow on to its logical conclusion, but, unfortunately too large a part of our public cares nothing about logic, and dislikes intensely leaving its heroes and heroines in anything but a live-happily-ever-after-state of being. To my mind Art is the reproduction of the high lights of life as they are. A story that I once heard of Dickens made a lasting impression on my mind. The author of "The Old Curiosity Shop" had been discussing the book while lunching with a friend, and suddenly he burst into tears, explaining sadly that Little Nell was dead. He felt that her death was absolutely inevitable, and though it grieved him as much as it did his readers in after years, he wouldn't spoil the story with an artificial ending.

"But our popular modern authors don't do that sort of thing. There is a play running on Broadway now, one of the season's biggest hits, that certainly shouldn't end as it does. I enjoyed it, but it seemed to me that there was only one way out for the supposedly little Chinese girl. But, had she taken that one way, the play most emphatically would not have been a success, and I don't blame the author or the producers in the least, for giving their audience what it wants."

"A director's business," he went on, "is to follow his company's policy; and to make the sort of pictures that company wants, which means the sort the public wants. My experience in the company I am with has always been so pleasant, that nothing I can think of would induce me to change any methods that I have been following. If the pictures have faults, they are due to the people who see them, rather than those who make them."

While it hasn't been definitely settled yet, Mr. Millarde expects to direct William Russel's first production in the East. Meantime, he is filling in his spare time, reading dozens of books with the hope of discovering a new situation or a thrilling adventure. He reads until three or four A. M. each night. A director's life isn't easy, he declares; but it's enjoyable. In spite of the fact he isn't at all a critical looking sort of person, and, we should judge, always hunts for the best in life, rather than the things that need correcting, we persisted in asking his opinion about various matters—characterization of players other than the star, for instance. We wanted to know why they weren't more carefully worked out.

"There isn't time or space," Mr. Millarde explained easily, "due to the public demand, again, you see, we have to limit our pictures to exactly so many thousand feet of film, and while the director may spend several reels working up a certain character and showing his motives for whatever he does, when the negative reaches the cutting room, all that part is left out, for the simple reason that there isn't room for it in the length of time allowed on the screen."

We left Mr. Millarde with the feeling that we would be much less impatient when we saw apparently obvious faults in the future. He impressed us as being quite sure that things would come out allright in the end, and that it was a dreadful waste of perfectly good energy to be always worrying about the mediocrity of the films.—*Marguerite Jones.*

Strong Sounds Death Knell of Legitimate : : : :

"I think that the day of the spoken drama is over, and the professional's whole future is in motion pictures." So spoke Eugene Strong from the depths of a huge armchair in his very attractive apartment not far from Times Square, with an inlaid baby grand piano in one corner of the room, luxurious divan, curious cabinets, decorative ars, pottery and tapestries from Greenwich Village filling up the rest of it. We were frankly surprised at this statement. Mr. Strong can lay claim to originality in one direction at least. All the actors we have ever met, who started their careers behind the footlights, and Mr. Strong can qualify with fifteen years experience, have avowed their firm determination of returning to the spoken drama, if not at first opportunity, certainly in the not too far future.

Not so Mr. Strong. He continued: "Nothing would ever induce me to give up picture work to go back on the stage. One of the best known musical comedy producers in New York has been urging me to come to see him every time we've met in the last six months, telling me that I am wasting my time, and so forth and so on, but I most emphatically disagree with him. A few years from now I don't believe there'll be any legitimate shows outside New York City, for the simple reason that they will all have been replaced by picture houses. Why, pictures are only in their infancy. We have merely the first glimmerings of the things that will be done in that line in the future. And through them, the greatest artists, the most lavish sets, the finest natural scenery and the very latest word in costumes and designs can be taken to the most remote and out of the way towns."

"But," we interrupted, "don't you think people will miss hearing the actors' voices too much ever to give them up entirely?"

"They're usually very good things to miss," was the prompt retort, "it's all very well to go to the theatre to hear Julia Marlowe or David Warfield talk, but how many players with voices like theirs does one find in the profession to-day? For my part, I'm usually glad to avoid hearing the actors speak."

We had to admit that we had frequently felt that way ourselves, and then we discovered another hobby of Mr. Strong's, namely, David Wark Griffith.

"I would rather work for him than do anything else I can think of," he exclaimed, his voice testifying to his enthusiastic appreciation of the great director's genius, "there never has been another director who could touch him, and I don't believe that even he has reached his limit yet. After seeing 'Broken Blossoms' I can't imagine anyone's wanting to go to a theatrical production again, and I think Griffith will give us greater pictures still. Also I love the continual novelty of the moving picture work. When you've given the same performance over two hundred times, as I did once, you are so tired of it that you simply hate it, whereas in pictures, you have a chance to try everything, and never the same part twice. When I made 'The Border Legion' it seemed much more like a delightful vacation than any kind of work. I'd rather ride horseback than eat, and we were in the saddle all day sometimes. Really, I don't think the possibilities in pictures can be overestimated, and I'm hoping for a chance to do a great deal in them."

Mr. Strong is tall and dark and all the things that are most to be desired in a movie hero, and he has done some remarkably good work to date. His most recent part is in "The Power of Woman" under the direction of Burton King, which will be released in the near future.

—*Marguerite Jones.*

J. J. FRANZ *directing*

Wm. Desmond, Jesse D. Hampton Co.

Studios, HOLLYWOOD, CAL.

CURRENT RELEASES:

"Bare Fisted Gallagher." *(Rural Western Comedy Drama.)*
"A Sage Brush Hamlet." *(Western Drama.)*
"Dangerous Waters." *(High Class Society Drama.)*

IN PREPARATION:

Bret Harte's Story, "In a Hollow of the Hills."

One of the massive exteriors built for the Goldwyn production "The World and its Woman," staring Geraldine Farrar

Entry In Independent Field

John P. McCarthy, Formerly with D. W. Griffith, to Produce for Himself

ANOTHER former member of the D. W. Griffith organization has broken away from the routine grind to enter the independent field of feature competition.

He is John P. McCarthy, heading the McCarthy Picture Production organization, now under way with its first special feature, with headquarters at Universal City, California.

Mr. McCarthy is director and supervisor of productions. Henry McCarthy is associate director, and John F. Powers is trustee.

The organization is to put on six specials a year. The first will be a Western of entirely different character than the usual production of that nature. Other stories to follow will run the gamut of diversification.

"Power, clean, character"; these represent the watchword of the McCarthy Picture Productions.

"We are going to evade one of the greatest mistakes of picture production," said Mr. Manager McCarthy, in discussing the new venture. "We recognize that there is story value as apart from picture value. I believe that the story is first. We will add an all-star cast to fit the story. Then will come direction, photography, sets, etc. Each will receive the same careful attention.

"We are going to make pictures which will please the patron seated in the audience. The story which will please without certain tricks in production, so well known to the public, is our aim.

"No one individual can produce a successful production of this character, wherein story and its entertainment value slip up near the 100 per cent mark.

"The McCarthy Picture Production Company is using every member of its carefully chosen organization to bring into fullness these screen conceptions. I propose to have the aid of the author, after the story is written, in order that I may secure his entire knowledge upon the subject he has created into a photoplay. We have Russell Simpson, who attracted instant attention as star of Rex Beach's, "The Brand"; Dorcas Matthews, formerly with Ince; Bob McKim that superlative "bad man," and little Pat Moore, the 4-year-old prodigy, who has scored so heavily in previous productions with notable stars.

"Vic Milner, formerly Wm. S. Hart's cameraman, is cranking for us. Joe Cox, formerly with Fine Arts, is art director; John A. McDonagh is associate director."

Releasing plans will be announced in the near future.

The scenario of Ruth Roland's serial "The Adventures of Ruth" is the work of Gilson Willets

New Subjects Chosen for Metro Trio

Maxwell Karger, Screen Classics, Inc., director general, has selected the starring vehicles for Viola Dana, Bert Lytell and May Allison that will follow respectively "Please Get Married," "Lombardi, Ltd.," and "Fair and Warmer" in which these three stars are now working at the company's big studios on the Pacific coast.

"The Willow Tree" and "Shore Acres" are to be the second and third of Miss Dana's plays produced by Screen Classics, Inc. Bert Lytell is to follow "Lombardi, Ltd." with "Someone in the House," Larry Evans' successful mystery drama which enjoyed a Broadway run. For Miss Allison's second picture Director General Karger has selected "The Walk-Offs," from the pens of Frederic and Fanny Hatton.

ANNOUNCING

McCARTHY PICTURE PRODUCTIONS

(Universal City Studios)

FEATURING

RUSSELL SIMPSON
Late Star of Rex Beach's "The Brand"

DORCAS MATTHEWS
Formerly of Ince Productions

BOB McKIM
The "Best Bad Man" of the Screen

The Infant Prodigy
PAT MOORE
Four Years of Age

VIC MILNER
Formerly with Hart, is Cameraman

JOHN P. McCARTHY
Director and Supervisor of Productions

HENRY McCARTHY
Associate Director

JOHN F. POWERS
Trustee

Gleaned in Western Studios

California weather and a liberal-minded censor permit the girls in the Fox Sunshine Comedies to wear as little as a smile and six ounces of bathing suit

Farnum Celebrates Birthday on July 4

WILLIAM FARNUM celebrated his birthday on the fourth of July at Santa Catalina Island. The "Islanders" as they call themselves could not see their popular hero and idol go unsung on his natal day, so they had a very novel way of celebrating the eminent William Fox screen star's epochal milestone.

During the day Mr. Farnum and his director, Director General J. Gordon Edwards and the rest of his company were away on location making a scene for his newest super production "Wings of the Morning." During his absence the village trustees of Avalon worked feverishly on the surprise. The famous "Sugar Loaf" rock facing the picturesque harbor, was to be the scene of the spectacle.

At night Mr. Farnum was asked to come down to the village from the hotel at which he was stopping to witness the fireworks display. Never losing his boyish enthusiasm for fireworks, he accepted the invitation with alacrity. More than five thousand people were assembled at various vantage points, and the Cataline Marine Band played many patriotic airs.

The fireworks started and many were the exclamations of pleasure at the beautiful sight. Then there was a lull, and suddenly on the ragged sides of "Sugar Loaf" there blazed out in fireworks of red, white and blue, "Congraulations, William Farnum." A cheer went up from the crowd and the screen star's face turned ruddier than usual. The band played "For He's a Jolly Good Fellow," and the crowd joined in; then the celebration was over.

WILLIAM CHRISTY CABANNE has begun production of his first Lou Cody feature at Cody's newly finished studio at Glendale, California. The multiple reel feature will detail a series of episodes in the life of a hevamp,, characterized by Cody.

Bessie Barriscale, who has begun a feature of Oriental and European life, the name of which has not been announced, at her own studio in Hollywood under the direction of Howard Hickman, declares that her only form of relaxation from the trials of combining the duties of star and producer, is found in surf-board riding. Miss Barriscale makes week-end trips to Catalina Island where she has become skilled in the art of handling surfboards, and she is willing to give lessons in navigating the peculiar craft to anyone daring enough to try.

Bert Lytell apparently has corralled the visible supply of pulchritude formerly employed in Ziegfeld Follies, for appearance in "Lombardi, Ltd.," the latest Metro play in which he is being starred. Lytell this week called attention to the fact that nearly every mannikin appearing in the show room scene in the picture, was formerly a show girl, and also commented on the fact that whenever any male actor is being sought at the studio, he usually can be found on the "Lombardi" set.

"I wish the Realart Company would send Mary Miles Minter out here to California for her first few pictures," remarked Director William D. Taylor last week at the Morosco studio, where he was finishing the last scenes of "Huckleberry Finn," which completes, for the present, his work on the Paramount-Artcraft program. "But instead of that pleasant prospect, I have to leave this delightful clime for summer in New York. Think of it! The only reward is the anticipation of meeting and directing Mary."

One of the most prodigious workers in the Los Angeles colony is young J. J. Franz, who has just finished directing the third picture starring William Desmond in "Dangerous Waters" at the Jesse D. Hampton studios. Consequently he is resting at Catalina Island this week. After breaking the record in tuna fishing at this famous resort, he will roll up his sleeves and go to work on his next production for Desmond, titled "In A Hollow of The Hills," from one of Bret Hart's most popular stories.

A clever little camouflage stunt (or do you you prefer the word "faking"?) which saved the management a few "bucks" was put on at the Morosco studio by Director William D. Taylor in one of his "Huckleberry Finn" scenes. It was a mean boycott on several hundred extras, as instead of live, flesh and blood girls to represent some of the houris of King Solomon's harem, there was nothing more than cardboard damsels nailed here and there in the set, looking so natural that the property man tried to pinch their checks.

Marguerite Clark has just finished "Luck in Pawn," from the play by Marvin Taylor, which was adapted for the screen by Alice Eyton.

Vivian Martin, Famous Players-Lasky star, is visiting in New York for a few weeks.

May Allison, who in the Metro production of "Fair and Warmer," was called upon to concoct a number of fancy drinks, has offered her own recipes for liquid substitutes since the nation went dry. Among these are:

"Kangaroo Cocktail (hops with a kick)—Near beer with a drop of tobacco sauce.

"Jack Dempsey Punch—Jamaica ginger and hot.

"Willard Fizz (le)—Bevo and sparkling H20 (half and half).

"Rabbit Punch—Lemon extract straight; cracked ice.

"Flivver Cocktail—Gasoline with a raspberry.

"Prohibition Cocktail—Aqua pura, 99 per cent. pure, with a wicked dash of lemon.

"Cocakika—Coke with a few drops of aromatic spirits of ammonia."

R. Cecil Smith, who for the last six years has been connected with the Thomas H. Ince Studios, has severed his connection with the scenario department, and leaves for New York to join the Selznick Companies. Mr. Smith is one of the most prolific writers for the screen, and in two years has turned out over fifty completed scripts. Among his successes are "The Price Mark," "Extravagance," "Green Eyes," "The Claws of the Hun," "The Home Breaker," "Hard Boiled" and "The Busher."

Larry Seamon shows us one of the comedy expressions he uses in "The Simple Life," his latest Vitagraph release

Beverly Bayne and Jean Paige, in the Vitagraph picture, "Daring Hearts," in which Francis X. Bushman also appears

The Perfect Horsewoman

Miss Marie Pagano, as she sometimes appears, but when she changes her evening gown for the smartest of riding togs, then is she really familiar to those who know her best. For she is unquestionably one of the most expert horsewomen who has ever appeared in motion pictures. She has doubled for Theda Bara and Alice Brady in instances where only the most skilful of professional riders could carry out the necessary action, and she has given hundreds of demonstrations of her remarkable equestrian ability. She has never seen a horse that she was afraid to mount, and her movements are so easy and her seat so perfect that she is a joy to watch both on and off the screen.

THOMAS F. FALLON
SCENARIO WRITER FOX FILM CORP.

Equipment Service

News and Gossip in the Equipment World

SOME time ago the Crown Optical Co., of Rochester decided to quit the manufacture of lenses for projection work. But four former employees of the firm saw the opportunity in the field and promptly organized another company to take over such work. The Projection Optics Company was the result.

William Fouquet, president, has been connected with the mechanical end of lens making for over twenty years.

Mr. Kirchgesser has had the same length of experience in work of fine optics. He is considered as one of the very best men in Rochester on this particular phase of the lens industry.

Mr. William Repp, secretary of the firm, has spent the last fifteen years in fine optics and in supervising this class of work. The fourth member is Mr. Held who has had about five years experience in the manufacture of lenses.

And while speaking of long years of employment we must mention the tablet in the office of Bausch & Lomb. The tablet shows over one hundred and twenty names of men who have worked there for twenty-five years and over. The "king-pinner" has been employed there for forty-eight years.

Some of us would like to know as much about optics as that man must have forgotten.

"Doc" Kellner of B. and L., so we discovered, has picked out a vacation spot on Lake Ontario where there is neither telephone, 'graph, train or mail.

Will the Doctor kindly send us the name of the place?

George Blair of Eastman Kodak is as jovial as ever. He couldn't very well help it with "more business at hand than ever before in the history of the company."

The way he speaks of film in "million foot lots" is hard on one's understander.

While we were in his office he had a call from Lieut. Nathan Oakes of the U. S. Aviation forces who "dropped in" from Washington via the Air-line. Before he entered the Lafayette Escadrille some three years ago, Lieut. Oakes was connected with various departments of the Thomas Ince Studios in California.

(*Continued in fourth column*)

Last Week We Met—E. M. Porter

E. M. PORTER—certainly we know him. Met him only yesterday, right in his element—at the sharp end of a Pittsburgh stogey. No, he won't even smoke the imported brand enjoyed by E. S.

Don't get these two men mixed up. Yes, they are brothers, but one spends all day at the factory and the other two hours, usually in the morning.

The one we met yesterday was E. M., the round-faced one—no, he has nothing on his upper lip, at least he keeps it shaved if he has.

That's him—the Simplex General Manager, a fine fellow, always a good word for every one and treats every one right, just the way he would want to have some one hand it to him.

His office? Have you been there, too? All dolled up and everything? Money? You bet it costs money and its real paint too. The plate rail? He calls it a dust catcher—you know half way up the side of the wall sticks out—made for rare China. No, never used. Too bad.

At one time E. M. was in the film exchange business and made a great reputation there. He was associated with some of the biggest men in the industry. Some day he may go back; I know he would like to now, and I further know that he would show the boys a thing or two if he should.

The only reason he got out he says himself was that he was not satisfied with the way his pictures were projected so he thought he would start with the fundamentals of the business and work up again.

Our advice is to stay at the bottom, for he has been going great guns right there. They'll have to be a new bank building put up to take care of the funds if E. M. does not slow down.

Intimate Items About People You Know

(*Continued from first column*)

Dr. Mees of the Research Laboratory of the E. K. Co. took us to Kodak Park and together with J. I. Crabtree showed us what a complete laboratory they have out there.

Many of the most vital experiments leading to anti-submarine protection were carried out in this laboratory by L. B. Jones of the E. K. Staff.

Over across the other side of Rochester is the works of the Manhattan-Gundlach Optical Co. where a good many projection lenses come from. Mr. Glover of this firm has excellent ideas on the present optical system of the projector. He believes that under present knowledege of optics the objective lens now in use is as good a lens as can be made for the purpose.

Down in Havana the people are as fond of motion pictures and as discriminating in their taste as we are here in the States. On the Paseo del Prado, which is Havana's Broadway, are naturally found the best theatres in town. We learn from a correspondent in Cuba that out of the seven principal theatres on the Paseo del Prado, five are equipped with Motiographs, making use of a total of eight machines.

Seven other "Cines" in other parts of Habana are running their films through the same machine.

Lou Townsend, president of the Rochester Local Union has the reputation of being one of the best informed projectionists in the country. He is "chief" at the beautiful Piccadilly Theatre in that city.

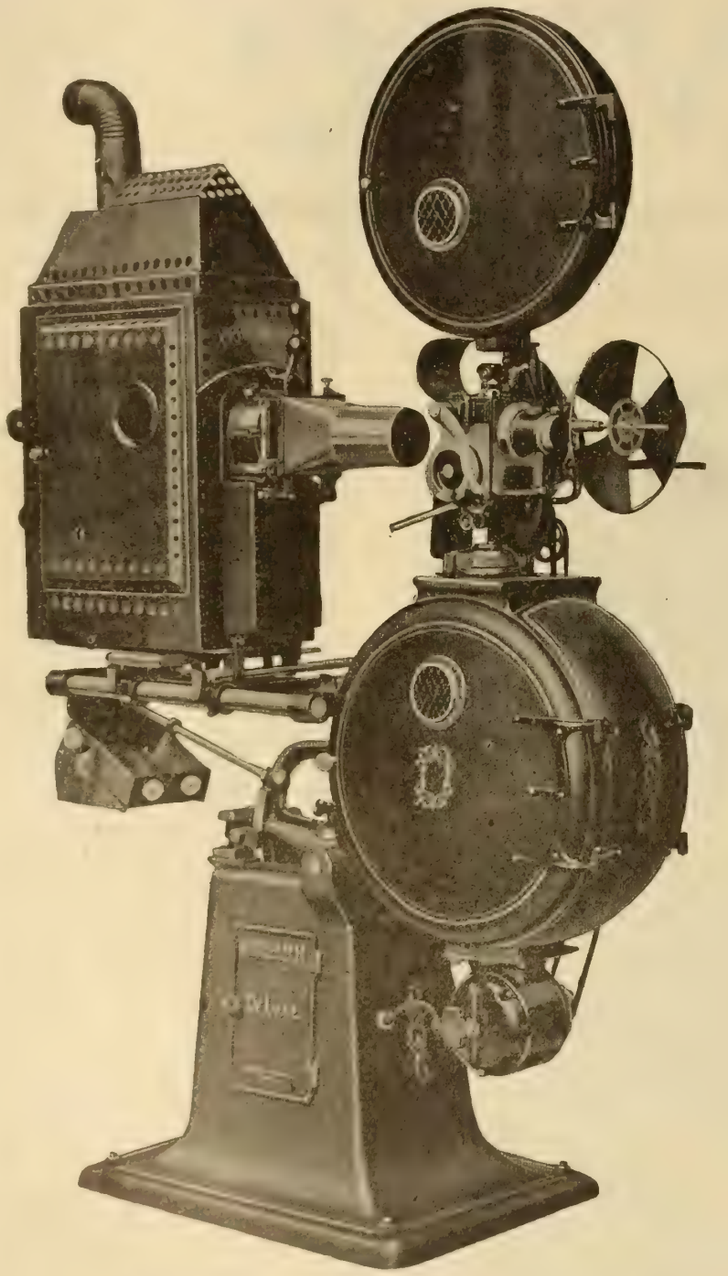
While the hotel strike in Buffalo was bothering the poor traveler who finds it necessary once in a while to lay aside work and eat, it had no effect on the business of the United Projector and Film Company. Both Davidson and Kegley were too busy to eat—and conversely why eat, when business is so good.

As an indication of the scope of the P. and F. is the announcement that it has acquired the entire territory East of the Mrs. Sipp for the Vicot Animatograph. And still growing? Say, does a healthy, husky three-year-old grow!!!

L. E. Davidson, Gen. Mgr. of the above firm, has a wealth of interesting ideas on the future of the educational and industrial film.

Are You Getting Results?

How many times did you change Mechanisms when you installed your new machines, so you would get RESULTS?



Think it over. Probably you did not buy the right projector.

It should have been a

"MOTIOGRAPH De LUXE"

Strand Theatre, San Francisco, writes:

"One of the best improvements we recently made was the installation of two Motiograph De LUXE, latest models. Our projection has been greatly improved. Even our audience have commented on it and since their installation these machines have required very little attention."

Crystal Theatre, D. S. Lampkin, Manager, Hickman, Kentucky, writes:

"Would say that I have been using what I thought was the best machine for the past seven years, but have to change that and say that I am *now* using the BEST MACHINE. I have only operated the De LUXE about five months, but can say that it is certainly a nice smooth running machine and puts a picture on like I have never seen before."

Another reason why Motiographs were selected:

"Was delighted to see one of the Motiographs at work at the Princess Theatre the other night. The smooth, noiseless operation and steady projection called my attention to it. Am writing to ask if you supply the same satisfactory service with a machine that can be used with the Mazda equipment." A Dubuque, Iowa, Purchaser.

(Write for literature)

ENTERPRISE OPTICAL MFG. COMPANY

564 W. RANDOLPH STREET CHICAGO, ILL.

Equipment Operating Projection Questions Answered

A Projectionist's Paradise

You'll Find It In Kansas City, Mo.

HAVE you visited the projection room of the Newman theatre, Kansas City, Mo.? If not, you should. It is a treat to look into this room and see the details of equipment as well as the comforts and conveniences supplied to the projectionist. Nothing has been forgotten. There is a battery of three projectors, a special ventilating system, a place to smoke fitted up with comfortable wicker chairs, toilet facilities, in fact everything conceivable which makes for comfort and which in turn will make the result on the screen as near one hundred per cent as is humanly possible.

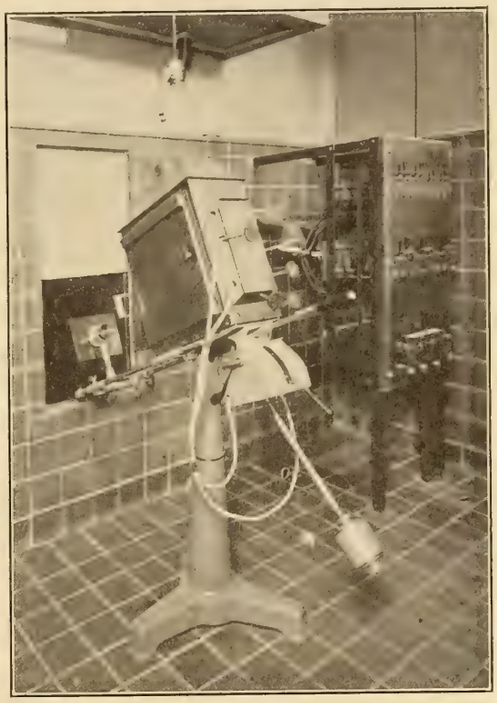
Contrary to custom, Mr. Newman went further than most. He turned the equipment of the projection room over to one man, Mr. Edwin S. Porter, who knows what a projection room should be and who went ahead and designed special wiring, panel boards, rheostats, desolving devices, speed indicators and other devices which are necessary in up-to-date theatre equipment.

Mr. Newman's architect, Mr. H. A. Drake, and Mr. Porter, as well as Mr. Newman himself, deserve the congratulations of the entire industry. Together they have planted another milestone in the fight for better projection equipment, for they have realized that it is the picture on the screen which is sold to the public and that this cannot be made perfect unless the projectionist is properly equipped and given surroundings which will inspire him to exert every effort to give the people what they pay for—a perfect picture on the screen.

Unfortunately the location of the projection room had been decided upon before Mr. Porter was called in so that he was given certain conditions with which he had to work rather than being able to consult with the architect as to the location of the room. This should have been placed so as to have had a more nearly horizontal line of throw, which would have reduced the optical problems which had to be solved in order to give the proper results.

The projection room occupies a space 31 feet long, 9½ feet wide, with a ceiling 11 feet high. In addition there is a special rewind room, 6 feet square.

Three type "S" Simplex projectors are seen,



Slide projector and switchboard beyond

each of them finished in battleship gray, with nickel trimmings, the arc lamps of which are connected with specially constructed arc controls. All service wiring is concealed beneath the tiled floor and brought out under and through the pedestal stands to the machine switches, thus doing away with the unsightly wires which usually prevail in ordinary installations. This feature can be seen in the accompanying photographs.

At each machine is located a separate panel upon which is mounted the rheostat control, ammeter, voltmeter and speedometer. The rheostats for each machine are located in a specially designed rheostat gallery in the ceiling of the projection room, thus eliminating heat and giving an unobstructed floor space to the entire room. These rheostats are specially constructed and are of the multiple 120-ampere type, containing one 50-ampere stop, and seven 10-ampere stops. Beneath each observation port are located the signal boards, which connect with the orchestra leader and stage manager, respectively, and furnish a ready means of intercommunication at all times.

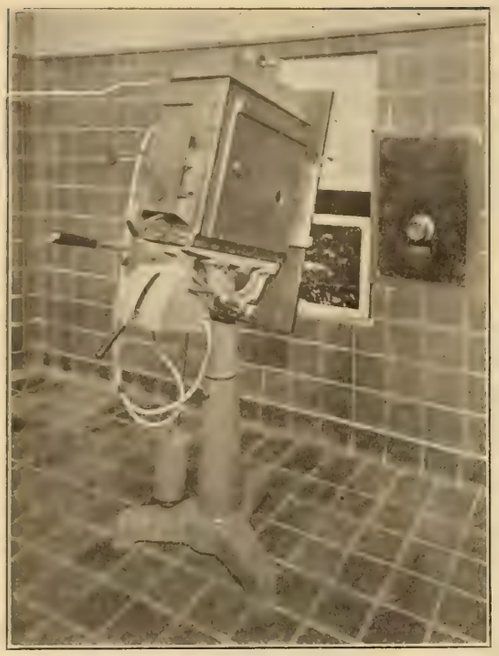
A feature of the projection room is the specially constructed dissovling devices which are attached to the lamphouse hood of each projector and are operated by a main lever, the mechanism of which is so arranged as to permit the working out of any three separate combinations of "fade-ins" for as many machines.

The drop lights at each machine are hung from special tension "wind-up" pulleys and may be pulled down or raised to any required position at will, much in the same manner as the ordinary window shade. Lamp shades are so arranged on these pilot lamps as to prevent the reflection of any light through the projector or lookout ports. Six large windows occupy the rear wall of the projection room, each of them fitted with patented operating devices and equipped with opaque window shades. Besides the ventilation provided for through means of doors and windows, a 16-inch vent is located directly over the center machine. Two 36-inch paddle-type ceiling fans are also provided for keeping the air in the room from stagnating.

Two special machines which were worked out at the Simplex factory are the counter-weighted combination spotlight and curtain dissolving flood and stereopticon. In order to maintain uniformity in the room, both of these interesting pieces of necessary equipment employ the regular Simplex pedestal stand and type "S" lamps and lamphouses. Both are finished in battleship gray, with nickel trimmings to match the projectors.

The special spotlight is fitted with a specially constructed iris diaphragm which is 8 inches in diameter. By operating this diaphragm, which works on lever principles, it is possible to procure any sized spot instantaneously and be assured at all times of a perfectly formed circular spot of light. Built out from this diaphragm is a metal box containing the curtain dissolve which operates two 8 x 10 pieces of graduated clouded mica, one upper and the other the lower half, both being operated toward one another by means of a revolving handle within easy reach. With this curtain dissolve it is possible to flood either the stage

Russell R. Ransdell, chief projectionist, and general view of projection room. Note windows, electric fan, rheostat balcony, emergency rewind, fire extinguishers, tile floor and walls and Simplex equipment



Special spot light with guide handle and counter-weight—easy of operation

setting or the orchestra with any sized flood without resorting to various size masks. The dissolving apparatus being designed to permit of the gradual flooding of the stage setting while the house lights are being correspondingly dimmed, thus producing a beautiful and impressive lighting effect.

A color frame is built in the spotlight opening on the front wall of the room, in which the various color frames are operated in such a way as to permit numberless tints of color schemes to be worked.

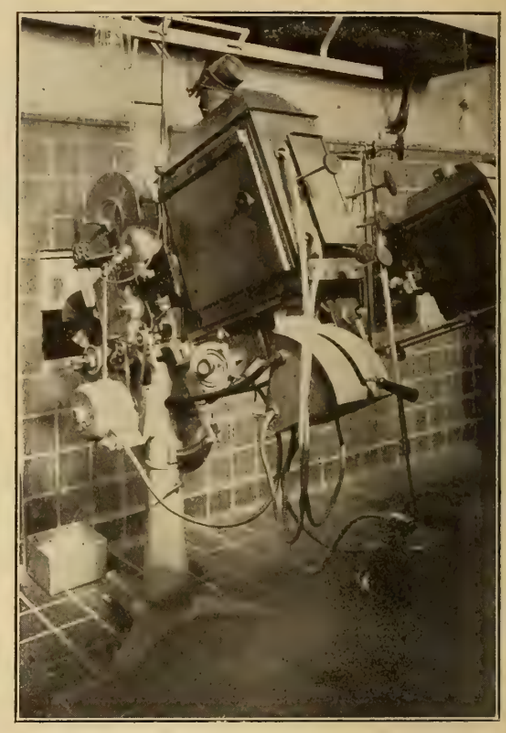
A feature of both this spotlight and special stereopticon is the system of counter-balancing which has been employed and which allows the machine to be pitched at any angle without recourse to the usual loosening and tightening of set screws to gain this end.

Instead of the usual swinging table a special lamphouse base was designed which is attached to the upper part of the pedestal, being pinned across in order to allow for the pitching of the lamphouse. To one side of the lamphouse base is located the balancing arm which extends downward and on the end of which are placed the counter-weights.

On the reverse side of the pedestal is located the operating clamps which grips the quadrant base beneath the lamphouse bracket. This clamp is a highly polished handle about 6 inches long providing for a generous grip and is so constructed that when loosened and the lamphouse is pitched to the desired angle, it will, as soon as released, drop of its own weight and lock the entire spotlight into the required position, leaving the user free to use both hands for the operation of color effects and spot manipulation. Ball bearings are employed for swinging both the spotlight and stereopticon on their pedestals and also in between the collars of the locking clamp.

The stereopticon, which is built along the same lines as is the spotlight as regards pedestal, lamphouse and operating arrangements, contains a very original feature. This is in the form of a half size lens which is mounted upon a carrier operating upon two 3-foot long nickeled tracks. This lens is provided with a third lens combination which enables the user to obtain any size of picture by simply running the lens carriage backward or forward upon the tracks without in any way interfering with the definition or focus of the stereopticon picture. This stereopticon is used for projecting slides and various odd-shaped spots and color schemes upon the stage setting during the course of the performance.

In the rewinding room which is located at one end of the projection room is located a specially



Simplex type "S" fully equipped

constructed and designed motor automatic control rewind which rewinds the film in an enclosed casing, and which is provided with a signal and stopping device which automatically stops the rewind in case of film breakage or other causes and notifies the projectionists of this fact at the same time.

The switchboard is unique in that it is built 3

(*Continued on page* 1116)

A HOT WEATHER SPECIAL

No. 927 DISPLAY EASEL
FINISHED
ROMAN GOLD

This beautiful easel frame as illustrated will display

CENTER OPENING	ONE SHEET OR 2—22 x 28 STILLS
SIDE OPENINGS	8—11 x 14 STILLS OR 8— 8 x 10 STILLS

The side openings may be used for 8 x 10 photos by using the special gold mats furnished with the frame.

Ask for our new catalog or still better have one of our representatives call on you with a complete line of samples.

STANLEY FRAME CO., NEW YORK CITY

FACTORY: 440-442 WEST 42nd ST. OFFICE AND SALESROOM: 729 7th AVE.

As pioneers in the manufacture of motion picture film—for it was Eastman Film that first made motion pictures practical—the Eastman Kodak Company has from the beginning been identified with the success of the motion picture industry. One could hardly have advanced to its present stage of development without the other.

Identifiable by the words "Eastman" and "Kodak" in the film margin

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

SWAAB'S SUPERLITE SCREEN

Is a perfect Screen and will not oxidize; remains bright and Silvery and can be cleaned easily and quickly. Swaab's Superlite Screen now in use in the Stanley and other large representative theatres in this and other cities. Price is 75c per square foot. An additional charge is made for the Special Stretcher Frame, according to size, the average extra cost is $30.00. You are not obliged to buy the frame.

NEW SPEER CARBONS

now ready and far superior in quality and screen results to any carbons thus far produced.

SWAAB'S MOTORS

for Power 6A and 6B are pleasing their users—not a single one has fallen down or been returned. They are sold for $37.50 and $40.00 respectively and are complete absolutely. Dealers do not recommend our Motor Equipments because they cannot make anything on them. We have priced them so that the Exhibitor gets the best price regardless of the Dealer. WE ARE EXCLUSIVE DISTRIBUTORS OF THE *SIMPLEX* MACHINE. We repair all makes of machines and sell all supplies. Your old machines taken in trade for *SIMPLEX*.

LEWIS M. SWAAB
1327 Vine Street, Philadelphia, Pa.

White A. C. Special Carbons

have made possible perfect projection with alternating current.

Silent, flickerless and brilliant projection is assured.

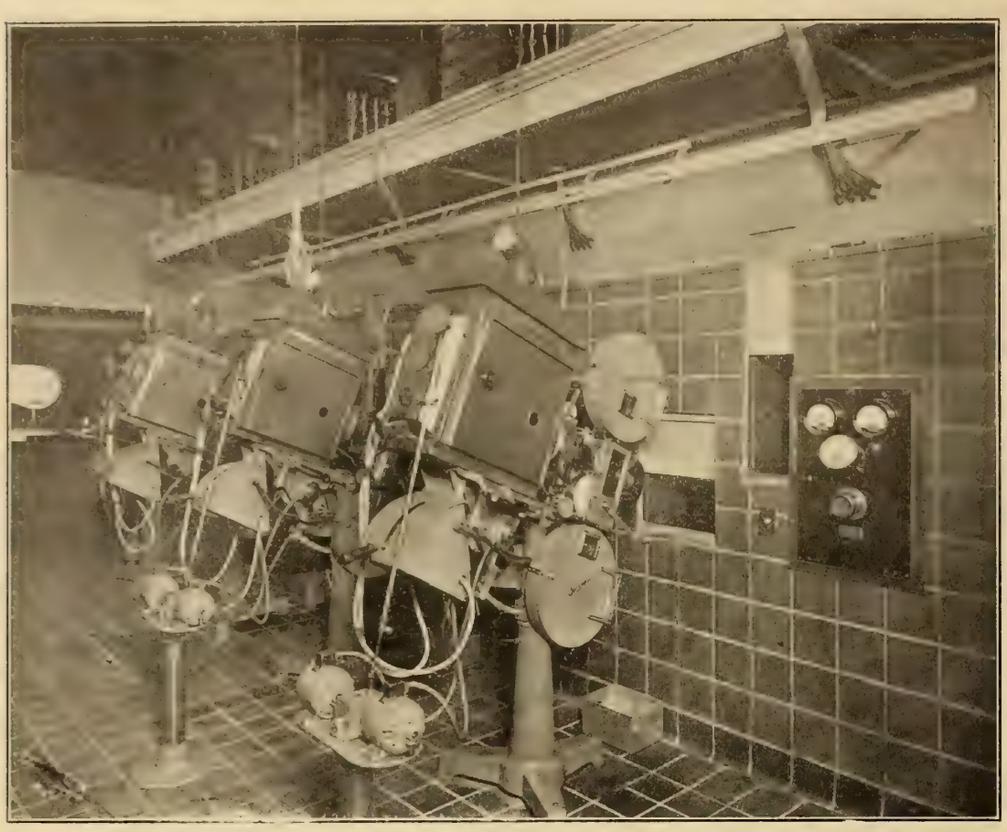
Operators everywhere are using *White A. C. Special Carbons* and testify to the satisfactory operation of the carbons and the brilliancy and steadiness of the pure white light.

The Columbia-Silvertip Combination

Standard for D. C. Projection

National Carbon Co., Inc.

Cleveland, Ohio



Battery of Simplex's—note speed indicator and volt meter on wall, also automatic arc controllers and rheostats on balcony above, where they are out of the way and near the heat vent

(*Continued from page* 1114)

feet out from the front wall, enabling the electrician to walk behind it in order to put in the fuses, the blocks for which are located in the rear, giving the entire front of board over for the switches. On this board are located a switch for each machine in the room, together with small switches for operating the arc control motors and the main service switch which is rated for 500 amperes. A special magnetically operated remote control panel is also located in the projection room which enables the projectionist in case of emergency to snap on every house light in the theatre at one touch.

Outside of the projection room are located two balconies which were provided for the use of the projectionists during their rest periods and are also used as smoking rooms. In these balconies are placed luxurious easy chairs and smoking sets, the whole plan being to cater to the comfort of the men. These balconies are also used by visitors and sightseers who happen to be viewing the theatre.

In Mr. Newman's office is located a branch line speedometer, which is mounted over the desk and is connected with the projection room speedometer, which enables Mr. Newman to tell at a glance at what speed the pictures are being shown. A fully equipped and heavily built galvanized iron vault or cabinet is located at one end of the projection room for the storing of film. At the other end is located a luxuriously finished and up-to-date lavatory and washroom for the projectionists.

The color scheme of the upper walls of the projection room is French gray, while the lower half of the walls and floor is built of Indian red tiling.

The projection room crew works under the direction of Mr. Russell R. Ransdell, a projectionist of much experience, who is also supervising projection engineer for the Newman circuit of theatres.

Downstairs in the main theatre building is located another fully equipped theatre seating approximately two hundred. In here is seen another completely equipped projection room containing two type "S" Simplex projectors, and here, as in every other part of the Newman theatre, the color schemes and other details have been followed out with the utmost faithfulness. This little theatre was constructed for use by societies and social gatherings for private theatre parties, many demands in the past having been made upon Mr. Newman for the buying out of some particular performance by various organizations. In planning this little theatre for this purpose the interference of performances in the larger house was eliminated.

The entire Newman theatre is now considered the show place of the country, and both Mr. Newman and those who made possible the many features contained in the projection room, which are but poorly described in this article, are to be congratulated. No attempt has been made here to describe the beauties of the architecture or decorations of the house, but to the movie pilgrim or the projectionist who is in quest of something new and progressive, and to those who are interested in the scientific projection of the world's masterpieces, we would say that no better time could be spent than in inspecting the room which today stands as a tribute to the progressiveness of a real manager and a far-seeing and intelligent projection and technical expert.

The Genco Set

THE General Gas Electric Company of Hanover, Pa., is now marketing several types of gas engine driven generators for motion picture work, varying from the 1 k. w. 32 volt set to the 5 k. w. machine for 60 and 110 volts, the latter design being only in process of development at the present time.

The 1 k. w. 32 volt outfit can be used with small sized motion picture machines where the illuminant is a Mazda lamp.

For arc projectors there is a 3 k. w. set either for 60 or 110 volts. This machine which is illustrated here has been but recently developed.

The installation of the Genco Set is very simple and does not require highly specialized experts to carry out. The outfit comes packed in two parts —Batteries in one and Generator in other. The battery cells are fully charged and ready to be connected to each other, it only being necessary to set the cells on a shelf and connecting them to instrument board.

It is preferable, though it is not necessary to build a concrete foundation. A good solid floor will be ample support for the outfit. This portion of the outfit is in one unit shipped with base bolted to sills of crate. Unfasten these bolts and set outfit where it is to be and bolt down with same bolts used in crating, connect all wires as per instructions with outfit, fill fuel tank, press starting button and you will have the outfit running.

In operation the Genco Light Plant is simplicity itself. The engine is a self-starter and everything connected with its operation is so arranged as to eliminate the need of attention.

Pressing a button on the instrument board takes the current from the battery and causes the generator to act as a motor, which spins the engine until it begins to run—when engine attains proper speed it then drives generator and charges the battery.

When battery is fully charged the engine stops automatically without further attention till it is again desired to start it.

It will be seen that the Genco Light is very easy to start and needs no attention while running. There is nothing complicated, nor confusing to watch, no heavy cranking, nor any operation requiring undue strength or skill.

The engine used in the Genco Light Plant is the result of years of experiments and study in attaining an engine adapted to give just the results the Genco Light supplies.

The engine is of a vertical, one cylinder, 4 cycle, valve-in-head type, 3¼ inch bore by 3 inch stroke; everything inclosed so no moving parts are exposed, yet all vital parts are easily accessible —the entire engine can be dismantled in just a few moments by simply removing cylinder cap and crank case side plate which exposes to view every internal part. The engine can be stopped, taken apart just as shown in picture, put together and running again in 45 minutes. The crank shaft is supported in extra long bearings. The main crank bearings are 1½ by 3 inches, while the connecting rod bearing is also extra long.

The crank shaft is counter balanced with its weights forged intergral with the shaft. The disc to which the fly wheel is bolted is also an integral part of the crank shaft. All these factors insure long life to engine, reduce vibration to a minimum and insure a maximum of power from every drop of fuel used.

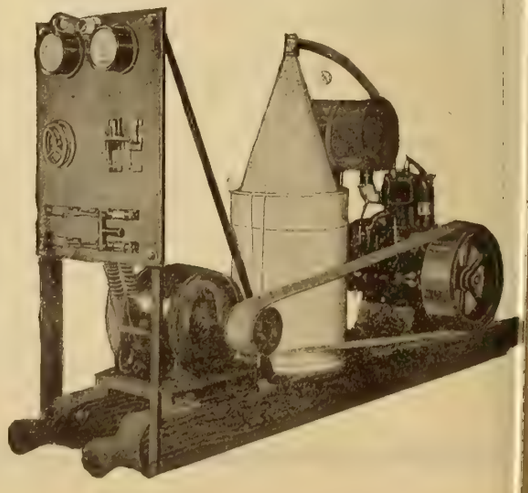
The cam shaft is large and massive in proportion and is an integral piece, cams ground to shape and hardened—no slipping of keys or timing troubles possible in the Genco Light cam shaft.

The half time gears (to in number) have one inch face and are cut in helical form to insure quietness in operation and long wearing qualities.

The connecting rod is of extra length, more than three times the stroke. This construction insures smooth running efficiency and minimizes vibration.

The cylinder is constructed after our own special design with water jacket for cooling and with special patented oil channel, which enables us to employ the economical splash system of lubrication and reach every moving part inside the engine with the highest possible efficiency. The oil consumption of the engine is very low. If proper oil is used and correct oil level maintained a gallon of lubricating oil will last over six months.

The cylinder is bolted to the crank case—the valves are also inclosed in a cap which bolts on the



cylinder. This construction and manner in which we secure lubrication is an insurance against valve trouble due to warping or sticking of valve stems. Both intake and exhaust valves are very large—1¼ inches in diameter. In fact, all moving parts are enclosed and run in a constant bath of oil which insures long wear and a maximum of power.

The reliable Thermo-Siphon water circulation system of cooling is used—the water jacket being of spacious dimensions, radiator of the cellular type, is bolted direct to cylinder insuring highest efficiency. A two-blade fan enclosed by guard, driven by belt direct from crank shaft, augments the efficiency of the system. This provides all the advantages of water cooling.

Jump spark ignition is used in connection with coil and closed circuit sparkling device. This is recognized as being most reliable without being wasteful in current. The timer is driven from the end of the cam shaft, which insures absolute precision in ignition performance.

The carburetor used on the Genco Light engine is of the Venturi type, their own exclusive design. It is equipped with adjusting handle, which mixes fuel properly for starting and gives proper adjustment for any fuel—kerosene, gasoline or alcohol. It is operated like a throttle, the handle being movable in an arc around a quadrant disc which is equipped with retaining notches—movement from one notch to another effects the proper internal adjustment for rich or lean mixtures for starting or to burn any fuel without any other further adjustments. This throttle is also used to stop engine when desired. Moving it to "stop" side shuts off fuel and engine is stopped without other attention. Setting lever on "start" puts it in operation again.

The generator of the Genco Light is of the slow speed type, 32 volt, normal speed of 1150 r.p.m. high conductive carbon brushes being used.

The connection between engine and generator is direct through universal joint from crank shaft of engine. Both engine and generator are mounted on same base, which insures perfect alignment and minimizes friction.

The Generator acts as a governor for the speed of engine when engine is used for mechanical power from the pulley and the power is always even and dependable.

The instrument board is bolted to top of generator. All wiring is at the rear and enclosed. This board is made of slate which is a material approved by fire underwriters. Panel Board is equipped with ampere hour meter, which shows at all times amount of current in battery and condition of charging while outfits is running. There is also a bi-pole switch of approved design connecting the storage battery to the Genco Light Plant. The switch which connects battery to generator also controls current for ignition system.

The ampere hour meter is so arranged in conjunction with an automatic cut out that when battery is fully charged the registering hand touches a pin and disconnects engine ignition and stops engine.

This eliminates all need for attention after engine is started, as the outfit stops itself when battery is charged to proper capacity. Both house circuit and ignition circuit are equipped with fuses.

National Anti-Misframe League Pledge

AS a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

HONOR ROLL

(1077) E. T. Jacob.....Paris, Ill
(1078) G. R. Layton.....Childress, Texas.
(1079) Ray Coley.....Childress, Texas.
(1080) Frank Galloway.....Brevard, N. C.
(1081) Charles W. Kerksey..West Columbia, Texas.
(1082) Paul Frederick Walter.....Washington, Ind.
(1083) George S. Rather.....Huntsville, Texas.
(1084) Harold Dull.....Newkirk, Okla.
(1085) E. R. Wallace.....San Francisco, Calif.
(1086) Elmer L. Higgins.....Harrisonburg, Va.
(1087) E. A. Hering.....Harrisonburg, Va.
(1088) Guy Webb.....Lancaster, S. C.
(1089) D. L. Roberts.....Quitman, Ga.
(1090) Terry Lomay.....Amarillo, Texas.

Blank for New League Members

Member's name.....

Home address.....

Name of theatre where employed.....

Address of theatre and name of manager....

.....

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who writes from Sydney

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Built primarily for the Pathéscope, this portable generator and our special T E lamps can be used with any projector having standard lamp sockets and a filament adjustment height of 2½ inches from lamp base.

Pictures up to 10 feet wide at any distance up to 75 feet. Weight with folding stand, including Weston voltmeter, only 45 lbs. Price $150.00.

THE PATHESCOPE CO. OF AMERICA, Inc.
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Letter from Meade, of Missouri

M. F. MEADE of Newburg, Mo., writes: "We are building a new theater with a seating capacity of 400. Can successful projection be secured upon a whitewashed screen placed upon the wall, that is, can the wall be whitewashed for a space the size of the screen and surrounded with a black border? I hold that it cannot be done, while the builder says it can."

Reply: Sorry that we must differ with you and take sides with the builder.

Of course its success would depend upon the condition of the wall before it was painted and upon the angle of projection. With "straight-away" projection a whitewashed or calsomined surface on a smooth wall would give you an excellent screen. If rightfully applied under these conditions a screen of this description should prove equal to many of the patented screens now on the market.

In case your machine is set higher than the screen (as most of them are) you would get much better results in every way by using either a treated muslin screen or one of the many patented surfaces on the market. We believe, too, that the treated surface of a muslin screen will last longer than a calsomined surface applied to a back wall, that is, it will need re-surfacing and freshening less often.

There is another factor that affects the kind of screen besides the angle of projection. This is the shape of the house. If yours is long and narrow, one surface should be used, while a theater that is shallow and wide must use another surface in order that the seats at the sides of the house receive a reflection that is without distortion.

In your letter you haven't given enough details to enable us to help you further but if these are supplied we will go deeper into the subject.

Butcher and Sons Get Rights of Williamson

MESSRS. W. BUTCHER & SONS, LTD., of London, England, who have held a very prominent position in the kinematograph apparatus world, have entered into an arrangement by which they have secured the sole distributing rights throughout the world of the manufactures of the Williamson Kinematograph Co., Ltd. Messrs. W. Butcher & Sons, Ltd., interests are not only in the selling organization, for they now have some financial interests in the Williamson Kinematograph Co., Lt., W. F. Butcher, the managing director of W. Butcher & Sons, Ltd., having joined the Board of Directors of the Williamson Co.

Colin Williamson, who has a unique knowledge of Kinematograph Apparatus, will now be able to devote his entire energies to the manufacturing end of the business, and the production of many interesting novelties both in the "taking" and "projecting" side of the business can soon be looked for.

Messrs. W. Butcher & Sons, Ltd., have purchased the lease of the Williamson Co.'s premises at 28 Denmark Street, using it as their West End Branch under the management of N. E. Barber (for some years Mr. Williamson's assistant manager). The Denmark Street premises will be fully equipped with show room, projector demonstration room, stores and repair shop.

How a Dreamer Realized His Vision

(*Continued from Last Week*)

The pot is then taken from the cooling furnace and broken up. The resulting chunks of glass are examined, and those showing striae or other defects are thrown out. The apparently good pieces are sent into the pressing plant, where they are molded into blocks of regular shape in the small pressing furnaces. They are then ground and polished and inspected again for striae under parallel light, produced by specially designed optical instruments. The glass which passes this final inspection as usable is cut to the size and weight desired and repressed in the pressing furnaces into the approximate form in which it is to be used.

The culminating processes in the manufacture of glass for ophthalmic lenses are still more spectacular. The pot, after being taken from the melting furnace, is not allowed to cool but is suspended from an overhead track and hurriedly conveyed to a position above a large, iron casting table. On to this table the molten mass is poured in front of the huge iron roller, which is set in motion and the glass rolled into a perfectly even, flat sheet.

This glowing sheet is at once projected into the annealing oven, or "traveling lehr," as it is called, where it is slowly advanced into zones of constantly lowered temperature. The oven is approximately 100 feet long, and the sheet of glass requires about six hours to pass through it, the temperature ranging from approximately 1,200 deg. F. to room temperature in the process. Annealing is the final process for all optical glass and is a very important to its physical usefulness. In that process of gradual cooling under carefully regulated temperatures the molecular strain of the glass is relieved and the liability to breakage in future handling greatly lessened.

To quote Major Wright in conclusion: "The path leading to high precision is straight and narrow, and constant vigilance is required not to deviate from it. Optical glass is a thing of high precision."

This is another path which American industry has traveled, thanks to the ambitions of John J. Bausch and the unfaltering determination of his son to see them realized. And now as the father approaches his 90th birthday, he beholds—what he hardly dared dream of when he started his doubtful venture 66 years ago—America optically freed from the last trace of European dominance.

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Since using the reels I have not had a single stop, and I firmly believe that in the near future they will be a part of the equipment of every Theatre in the Country. The reels are doing all you promised for it.

Yours respectfully,

THE ORPHEUM THEATRE CO.,
CARL E. FORBUSH, Projectionist.

Kalamazoo, Mich.,
June 30, 1919.

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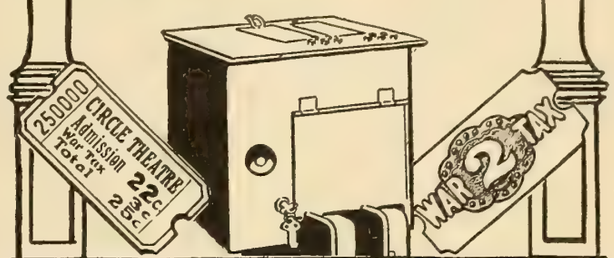

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Praises United and Famous Players

P. A. WILLS, of Champaign, Ill., writes:

Dear Sir: Please enroll my name in the N. A. M. L. I have been returning my films without mis-frames and punch-holes for several months, although at one time I did have radical views in regard to a change-over signal. At one time I thought it necessary to have sixteen small marks in one corner of my picture in order to change over. I then decided I could do with only four marks, but after seeing pictures projected in theatres where no punch-marks were used I decided I could break away from my set idea. I now write down the description of the scene I am to change on, and in case there is no action in the picture, and also no company trade-mark to change on, I cement a piece of clear film (some with emulsion removed) the width of the film and about three-sixteenths inch in length. This makes it a trifle less than a splice and does not mar the film in any way. When I hear the click I can then start my other machine. I have two Simplex machines with two Mercury rectifiers, and am able to pull off some fairly good change-overs.

Another thing I would like to know is why the operators (?) in Chicago and other first-run houses let their machines get in such a condition that the machines make a heavy scratch, or even scratches, on new film. We run the Pathe News at ten days old and there is always from one to three very heavy marks on this. We ran "Destiny" nine days old, and it had about four or five heavy scratches on it. Two of the reels having cut-outs about every foot and sometimes oftener. Possibly this had been an "office-copy" and had been run three or four months to exhibitors at the exchange, but nevertheless we had to suffer as people complained about the characters "jumping" around so much.

And as to punch-holes, they seem to be put in by the operators (?) in the first-run houses, for in the picture "Destiny" there were four at the end of each reel. This picture having been out only nine days certainly must have been punched up in some first-run house. I removed these and made a notation on a slip, which I put in the film box. There is only one company, the United Pictures, that seems to be trying for the betterment of their service. In each film can they ship out is a slip with the title of the picture, who inspected it, and a notice for the manager to return it with the projectionist's complaint on the reverse side. I am enclosing one so that you may see that one company is really trying to improve the condition of its films. After three or four complaints our prints came in A-1 condition.

Of course credit must be given to the Famous Players for their cue-sheets for the projectionist, as they should aid in keeping down the numerous punch-holes in their films, but only one company so far as issued such a sheet. I think I have written enough for one time and will not need to write again after torturing others with my troubles.

Reply: Of course there are several ways—all due to carelessness—by which film becomes badly scratched, so that unless your particular reels could be traced back beyond the exchanges it would be a difficult matter to attempt to locate the culprit.

As for Chicago, it will be necessary for them to answer themselves, although it would not be quite right to put the blame on the "operators (?)" there in a general way. It take only one improperly adjusted and unexamined machine to put a film from the "first-run" class to the kind you evidently get.

Where there are but a few exchanges now looking to better service there used to be none. They are improving every month and next year by this time exchanges of the principal producing companies should be in the A1 class.

Write us again. Once is never enough.

Notes of the Unions

Los Angeles Comes Back

WE might term it that our last corn has been tramped upon, and our fighting blood is up. It's a cinch we do not deliberately go hunting for trouble, but only when some wild globe-trotting, free lance operator gives Los Angeles such a nice write-up in this technical section. And never having heard, seen, or dreamed of this person before in our lives and having never read any books written by this person, on picture making, projection, or anything you want to know, we do not take any stock in his articles and we don't want you to, inasmuch as this party is unknown to the members of local 150 and if this party carries an I. A. card, why didn't he make himself known in the right way? Instead he waits until he leaves, then toots his horn, tries to tell us how to run an organization. If he's so clever, why didn't he stick around and give us some pointers. Nevertheless we need no help from such.

This person states that he worked at the Lasky studio here merely to get dope on picture making. I believe he said he worked ten days in their employ. There's hardly any danger of this person giving away any details in picture making, so don't worry Jesse L.

Time was when the projectionist had a hard row to hoe. Times have changed somewhat and by perseverence and "stick-to-it-iveness," we have practically won out. A few years back our local numbered some twenty; today we have nearly one hundred and we can justly say that these men are as capable, as energetic, as willing to better working conditions and projection as any lot of men that ever had their names affixed on the roster of any local.

Mr. Goldie states that he saw good, bad and rotten projection here. Not accepting this person's authority on the matter we will state that from persons of authority we have projection of high standard, as proven heretofore when some of the world's foremost producers, whose word cannot be questioned on projection and whose eyes are always open for something new in this line, have personally selected some of our men to take charge of his or their masterpiece. Rather funny, isn't it?

Now while we are on the subject of projection why is it we never see anything in this section regarding Simplexes out of focus and with quivers. We might not have the best projection in the world and we may be so called scrubs, but we are not blind, let us hope. This is not a new one on a few of our sister locals. If it's not new, why has not someone said something about it? Afraid?

Our candid opinion is that the machines of today are a bunch of junk. Why don't these manufacturers get busy and build a machine? Can you show anyone any advanced idea in the Powers, Motiograph, Simplex or Baird? No! They insist upon cramping as much machinery in the least amount of space as possible. Take the lamphouse, for instance, and with the exception of the Baird they are too frail in construction and will not stand the high amperage necessary to the good projection of the great majority of pictures today. We feel we are speaking the truth in these matters and hope to see the day when machines will be built, not merely thrown together. But after all what's the use of yelling; about all the compensation will be a sore throat.

Sincerely yours,
(Signed) C. C. Piper,
W. J. Maxon,
Leroy Kane.

J. A. T. S. E.
Local 150,
Los Angeles, Cal.

Criticism of Film Cases

F. M. GREENE of Wonderland theatre, Clinton, Ind., says: "After reading the issue of the News (June 28th) as I always do upon its arrival, I noticed that the Projection Department has more in it this time concerning the N. A. M. L. than usual. Now boys, I will be with you on anything that will make the Exchanges come through with better service for the operator, but I don't see exactly where this work will have any effect on them. My idea of it is that it will make a lot more of lazy and dilatory inspectors at the exchanges than there are now. If a film is returned with a N. A. M. L. label inside the case, the inspector being in a hurry to get the work done will slight that film thinking that it has been gone over enough.

"I have a pair of Simplexes with type 'S' lamps, and a Westinghouse rectifier. The machines are 1918 models. This town has 13,000 population and this theatre is the largest in town. The house is running the largest and latest pictures in town and the condition the film comes in sometimes would disgust the best Anti-Misframe projectionist in the League.

"In Mr. Ben A. Dyers' letter, he says that Fox and Metro send their film on very bad spools. Well, Texas is not the only state that has to put up with that kind of work. I don't suppose he ever used anything from the Indianapolis office. I run Metro also but it comes from the Chicago office in very good shape. I also note that Mr. Edward Large does not have a very good opinion of the Fox Exchange, and I would like to hear from any projectionists who can say much for their inspection and condition of reels under shipment.

"The letter on boys inspecting film in the exchanges sure has my approval when it comes to putting it to a stop. But what I say is to get about half of those giggling girls out of there at the same time and put men and women in their places. And it may be a good idea to have a law passed at the same time to stop any boy from operating a picture machine. I know of a theatre in a small town, that runs pictures before they are shown in some cities and they have two boys, one ten and the other thirteen years of age, doing the projecting and have been doing it for a year. These are the kind of projectionists in my opinion that do the damage to the film.

"The other day I received a two reel comedy from a certain company (I guess you can guess who it was) and besides the four misframes I took out, the film was patched backward and the sprocket rode for a little way. I wrote a note stating the condition the film was in when I received it and put it in the returning case. The next day or two a letter came back to the boss stating that what I wrote in the note was untrue and that the film had been inspected by the Chief Inspector of the Exchange. Now can you imagine that?

"You may think by this letter that I am one of the worst kind of projectionists, one of those that enjoy making howls about things. But everything that is in this letter is just part of my actual experience with film from certain companies. I try very hard to do my part in the way of keeping film troubles down but I have been trying for over two years and it doesn't seem as though any one is with me. But my idea of putting the Anti-Misframe label in the case would be to send a duplicate to the Exchange Manager by mail, and to use Mr. Large's idea of the envelope only instead of putting it in the case, mail them with the label to the Manager.

"Another thing that helps to keep film in the worst kind of shape is the bad cases some companies use. I have received an eight reel picture many a time in a common five reel telescope case. And they were pushed in it so tight that one could hardly get them out. Today I have here a two reel case that I had to pry the sides in order to squeeze the edge of the film and break out sprocket holes. The cases that are lined with fiber are soon scratched up by the reels and the

(*Continued on page* 1123)

PROJECT-A-LITE

The Project-A-Lite Transformer is absolutely dependable for Motion Picture Projection purposes. It is accurate in its performance and reliable in its service. Insures positive regulation of amperage. The Project-A-Lite is now being used with Powers, Simplex and Motiograph projectors and is giving real satisfaction. One Transformer is sufficient for two motion picture machines. Takes proper care of voltage ranges of from 90 to 130 volts and delivers other 20 or 30 amperes, at 30 volts on the secondary side.

The Project-A-Lite Adapter is the newest and best adapter on the market today. We say it with confidence. It is the only one that can be adapted to your old lamp-house and give you satisfactory results. All adjustments of the lamp are made just like the carbons were adjusted to position, use the same handles for the same purpose. Costs less and works better than others. Write us for information and catalog. Dealers, Attention.

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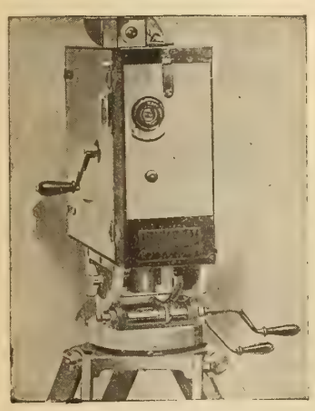

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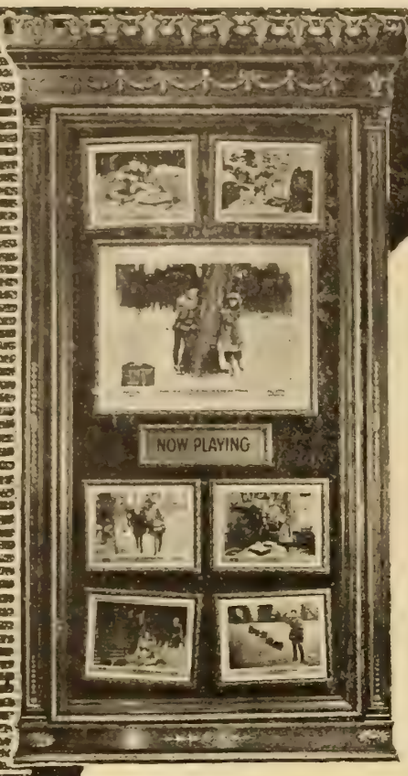

Success Stories—*No. 1*

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Main Office, New Haven, Conn.

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Cue Sheets Latest Hits — Music — Musical Equipment

Shea's Hippodrome, an Institution of Musical Art

H. B. FRANKLIN, managing director of Shea's Hippodrome, Buffalo, N. Y., has recently issued the following statement:

"A very important thing that helps one to forget the heat at the Hippodrome is the delightfully refreshing music program given by Director Alfred Moulton and his company of virtuosi. During the summer months at concert periods, one seldom finds heavy, classical numbers on the program. Instead there are the light musical comedy selections, the popular songs, and the rollicking instrumental solos. During warm weather few patrons care to sit through a rendition of a Moonlight Sonata or a Goldmark symphony. This kind of music doesn't help that uncomfortable feeling under the collar one bit. "Au contraire" when the orchestra strikes up a stirring Sousa march, or a Victor Herbert selection, it helps a lot in combating the work of old King Sol. The coming of summer never means the coming of a slump in business at Shea's Hippodrome, because Mr. Franklin has found the secret of good business."

Mr. Franklin's musical policy is not only a perfect one, but also "human." We said "human" because there is no greater torture for an audience as being forced to listen to long symphonic instrumental manipulations, of a sweltering bunch of musicians, blowing and pounding their energies into hot air. It is ridiculous to believe that a summer audience will endure such tortures for an indefinite period.

Have all the exhibitors adopted Mr. Franklin's policy? No! We know many exhibitors who are discharging their musicians during summer months, expecting a slump in business, as Mr. Franklin expresses it. In our estimation they are not expecting the slump, but inviting it. Any exhibitor who believes that the summer months are the cause of diminishing box-office receipts is riding on a wooden bridge with putrified pillars.

"Reduction in volume of advertising," "discharging of orchestras," and in fact, any money saving device during the summer months is a clear demonstration on the part of the exhibitor, that he expects a so-called slump in business, and his peculiar action of continually reducing his force means telling his neighbors in an unmistakable manner "Stay home, I am not expecting you."

Men have conquered the earth, the ocean, the air. Why submit in this instance. Mr. Exhibitor, you are the same "human" being as your patrons. You know what does you good on a hot summer's day. Why not try and give your audience something that would also please you. Take a back seat in your house on a hot day, and make it your business to find out what is annoying you. Transfer your findings into plain English and transmit them to your patrons in big letters, as being abolished and remedied. Then go to your box-office and get paid for your invention.

Mr. Franklin, we admire your excellent knowledge of showmanship. It is a credit to present day motion picture exhibition.—THE EDITORS.

Harold B. Franklin of Shea's Hippodrome, Buffalo, N. Y.

Review of Latest Musical Compositions

1—"Dear Old Pal of Mine," waltz by Lieut. Gitz Rice. The song made famous by John McCormack. (G. Ricordi & Co.)

2—"Down by the Meadow Brook," a melodious waltz with an original melody. (Waterson, Berlin & Snyder.)

3—"Nobody Ever," by Hugo Frey. A new song fox-trot by the composer of "Havanola," "Mary," etc. (T. B. Harms.)

4—"I'll Say She Does," by De Sylva, Kahn and Jolson. Al Jolson's song hit in "Sinbad" at the Winter Garden, New York. (J. H. Remick.)

5—"I'm Forever Blowing Bubbles," by Krenbovin and Kellette. A beautiful and melodious waltz. (J. H. Remick.)

6—"Tears of Arabs," by Lee David. A one-step, intermezzo of fire and melody. (B. D. Nice & Co.)

7—"Roses of Picardy," by Haydn Wood. This is the great ballad featured by John McCormack in all of his concerts. The cornet solo arrangement is excellent for band concerts. (Chappell & Co.)

8—The "B-I" step, a humorism, by Montague Ewing. A number of exceptional musical merits, arranged for orchestra and band. (Edward Schuberth.)

9—"Western Rodio," by Minot. A typical western characteristic portraying a western riding contest, as its name suggests. (Belwin, Inc.)

10—"Scintillations," by Lucius Hosmer. A sparkling number, as its title suggests. (Oliver Ditson.)

11—"Flirty Flirts," a fascinating intermezzo rubato, by the well known musician and composer, Sol P. Levy. A number most suitable for light society dramas, or garden or reception scenes. (Belwin, Inc.)

Ingenious Trap Effects Bring Cartoons to Life

PROBABLY the queerest musical score ever devised has been prepared in conjunction with the Mutt and Jeff Animated Cartoon production released by William Fox. It is really a "sound sheet," since it applies to noises rather than to music. It has been developed for Mr. Fox by Max H. Manne, trap-drummer at the Rivoli.

Set thus to fitting "music," the cartoons actually come to life. For after long experiment Mr. Manne has created scores of strange "traps" capable of giving every sound imaginable. The idea on which he has worked is that the ear as well as the eye should register the action of these funny creations of the screen. That he has succeeded is evidenced by the fact that the Fox Mutt and Jeff pictures are now the great hit at the Rivoli.

"It was long ago proved," says Mr. Manne, "that a play with living actors is made a hundred per cent more effective if accompanied by adequate music having a bearing on the scenes. Why, then, I wondered, should not the same apply to the Mutt and Jeff cartoon comedies? That it does apply has been amply demonstrated since I have perfected the necessary traps—" And Mr. Manne pointed to the weird assortment that surrounded him in the orchestra pit.

Mr. Manne virtually makes Mutt and Jeff live and talk! There is not a sound, human or other, that he cannot produce from the amazing medley of traps he has invented. He has a laugh-making contraption to acompany every motion.

Criticism of Film Cases

(*Continued from page* 1120)

dust and scraps of paper from the side of the case is all over the reels when they arrive and if it is not cleaned off your machine is full of it. Film should be shipped in separate containers but not half the exchanges do this.

"The Pathe Exchange of Indianapolis has a very bad habit of stuffing the case full with advance paper with each shipment. There is a law against this and I for one think it should be enforced.

"I want to hear from more of the Projectionists on some of these subjects and help speed the time when all film service of the operator will be 100% better.

Reply: Any Exchange Manager who would permit an inspector to let a film go through without a thorough inspection even because it carries an N. A. M. L. Label is no manager. Although conditions seem to show that there are men holding down such positions in exchanges, yet their number will decrease as their methods are discovered by others "higher up." In Exchanges where the inspecting is well done (yes, there are a few of them) the managers are acquainted with the N. A. M. L. and the reasons for its existence. They know that the League members are doing the work merely for their own and brother projectionist's good.

Film is sent out from Exchanges in poor condition when it is thought that the man who runs it will overlook the torn sprocket holes, misframes, and the other imperfections. As soon as the League becomes large enough so that a film released in poor condition brings a flood of objections, the Exchange doing work of this kind will be brought up to the required standard.

LATEST MUSIC CUES

"ONE-THING-AT-A-TIME O'DAY"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "I'm a-Longin' fo' You (Ballade Moderato), Hathaway

1—"Slidus Trombonus" (Allegro Moderato), by Lake (1 minute and 30 seconds), until—S: At screening.
2—Theme (3 minutes and 30 seconds), until—T: "If you guessed he was."
3—"Hunkatin" (Half-tone one-step), by Levy (2 minutes and 45 seconds), until—S: When scene fades to circus.
4—"Aces High" (Lively march), by Roberts (1 minute and 45 seconds), until—T: The grand entrance.
5—Repeat: Theme (1 minute and 30 seconds), until—T: Behind the scenes waiting.
6—"Procrastination Rag" (Characteristic), by Cobb (2 minutes and 45 seconds), until—T: The Chesterfield of the.
7—"Babillage" (Intermezzo Allegretto), by Castillo (1 minute and 15 seconds), until—S: At end of Gorilla's act.
8—Theme (45 seconds), until—T: "Is there such a thing as?"
9—"Valse Moderne" (Valse Lento), by Rosey (1 minute and 15 seconds), until—S: When Marie mounts horse.
10—"Stampede" (Western Allegro), by Simon (45 seconds), until—S: At end of Marie's act.
11—Theme (2 minutes and 45 seconds), until—T: That concludes the afternoon.
12—"Curious Cornelius" (Characteristic two-step), by Camp (3 minutes), until—T: "If you think I ain't worth."
13—Theme (1 minute and 15 seconds), until—S: When O'Day sits at table.
14—"Irvina" (Allegretto Moderato), by Rolfe (2 minutes and 15 seconds), until—T: "He didn't fiddle away his."
15—"Birds and Butterflies" (Allegretto Capricioso) (3 minutes), until—T: "All right, bonehead."
16—"Turkish Towel Rag" (a rub-down), by Allen (2 minutes), until—T: From chambermaid to pilot.
17—Theme (2 minutes and 30 seconds), until—T: "That big mutt won't."
18—"Paprikaha" (Allegro Moderato), by Friedman (2 minutes and 30 seconds), until—T: "It is hard to learn a."
19—"Flirty Flirts" (Int. Rubato), by Levy (3 minutes and 30 seconds), until—T: After a week of special.
20—"Sparkling Moselle" (Allegretto Moderato), by Gruenwald (3 minutes), until—T: "This is Roughneck Reily."
21—"Dramatic Tension No. 9," by Andino (2 minutes and 30 seconds), until—T: "The surest way."
22—"Capricious Annette" (Moderato Caprice), by Borch (1 minute and 45 seconds), until—T: "I can lick that four-flusher."
23—Theme (2 minutes and 30 seconds), until—T: "Fer Mister Lawson."
24—"Dramatic Tension No. 36," by Andino (1 minute and 15 seconds), until—T: "It won't be a fight."
25—"Agitato No. 37," by Andino (3 minutes and 15 seconds), until—S: When Gorilla steals money.
26—Theme (4 minutes), until—T: "Some boy, Strad"—until * * * THE END.

"A PETAL ON THE CURRENT"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Serenade Romantique" (And. con. moto.), Borch

1—"Baby Sweetheart" (6-8 Mel. Allegretto), by Corri (3 minutes and 10 seconds), until—S: At screening.
2—"Flirty Flirts" (Mel. Int.) by Levy (2 minutes and 10 seconds), until—T: Believe Me Cutie.
3—"Comedy Allegro" by Berg (1 minute and 55 seconds) until—T. Get My Shoes.
4—Intermezzo Moderato by Huerter (3minutes and 15 seconds) until—T: Stella's mother was happy.
5—"Thoughts of You" (Valse Lente) by Briers, (3 minutes and 25 seconds) until—T: Mr. Gilley meet my mother.
"Everybody Shimmies Now" (popular song) (1 minute and 50 seciond) until T—While at the home.
7—Theme (2 minutes and 5 seconds) until—T: You gotta be a good fellow.
8—"Hunkatin" (half tone one-step) by Levy (1 minute and 15 seconds) until—T: The Friday night.

IMPORTANT NOTE: Must be produced on phonograph.

9—"A La Mode" (French one-step) by Rosey (1 minute and 55 seconds) until—S: Close up of Ukelele players.
10—Eccentric Comedy Theme by Roberts (1 minute and 20 seconds) until—T: The suds is coming.
11—"Springtime" (Valse Intermezzo) by Drum (4 minutes and 10 seconds) until—T: Where's John Gilly.
12—Continue pp (1 minute), until—T: I see you been washing.
13—"Savannah" (one-step), by Rosey (1 minute and 13 seconds), until—S: Girl starts phonograph.

NOTE: To be produced on phonograph.

14—"Budding Spring" (Dramatic Romance) by Platzman (4 minutes and 14 seconds) until—S: Close up of woman near Sewing machine.
15—Sinister Theme (Descriptive Mysterio) by Levy (3 minutes and 10 seconds) until—T: Dawn, ghost of the night.
16—"Bleeding Hearts" (Dramatic Pathetic) by Levy (1 minute and 55 seconds) until—T: And then from out.
17—Tragic Theme by Veley (2 minutes and 20 seconds) until—T: Spring and its annal.
18—Theme (2 minutes and 30 seconds), until—T: And so her fair name.
19—"Romance" (Allegretto) by Sibelius (2 minutes and 5 seconds) until—T: The Amatory Education.
20—"Serenade (Dramatic), by Widor (2 minutes and 10 seconds), until—T: Finally came that.
21—"That Naughty Waltz (slow waltz) by Levy (2 minutes and 40 seconds) until—S: Interior of Cafe.
22—Dramatic Agitato by Hough (1 minute and 25 seconds) until—T: So the poor boob fell.

NOTE: To action pp or ff.

23—Theme (2 minutes and 30 seconds) until—T: God help the next woman.
24—Andante Pathetique by Berge (2 minutes and 20 seconds) until T: Youu see mister, its my.
25—Salvation Army Song (1 minute and 5 seconds) until—T: You know Cora.
26—"Baby Shoes" (popular Ballard) (40 seconds) until—T: And thus the petal.

UNTIL THE END.

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C. A. Morrison Mgr. Hartford, Conn.

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"THE MAN WHO WON"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Mountain Song" (Characteristic Andantino), Borch

1—Theme (1 minute and 45 seconds), until—S: At screening.
2—"Agitato No. 49," by Shepherd (2 minutes and 15 seconds), until—S: When Barbara sees fight (shots).
3—"Agitato Appasiona No. 55," by Borch (2 minutes and 15 seconds), until—T: "The cursed Malays."
4—Theme (1 minute and 45 seconds), until—T: "No, I don't live here."
5—"Rondo" (Excerpts Beethoven Sonata Pathetique), by Berge (2 minutes and 45 seconds), until—S: When Barbara leaves (water effects).
6—"Gruesome Mysterioso No. 31," by Borch (1 minute and 45 seconds), until—T: "At least I couldn't."
7—"Valse Danseuse" (Int. Valse), by Miles (3 minutes and 30 seconds), until—T: Weeks later Christopher Keene.
8—"Summer Nights" (Moderato Characteristic), by Roberts (5 minutes and 15 seconds), until—T: "I have strict orders to."
9—"Dramatic Agitato No. 38," by Minot (45 seconds), until—S: When boy spills drink.
10—"Dramatic Reproach," by Berge (2 minutes and 45 seconds), until—T: "To you, my friend."
11—Theme (4 minutes and 30 seconds), until—T: An evening of surprises.
12—"Agitato No. 37," by Andino (1 minute and 15 seconds), until—T: "I had an adventure a few" (shots).
13—Heavy Romantic or Pathetic Descriptive (No. 14 A. B. C. Dramatic Series) (2 minutes and 30 seconds), until—T: "Are you sure?"
14—Pleading, Romantic or Pathetic (No. 14 A. B. C. Dramatic Series) 2 minutes), until—T: "Who is Mr. Keen?"
15—"Dramatic Tension No. 36," by Andino (3 minutes and 15 seconds), until—S: When Longfield leaves."
16—Theme (2 minutes and 30 seconds), until—T: "Why do you say that?"
17—"Turbulence" (Allegro Agitato), by Borch (2 minutes and 30 seconds), until—T: Following up the clue.
18—"Heavy Foreboding Mysterioso" (No. 16 A. B. C. Dramatic Series) (1 minute and 45 seconds), until—T: A premonition that Keene.
19—"Light Allegro Agitato" (No. 16 A. B. C. Dramatic Series) (2 minutes), until—T: At the settlement near the (train effects).
20—"Pathetic Romance" (No. 16 A. B. C. Dramatic Series) (1 minute and 45 seconds), until—T: "If you are in the Secret."
21—Theme (45 seconds), until—T: With the first streaks of.
22—Half-reel Hurry, by Levy (3 minutes and 30 seconds), until—S: When foot kicks Keene.
23—"Agitato No. 69" (Allegro Agitato), by Minot (2 minutes), until—T: "Other Secret Service men" (shot).
24—Theme (1 minute and 30 seconds), until—T: "The platinum is the largest"—until * * * * THE END.

"THE MISLEADING WIDOW"

(A Paramount Picture).

Theme: "Budding Spring" (Melodious Romance), Platzman

1—"Babillage" (Allegretto), by Castillo (2 minutes and 5 seconds), at screening.
2—"Hail, Hail, the Gang's All Here" (Popular Song) (55 seconds), until—T: All minds with but, etc.
3—"Sparklets" (Intermezzo—Mod.), by Miles (2 minutes and 45 seconds), until—T: Now Miss Tabitha Thought.
4—Theme (And. Mod.) (2 minutes and 30 seconds), until—T: Two weeks later.
5—Continue to Action (And. Mod.) (55 seconds), until—T: "Bring me the check book."
6—"Prudence" (Entr. Acte—Allegretto), by Luz (4 minutes and 30 seconds), until—T: An hour later.
7—"Capricious Annette" (Melodious Intermezzo), by Borch (1 minute and 30 seconds), until—T: Thrilled with the discovery.
8—Theme (And. Mod.) (2 minutes and 30 seconds), until—T: How could any sane man.
9—"Dramatic Recitative" (Dramatic), by Sol. P. Levy (5 minutes and 5 seconds), until—T: Mr. McFarland paid.
10—"Camelia" (Allegretto), by Tonning (1 minute and 30 seconds), until—T: But it was for one widow.
11—"Love Song" (4/4 Allegretto), by Puerner (3 minutes and 5 seconds), until—T: Captain Peter Rymill.
12—Theme (And. Mod.) (2 minutes and 50 seconds), until—T: "Why is she our charming?"
13—Continue ff. (And. Mod.) (30 seconds), until—T: "I hope I haven't turned up."
14—"Flirty Flirts" (Melodious Int.), by Sol. P. Levy (3 minutes and 30 seconds), until—T: Like all evenings.
15—Theme (And. Mod.) (2 minutes and 25 seconds), until—T: "Betty, why did you do it?"
16—Continue pp. (And. Mod.) (1 minute and 5 seconds), until—T: "It would hardly be complete."
17—"Sweet Jasmine" (4/4 Allegretto), by Bendix (4 minutes and 50 seconds), until—T: Even the loss of a husband.
18—"Birds and Butterflies" (4/4 Allegretto), by Sol. P. Levy (3 minutes and 50 seconds), until—T: So the little game of love.
19—"Love's Enchantment" (Melodious Romance), by Varley (4 minutes and 15 seconds), until—T: That evening Betty suffered.
20—Intermezzo (Mod.), by Huerter (1 minute and 45 seconds), until—T: "But I don't want, etc."
21—Comedy Allegro (Allegro), by Berg (1 minute and 50 seconds), until—T: A mouse.
22—Continue ff. (Allegro) (1 minute and 25 seconds), until—T: "But what's Colonel?"—until * * * * THE END.

Sixteen Pages This Week

¶ The Equipment Service Section of Motion Picture News this week gives you sixteen pages of live and exclusive material and advertising.

¶ With the new and improved size, inaugurated last week, this is an item to think about.

¶ Here is where your advertising should be.

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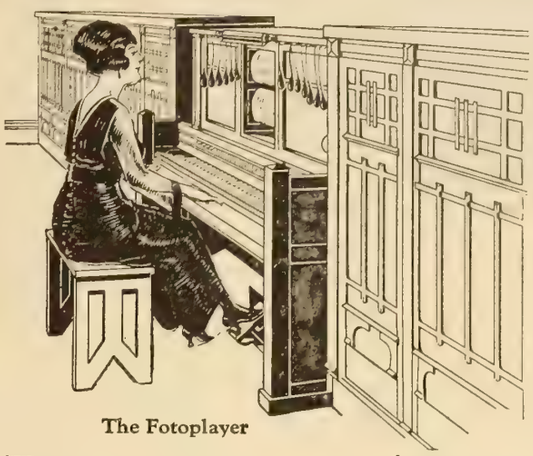

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"THE MAN IN THE MOONLIGHT"

(Monroe Salisbury-Universal)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Dramatic Reproach," Berge

1—Theme (3 minutes and 15 seconds), until—S: At screening.
2—"Allegro Agitato," by J. E. Andino (40 seconds), until—T: "Ferguson, you lie."

NOTE: Watch shots.

3—"Northern Serenade" (Mod.), by Olsen (1 minute and 50 seconds), until—T: The Hamlet of St. Pollin
4—"Dramatic Suspense," by Winkler (3 minutes and 5 seconds), until—T: "They have come for you."
5—"Adagietto" (from Symphonette Suite), by Berge (2 minutes and 20 seconds), until—T: Then came the wedding night.
6—"Serenade Romantique" (Dramatic), by Borch (4 minutes and 15 seconds), until—T: "I heard voices."
7—"Romance Sibeluis" (3 minutes and 55 seconds), until—T: "You are a kind-hearted."
8—"Lento Allegro" (from Symphonette Suite), by Berge (5 minutes and 5 seconds), until—T: "I have been robbed."
9—Theme (4 minutes and 15 seconds), until—T: "We cannot be married."
10—"Because You Say Goodby" (Pathetic Ballad), by Levy (3 minutes and 10 seconds), until—T: "And then I do not pretend."
11—"Pathetic Andante," by Vely (1 minute and 30 seconds), until—T: "You have dreamed, etc."
12—"Dramatic Fantasia," by Bach (6 minutes and 10 seconds), until—T: Midnight found Rosine.
13—Theme (1 minute and 5 seconds), until—T: "You have a son."
14—Continue to action (1 minute and 40 seconds), until—T: Dead stillness, etc.
15—"Dramatic Tension No. 36," by Andino (4 minutes and 40 seconds), until—T: Louis poor Boyer.
16—Sinister Theme (Heavy Mysterioso), by Levy (3 minutes and 10 seconds), until—T: "Only devils remember.

NOTE: To action pp. or ff.

17—Prelude (Heavy Dramatic), by Rachmaninoff (4 minutes and 40 seconds), until—T: There was only one road.
18—Theme (2 minutes and 50 seconds), until—T: "They are both in there."
19—Tragic Theme, by Vely (2 minutes and 50 seconds), until—T: "No. No. My hour has struck."

NOTE: Watch shots and play to action pp. or ff.

20—Continue ff. (40 seconds), until—T: "Shall we escort you?"—until * * * * THE END.

"THE BETTER WIFE"

(Clara Kimball Young—Select)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Serenade Romantique" (And. con. moto.), Borch

1—"Blushing Rose" (Mod. Ser.), by Johnson (2 minutes and 40 seconds), until—S: At screening.
2—Continue pp. (25 seconds), until—T: The identity of the lovers.
3—"Golden Youth" (Valse Lente), by Rosey (3 minutes and 40 seconds), until—T: The following afternoon.
4—"Serenade" (6/8 Allegretto), by Widor (3 minutes and 45 seconds), until—T: The Comte de Chevarel.
5—Continue pp. (1 minute and 5 seconds), until—T: And at the Baronet's home.
6—"Sinister Theme" (Mysterioso Characteristic), by Levy (2 minutes), until—T: Dusk finding lady.

Mysterioso Characteristic.

NOTE: ff with ad. lib. tympany rolls during scene of accident.

7—"Bleeding Hearts" (Pathetic Dramatic), by Levy (2 minutes and 45 seconds), until—T: With a life in the balance.
8—Theme (3 minutes and 40 seconds), until—T: "Helen has told me."
9—"Dramatic Narrative," by Pement (1 minute and 25 seconds), until—T: "Why can't she stay?"
"That Naughty Waltz" (Waltz), by Levy (1 minute and 15 seconds), until—T: Then Southern France.
11—Theme (2 minutes and 25 seconds), until—T: And a letter from Helen.
12—"Birds and Butterflies" (Mel. Int.), by Vely (4 minutes), until—T: And another miracle of modern surgery.
13—"Romance" (3/4 Andante), by Sibelius (2 minutes and 25 seconds), until—T: Through days that pass.
14—Theme (2 minutes and 30 seconds), until—T: When the night weaves dreams.
15—"Andante" (From "Third Symphony"), by Hadley (4 minutes and 5 seconds), until—T: Home after the wedding.
16—Continue pp. (1 minute and 40 seconds), until—T: From the crucible of Love.
17—"Fly Menuet" (Allegretto), by Czibulka (1 minute and 40 seconds), until—T: As the breech widens.
18—"Dramatic Recitative," by Levy (40 seconds), until—T: "It does matter."
19—Theme (2 minutes and 50 seconds), until—T: Day after day.
20—"Budding Spring" (Romance), by Platzman (4 minutes and 10 seconds), until—T: The following afternoon.
21—Theme ff. (55 seconds), until—T: "Charwain, I do not hope"—until * * * * THE END.

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"The Fall of Babylon"

(D. W. Griffith Production)

THE spectacular Griffith has returned. The man who made himself supreme in screen art with such stupendous undertakings as "The Birth of a Nation," and "Intolerance," and who has made the motion picture rank with the highest arts through his "Broken Blossoms" has turned to his second spectacular achievement for his newest production. "The Fall of Babylon" will be remembered as the Babylonian episode in "Intolerance" and of the four distinct pictures the fall of the ancient city stands unique as the biggest thing of its kind ever conceived. And now it comes to us amplified into a single picture.

When one considers the time that has elapsed between the showing of "Intolerance" and "The Fall of Babylon" the thought strikes home that nothing has been achieved to cope with the spectacle in the massiveness of the scenes and the imagination used to conceive them. Thus Mr. Griffith proves himself the foremost artists of the screen. In its original shape the Babylonian episode was trimmed considerably to conform with the other episodes. The love chapters were mostly subordinated for a spectacular flair. Now these are fully incorporated and the picture is given a velvety touch which was originally lacking. As it is it appeals not only to the eye but to the emotions. The sweetest story ever told elaborated here gives the feature an embellishment which makes it well nigh perfect.

And so the spectator is conducted, now through spectacular channels, now through romantic pathways, with the result that he is feasting his eye and his heart at the same time. But after all it is the impressiveness of the stupendous scenes—scenes which defy description in their grandeur, and the imaginative manner in which they have been detailed, which interests the observer, above the romantic incidents. Even the uninitiated in Babylonian lore feel the sweep and power of these scenes and Mr. Griffith is kind to relieve the tension with his love story.

Particularly impressive is the panorama of the siege of Babylon when Cyrus and his hosts storm the walls with every conceivable war implement, only to be repulsed. These pictures of ancient warfare cannot be duplicated by that mad art of today. And Belshazzar's Feast and the ultimate fall of the city lead one to the pictorial heights in their spectacular appeal.

And through it all a story of love constantly finds expression. Mr. Griffith has profited by "Broken Blossoms" in giving the picture its photographic quality. It is enriched through the blue backgrounds and the gold titling. The artistic scheme of making the titles appear as if written on stone adds value to the picture. A word for the acting.

Constance Talmadge as the mountain girl contributes the outstanding performance of the play. The velvety softness of her hundred moods, the subtlety of her characterization compose a study not to be forgotten. After three years since "Intolerance" it is the finest thing she has ever done. The part made her a star, but she has never excelled that performance.

Tully Marshall as the treacherous High Priest is thoroughly in character and gives a finished portrayal. Elmo Lincoln, Elmer Clifton, Alfred Paget and Seena Owen are conspicuous in their roles. The Griffith of "The Fall of Babylon" brings to mind the Griffith of "Broken Blossoms." The former appeals to the eye—the latter to the soul.—*Laurence Reid.*

Two Educationals

(De Luxe and Robert Bruce Scenic)

THE latest Educationals are headed by a De Luxe entitled "Woodworkers of St. Cloud," which shows a number of scenes of the little French village of St. Cloud and its chief occupation, woodworking. The camera takes the spectator through the various shops where the villagers practice their art by hand. There is no such thing as up-to-date machinery. These men are remarkably skillful and they fashion designs which cannot be duplicated by machinery in their perfection.

Gloria Swanson, Paramount-Artcraft player, after considerable "island" life

It is an interesting number. In the same reel is "Italian Cavalry," which is a fascinating picture of the trained horses of the cavalry officers. The noble steeds do not shy at any stunt, no matter how hazardous. They seemingly go up and down perpendicular cliffs.

A most interesting number is the Bruce scenic, "Separate Trails," which shows a number of scenes taken in the Yosemite. At the title suggests, the camera has followed the separate trails of the wanderer and his dog—the same dog that has followed Mr. Bruce through his vistas of the West. Loneliness creeps on the guide when he discovers that the dog has chosen a trail of his own—a trail which leads to a woodchuck hole. The scenes are rich in the suggestion of the vastness of nature. The atmosphere of contentment and beauty which surrounds them is finely conveyed. The titles and the tinting help to form this impression.—*Laurence Reid.*

"Perils of Paprika"

(Happy Hooligan Cartoon—Educational)

APROPOS of the British dirigible, R-34, Happy Hooligan relates to the three little fellows his exploits with his own Blimp. There is a merry race on between his ship and Chester Chilisauce's, and the first one to land safely on the other side will win a handsome prize in the leading lady of the land. Mischievous agents glue Hooligan's basket to the ground so that when he ascends his feet are seen dancing on the air. The undaunted Happy fights a duel with Chester and the latter's bullets puncture the balloon. So Happy appears to be out of the race.

He drops into the ocean and walks the waves until he meets a flying fish, which guides him through space and deposits him at his destination just in time to stop the ceremony of Chester's marriage. The latter is exposed as a German spy and Hooligan wins the race and a bride. An anti-climax comes when Hooligan tells the trio that it was all done for the movies. An extravagant cartoon and ridiculously amusing. Hooligan is getting so he can tell the biggest whoppers. —*Laurence Reid.*

"The Brown Derby"

(Judge Rumhauser Cartoon in One Reel)

THE Silk Hat Harry Live Stock Company has journeyed to the race track for their latest entry in the cartoon field. The Brown Derby is the attraction. Among the favorite steeds in the betting ring are Zazzbo—(2 to 1), Sweet Patootie —(3 to 1), and Machinery placed at (20 to 1). The latter horse is Silk Hat Harry's. It is a mechanical thing which is controlled by wireless. Four buttons guide its speed. Forward, Backward, Miscellaneous and Stop. And the Judge is so taken with its speed that he places his money on the contraption and furthermore rides it. kicks Harry right out of the picture. A funny cartoon and a good filler.—*Laurence Reid.*

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the current quarter arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of Motion Picture News which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to April 27, 1919.

ACE OF THE SADDLE (UNIVERSAL) HARRY CAREY (AUGUST 18)...JULY 19
"Harry Carey stars again as Cheyenne Harry."—M. P. News.

AFTER HIS OWN HEART (METRO) HALE HAMILTON (APR. 28).....MAY 10
"Good farce idea is basis of star's latest picture."—M. P. News.
Exhibitor Comment—"Average business."

ALL WRONG (PATHE) BRYANT WASHBURN (JUNE 1).....MAY 24
"Star in a picture of platonic love."—M. P. News.
Exhibitor Comment—"Average business."

ALMOST MARRIED (METRO) MAY ALLISON (JUNE 2).....JUNE 14
"May Allison in pleasing comedy-drama with good farcical windup."—M. P. News.
Exhibitor Comment—"Fair picture, average business two days."

AMATEUR ADVENTURESS, THE (METRO) EMMY WEHLEN (MAY 5)..MAY 17
"Excellent comedy marks star's return to screen." "Great picture. Average business."—M. P. News.
Exhibitor Comment—"Picture very good. Big business." "Great picture. Average business."
Consensus—"Excellent picture, good puller."

AMERICAN WAY, THE (WORLD) SPECIAL CAST (JULY 7).....JULY 12
"Pleasant light comedy and melodramatic effects."—M. P. News.

AN AMATEUR WIDOW (WORLD) ZENA KEEFE (MAY 26).....MAY 24
"World offers an exceedingly pleasant comedy."—M. P. News.

AS A MAN THINKS (RAVER-HODKINSON) LEAH BAIRD (APR. 27)....MAY 3
"New four-star combination steps over the line with a winner."—M. P. News.

AVALANCHE, THE (ARTCRAFT) ELSIE FERGUSON (JUNE 29).....JULY 12
"A big production with a big theme."—M. P. News.
Exhibitor Comment—"Splendid picture, strong direction, A1 photography, good double exposure, wonderful; only weakness in picture being selection of supporting male character, whose acting is good, but personality not very pleasing. Big business all week."

BACHELOR'S WIFE, A (AMERICAN) MARY MILES MINTER (MAY 11)..MAY 24
"Star assumes an Irish role in her latest picture."—M. P. News.

BARE-FISTED GALLAGHER (ROBERTSON-COLE) WILLIAM DESMOND (JUNE 29).....JUNE 28
"Desmond's personality bolsters up Western."—M. P. News.
Exhibitor Comment—"Good average western, well received. Average business, two days."

BARE FISTS (UNIVERSAL) HARRY CAREY (MAY 4) (Six Parts).....APR. 26
"As satisfactory as all the Harry Carey pictures."—M. P. News.

BE A LITTLE SPORT (FOX) ALBERT RAY-ELINOR FAIR (JUNE 29)..JULY 12
"Time-honored story appears fresh and up-to-date,"—M. P. News.
Exhibitor Comment—"Splendid western production. Big business." "Good western; average business."
Consensus—"Good picture, good puller."

BEATING THE ODDS (VITAGRAPH) HARRY T. MOREY.....MAY 10
"Star continues his forceful way in a romantic drama."—M. P. News.
Exhibitor Comment—"Good story but poor puller."

BEAUTY PROOF (VITAGRAPH) H. T. MOREY.....JUNE 7
"Old-fashioned melodrama of the far north."—M. P. News.

BEST MAN, THE (HAMPTON-HODKINSON) J. WARREN KERRIGAN (MAY 4).....MAY 10
"Star appears in mystery story flavored with romance."—M. P. News.
Exhibitor Comment—"Good picture and enjoyed by everyone. Average business three days." "Kerrigan pleased, but he is one of the few who stands still regardless of how you push him. Average business." "Good picture. Big business."
Consensus—"Good picture, average puller."

BETTER TIMES (ROBERTSON-COLE) SPECIAL CAST (JUNE 22).....JUNE 21
"A 'Sunshine' picture that should please any audience."—M. P. News.

BETTER WIFE, THE (SELECT) CLARA KIMBALL YOUNG (JULY 13)..JULY 19
"An average regular program picture."—M. P. News.

BILL APPERSON'S BOY (FIRST NATIONAL) (JUNE 22).....JULY 26
"Should hold attention."—M. P. News.

BISHOP'S EMERALDS, THE (PATHE) PEARSON (JUNE 8).....JUNE 7
"Star presents herself in good melodrama."—M. P. News.
Exhibitor Comment—"Very good. Average to poor business. Hot weather."

BLINDING TRAIL, THE (UNIVERSAL) MONROE SALISBURY (MAY 19) (Six Parts).....MAY 3
"Predominant element is suspense; a trifle uncheery."—M. P. News.
Exhibitor Comment—"Average business." "Average business three days. "Av-

Consensus—"Average picture, average puller."

BOOMERANG, THE (PIONEER) HENRY B. WALTHALL (MAY 26) (Seven Parts).....MAY 17
"Star and competent players in capital versus labor picture."—M. P. News.

BREAK THE NEWS TO MOTHER (SELECT) SPECIAL CAST (JUNE 8)..JUNE 7
"Rather poorly done picture with mother love theme."—M. P. News.

BROADWAY SAINT, A (WORLD) MONTAGUE LOVE (JULY 21).....JULY 26
"Pretty story with much action."—M. P. News.

BUSHER, THE (PARAMOUNT) CHARLES RAY (MAY 18).....JUNE 7
"The star excels all his past works."—M. P. News.
Exhibitor Comment—"Oh Boy! And on the holiday, too. Great. Made a big hit with everyone. One of the most satisfactory we've played. Another success for Ray. Hope we get another like it. Big and average business." "One of the best Ray pictures since the 'Pinch Hitter.' Extra big to big business three days." "This was a knockout. Big business." "Ray never did a better picture. Big business."
Consensus—"Excellent picture, big puller."

CALEB PIPER'S GIRL (PATHE) HELENE CHADWICK (MAY 18).....MAY 24
"Nothing big but will appeal to the tender emotions."—M. P. News.

CASTLES IN THE AIR (METRO) MAY ALLISON (MAY 12).....MAY 24
"Star in a pleasing sentimental picture."—M. P. News.
Exhibitor Comment—"Not a comer, she's here now. Big business two days." "I think this is a very entertaining picture. Decidedly different. Average business." "Very pleasing. Big business."
Consensus—"Good picture, good puller."

CHALLENGE OF CHANCE, THE (INDEPENDENT SALES CORP.) JESS WILLARD (JUNE 22).....JULY 5
"Melodramatic Western should pull strong."—M. P. News.
Exhibitor Comment—"Fair picture but very mild melodrama. We could not get the women to come. Willard has pleasing personality. Billed the town like a circus but business was very disappointing, despite the fact that we played it the week of the fight. The night after the fight and the following Saturday business was at its lowest ebb."

CHARGE IT TO ME (AMERICAN) MARGARITA FISHER (MAY 5).....MAY 3
"Star continues her frolicsome career in slender comedy."—M. P. News.
Exhibitor Comment—"Average picture, average business." "Poor business."
Consensus—"Fair picture, ordinary puller."

CITY OF COMRADES, THE (GOLDWYN) TOM MOORE (JUNE 22)....JULY 26
"Tom Moore's sincerity carries picture to success."—M. P. News.

COLONEL BRIDAU (ENTENTE FILM CORP.) SPECIAL CAST (JULY 7).....JULY 12
"... good average picture of foreign make."—M. P. News.

COME OUT OF THE KITCHEN (PARAMOUNT) MARGUERITE CLARK (MAY 11).....MAY 24
"Beranger continuity good; acting high class."—M. P. News.
Exhibitor Comment—"A delightful picture, highly satisfactory. Hot weather hurt business. Acting good. Supporting cast fine. Good picture for Marguerite. Average business two days." "Went big and they liked it. Big business."
Consensus—"Good picture, good puller."

COMING OF THE LAW, THE (FOX) TOM MIX (MAY 11).....MAY 24
"Unusually satisfying Western with Tom Mix starred."—M. P. News.
Exhibitor Comment—"Good. Regular type for this star. Average business." "Not as good as previous Mix offerings. Big and average business." "Good snappy Western. Tom is coming along fine and if he gets the right stories should be a big winner very soon. Big and average business." "Good picture. Big business." "The only star Fox has left. Very big business." "Mix always goes over big here. Good business for hot weather."
Consensus—"Fine picture, good puller."

CUPID FORECLOSES (VITAGRAPH) BESSIE LOVE.....JULY 12
"Sweet little play of home and fireside."—M. P. News.

COWARDICE COURT (FOX) PEGGY HYLAND (JUNE 15).....JUNE 28
"Peggy Hyland makes pleasing heroine."—M. P. News.
Exhibitor Comment—"Satisfactory picture, average business."

CRIMSON GARDENIA, THE (BEACH-GOLDWYN) SPECIAL CAST (MAY 18).....JUNE 28
"Different from stereotyped productions."—M. P. News.
Exhibitor Comment—"Great, Extra big to big business three days." "Very good, great. Big business two days, extra big third day." "Good plot but not much drawing power. Story does not ring true. Just got by. Poor business three days." "Excellent in every way. Much credit due Goldwyn for the careful selection of the cast. The direction 100 per cent. More favorable comment received than any picture for a long time. Big business all week." "Pleased my patrons. Good comments. Big business."
Consensus—"Excellent picture, big puller."

CRY OF THE WEAK, THE (PATHE) FANNIE WARD (MAY 4).....APR. 26
"Fannie Ward in an absorbing play of crime and punishment."—M. P. News.
Exhibitor Comment—"A good program picture. Star very good. Average business."

DADDY LONG LEGS (FIRST NATIONAL) MARY PICKFORD (MAY 11)..MAY 24
"Star's initial First National has much comedy and sentiment."—M. P. News.
Exhibitor Comment—"Mary is good. Picture is good but Mary is not as good as she used to be. Big business first two days, average third day." "Pickford's best. Broke our records for four days, doing extra big business." "This picture was thoroughly enjoyed by nearly all of my patrons and second day's business was larger than first. First-class patronage. Big business two days." "Mary's best picture and one that can be advertised to the limit and advanced prices be charged. Business very big all week despite extremely hot weather. Will play it again in the fall." "Record breaker by $1,000. Extra big business all week." "Big business two weeks." "Broke all previous records with weather 90 in the shade." "The best Pickford ever made of that type of picture. Did capacity for three days."
Consensus—"Excellent picture, big puller."

DELICIOUS LITTLE DEVIL, THE (UNIVERSAL) MAE MURRAY (MAY 11).....MAY 3
"A highly pleasing comedy with Mae Murray starred."—M. P. News.
Exhibitor Comment—"Average business." "May Murray very good in this. Big business."
Consensus—"Good picture, good puller."

DESTINY (JEWEL-UNIVERSAL) DOROTHY PHILLIPS (MAY 25).....MAY 24
"Big in every sense of the word; Frenzied finance the theme."—M. P. News.
Exhibitor Comment—"Reviewers claimed this 'big' from every standpoint but we failed to discover anything big except the rental price. Just an average picture. Average business two days."

DEVIL'S TRAIL, THE (WORLD) COMPSON-LARKIN (JUNE 16).....JUNE 21
Melodrama of Canadian Northwest; fair production."—M. P. News.

DIVORCE TRAP (FOX) GLADYS BROCKWELL (MAY 25).....JUNE 7
"Dramatic exposition of the divorce problem."—M. P. News.
Exhibitor Comment—"A good picture of its kind. No one raved or complained either way. Average business." "Picture pleased. Big business two days." "Good picture. Brockwell does good work. Big business."
Consensus—"Good picture, good puller."

EASY TO MAKE MONEY (METRO) BERT LYTELL (AUGUST 4).....JULY 26
"Snappy, entertaining comedy."—M. P. News.

EXQUISITE THIEF, THE (UNIVERSAL) PRISCILLA DEAN (APR. 28) (Six Parts).....APR. 19
"Star shows unusual talent; highly artistic."—M. P. News.
Exhibitor Comment—"Average business." "Very interesting picture. Big business."
Consensus—"Good picture, good puller."

Box Office Reports continued on page 1130

"THE LYONS MAIL"
(TRIANGLE)

English Picture Presents H. B. Irving

THE latest English picture to be released by Triangle is an adaptation of Henry Irving's celebrated play, "The Lyons Mail" and the outstanding feature is the skillful performance of the famous actor's son, H. B. Irving. The subject is of the "old school" type when roles were founded upon heroics and there is such a wealth of plot and characterization about it that it is difficult to make the thing picture proof.

It is difficult to say how American producers would have handled the subject matter, but it seems reasonable to believe that they would have made it more compact so that the action would have appeared less choppy. The mob scenes are not well arranged and although the theme is clearly outlined the development of it soars in several directions. Mr. Irving's dual role is spendidly differentiated, his acting of the notorious criminal during the tragic episode when his double is about to be guillotined calling for the highest praise.

The play is founded upon mistaken identity and the treatment of it is decidedly morbid. It almost seems as if some of the realism could be dispensed with, particularly those incidents which feature the guillotine working overtime. Mr. Irving has an excellent company of pantomimists for his support.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Lesurques } Dubosc .. } ..... H. B. Irving
Jannette ..... Nancy Price
Courriol ..... James Lindsay
Durochat ..... Nelson Ramsay
Andre ..... Harry Welchman
Choppard ..... Windham Guise
Fouinard ..... Tom Reynolds
Jerome ..... Alfred Brydone
Julie ..... Violet Campbell

PRESS NOTICE—STORY

H. B. Irving, the eminent English actor and son of the late Sir Henry Irving, will be seen at the ———theatre on ———of ——— week in his father's great stage success, "The Lyons Mail." It is a play of Paris of the guillotine days and is especially well suited to the art of the star. The theme deals with a near-tragedy that is caused by the remarkable resemblance between a respected citizen and the most notorious criminal in France.

Joseph Lesurques journeys by stage from Lyons to Paris in order to reimburse his father's dwindling finances. Dubosc, the desperado, and his gang of criminals travel by horses for the purpose of holding up the coach. The arch-fiend knows that he bears such a close resemblance to Lesurques that the latter will, in all likelihood, be charged with the crime. So the black deed is executed, the mail courier is killed and Lesurques' father is shot. He believes Dubosc to be his son. The police arrest Dubosc's band, but the testimony of Marie, the maid, who repaired Lesurques' spur during the half-way stop at the inn, that he is the guilty man, is sufficient to send him to the guillotine.

On the morning of the trial Dubosc, filled with liquor, gloats over the innocent man's misfortune. His wife, conscience-stricken, at last determines to expose the real criminal. This she does, and justice is meted out at the last moment. And Lesurques, as he watches his double being led to execution exclaims, "There, but for the grace of God, goes Joseph Lesurques!" "The Lyons Mail" is a play of big scenes and situations. It presents turmoil and intrigue, blended with thrills, in a drama of which the mystifying happenings maintain suspense to the very end. Mr. Irving is supported by a distinguished English company.

PROGRAM READER

Patrons of the ——— theatre have a treat in store for them when they see H. B. Irving in a screen adaptation of "The Lyons Mail," a play made famous by the actor's illustrious father, the late Sir Henry Irving. The drama is based upon a remarkable trial in which a highly respected citizen actually fell a victim to his extraordinary resemblance to an assassin. The square in which the guillotine stands is alive with turmoil and action. From a nearby window the guilty one gazes on the scene and gloating over the "double" about to expiate the desperado's crime. Then a woman breaks the shackles of evil that bind her to her mate and builds anew the shattered fragments of her happiness when she sees that justice is done. It is one of the strongest photoplays that has come to the ———. The star is surrounded by a competent English company.

H. B. Irving is presented by Triangle in "The Lyons Mail"

SUGGESTIONS

Feature this picture as a screen adaptation of the great stage success made famous by the late Sir Henry Irving. His talented son, H. B. Irving, is the star of the play here and it would be well to concentrate upon his ability and his position in English drama. Feature it as one of the late Sir Henry's greatest successes. Make a bid for the patronage of the old theatregoers—the patrons who remember the eminent tragedian. Mention it as a play of the Paris of the guillotine days—a play of love and intrigue—a play that unfolds a near-tragedy. Don't emphasize its salient points too much—it might shock the easily sensitive.

Play up the star. He has appeared in this country with success. In exploiting his name use electrotypes and do not be afraid to announce prominently that he is the son of Sir Henry Irving. Utilize your mailing list and be sure to bring out the most prominent people that H. B. Irving is being featured at your house. Do not "circus" the feature as it would tend to discourage the very people you want to reach. Bring out how a son's love for his father, a wife's love for her cruel husband, and a desperado's love for gold combine to make an intensely dramatic subject.

CATCH LINES

"There, but for the grace of God, goes Joseph Lesurques," said the hero of the absorbing drama, "The Lyons Mail," as he was being led away from the guillotine. See this stirring play of passion and intrigue.

See H. B. Irving, the talented son of the late Sir Henry Irving, in a screen presentation of his illustrious father's great stage success, "The Lyons Mail."

He was a respected citizen but because he resembled the most notorious criminal in France he very nearly gave up his life. What happened? See H. B. Irving, the talented English star, in "The Lyons Mail."

"THIS HERO STUFF"
(RUSSELL-PATHE)

Lively, Pleasant, Entertaining Picture

A LIGHT breezy comedy with several melodramatic incidents in a Western atmosphere. A little villainy is shown by plotters in the story and the hero and heroine score in the finale. A fairly good cast with one excellent character study is shown and the settings and photography are up to the average. Good direction and continuity help put over many of the slight inconsistencies.

There are many fights interspersed at suitable intervals when the punch is required. Also there is some very good riding. Just a lively, pleasant, entertaining picture.

He comes home from the war a hero, but is tired of the plaudits. He permits himself later to be branded a coward in order to escape the "Hero-stuff." Then he finds that the daughter of the visiting Eastern financier scorns him for his rumored cowardice. So he must become a hero again in order to win the girl he loves.

A good average draw for the big city first run houses and the high class neighborhood theatres where it should entertain both audiences as a picture. It will draw better and please more highly at the family and popular houses. At the laboring class theatres it should draw stronger yet and bring them to their feet in many of the most stirring scenes.—Length, 5 reels.—Released August 10.—*Tom Hamlin.*

THE CAST

Captain November Jones...William Russell
Nedra Joseph.....Winifred Westover
Jackson J. Joseph.....J. Barney Sherry
Samuel Barnes.....Chas. K. French
Teddy Craig.....Mary Thurman
Jonathan Pillsbury.....Harvey Clark
Softnose Smith . J. Farrell MacDonald
Produced by William Russell Productions.
Story and Scenario by Stephen Fox.
Directed by Henry King.

PRESS NOTICE—STORY

William Russell comes to the ———theatre on ———of——— week in a topical comedy drama with a Western atmosphere, "This Hero Stuff."

It pictures the arrival of a young man, Captain November Jones, U. S. A., at his home town in the far west. He is tired of the everlasting series of ovations and laudatory comments.

When he refuses to allow some plotters to use his name in a mining stock deal, they try and hurt him by having him branded a coward. He is already tired of so much of the "hero stuff" and rather welcomes being called a coward, thereby hoping to get out of the lime light.

But when a girl from the East scorns him as a coward he sets out again to win back his lost laurels as a real up-to-the-minute hero. And this leads to many fights and a series of thrilling incidents. He foils the plotters and saves the girl's father who had been kidnapped.

Some wild riding is shown in one part of the photoplay and although it is branded a comedy drama it holds the spectator tense throughout, according to reports.

When he finally proves that he is the hero both in and out of season, through war and in peace, he wins the girl of his choice. But he is again face to face with the worship and plaudits of his fellow citnzens and again has to stand for "This Hero Stuff."

Winifred Westover, J. Barney Sherry, Chas. K. French and Mary Thurman are in the cast in support of Mr. Russell in this attraction.

CATCH LINES

"This Hero Stuff" is mortifying to many of the returned fighters. You will be amused by William Russell in "This Hero Stuff" at the ———theatre.

A modest hero would rather escape the continued plaudits. See "This Hero Stuff" at the ———theatre.

He preferred to be branded a coward rather than brave the lime-light of what heroism brings. See William Russell in "This Hero Stuff" at the ———theatre.

When a pretty girl scorned him for his reported cowardice he was able to appreciate what "This Hero Stuff" really meant. See William Russell at the ———theatre.

PROGRAM READER

They called him a coward and he was glad of it.

He was weary of the so-called hero stuff.

From Pathe's satirical "after the war" picture, "This Hero Stuff"

Captain November Jones, U. S. A., came to his home town with three medals for valor in the late war. A series of ovations all along the line made him tired of the continuous plaudits. He wanted to escape the lime-light and settle down to a quiet, peaceful life again.

So when some plotters sought to besmirch his reputation by branding his an actual coward he certainly was tickled almost to death.

He figured that he would then be left in peace.

But when a winsome young lady from the East visited the small Western town she scorned his love on the theory that he was a coward. So Captain November Jones had to create a new reputation for bravery in order to win her.

And he did it. And the experience was almost as strenuous as the grilling he had passed through in France the previous year.

This is told at this theatre next week in "This Hero Stuff." And Captain November Jones is portrayed by that breezy star, William Russell.

SUGGESTIONS

Here is another of those pictures upon which the title is catchy and the theme is topical enough to concentrate your exploitation. During the past nine months every hamlet in the country has prepared a loyal welcome for their returning soldier boys. The hero of this photoplay was fed up with it.

Get a series of interviews for the newspapers from several of your most prominent boys who have returned home with honors. Have them comment upon the many ovations from the time they arrived in New York until they returned home. Ask them if they haven't had enough of the so-called hero stuff, and if they would not now much prefer to be left alone to recove their stride in the peaceful pursuits.

Exhibitors' Own Box Office Reports

(Continued from page 1128)

PICTURE BRAND STAR RELEASED PLAN BOOK

FALLEN IDOL, A (FOX) EVELYN NESBIT (MAY 18).....MAY 31
"Star appears in a new version of East versus West theme."—M. P. News.

FEAR WOMAN, THE (GOLDWYN) PAULINE FREDERICK (JUNE 8)....JULY 19
"Pauline Frederick appears in psychological study."
Exhibitor Comment—"Average picture, poor business, due to hot weather."

FINAL CLOSE-UP, THE (PARAMOUNT) SHIRLEY MASON (MAY 18)..JUNE 14
"Working girl beats debutante to the altar in sparkling comedy."—M. P. News.
Exhibitor Comment—"A good picture and patrons thought so. Story good and plenty of pep and laughs. Average business." "A fair program picture, but the story about a girl fainting because of excessive hot weather wasn't so good. This star never took very well here. Average business, two days." "Patrons liked it. Average business three days." "Average business three days."
Consensus—"Good picture, average puller."

FIRES OF FAITH (FAMOUS PLAYERS-LASKY) SPECIAL CAST (MAY 18) (Six Parts).....MAY 17
"Salvation Army picture should prove profitable."—M. P. News.
Exhibitor Comment—"Great, big business."

FIRING LINE, THE (PARAMOUNT-ARTCRAFT SPECIAL) IRENE CASTLE (JULY 6).....JULY 19
"Chambers story makes splendid picture."—M. P. News.

FOLLIES GIRL, THE (TRIANGLE) OLIVE THOMAS (APR. 27).....APR. 26
"Sweet and homely tale of the chorus girl."—M. P. News.
Exhibitor Comment—"Fair picture to poor business."

FOOLS AND THEIR MONEY (METRO) EMMY WEHLEN (JUNE 16)....JUNE 28
"Fairly clever satire on the newly-rich."—M. P. News.
Exhibitor Comment—"Very good. Big business, two days."

FOOLS' GOLD (ARROW) MITCHELL LEWIS (MAY 26) (Six Parts).....MAY 17
"Mitchell Lewis the star in a disconnected story. Locations good."—M. P. News.

FOR BETTER, FOR WORSE (ARTCRAFT) DE MILLE'S (APR. 27) (Six Parts).....MAY 10
"De Mille scores with a tremendous heart theme."—M. P. News.
Exhibitor Comment—"The title of this picture helped put it over big and also the fact that it followed right after 'Don't Change Your Husband' which gave exhibitors some very good advertising business. Big and extra big business." "Big business seven days." "An elegantly enacted superior attraction in every way. Big business." "Rained but went big and pleased all, a masterpiece. Big business." "Rained again but they came out. We doubled our run on this picture at advanced admission and it went big. Big business." "Big business all week." "Big but not as pleasing as 'Don't Change Your Husband.' Big business."
Consensus—"Excellent picture, big puller."

FULL OF PEP (METRO) HALE HAMILTON (MAY 26).....JUNE 7
"Breezy American cuts down rebellion in lively farce comedy."—M. P. News.
Exhibitor Comment—"Hamilton getting more popular with each picture. Big and average business two days." "This style of comedy with Hale Hamilton does not take very strong. Average business." "Dandy picture. Big business."
Consensus—"Good picture, good puller."

GATES OF BRASS (KEENAN-PATHE) FRANK KEENAN (JULY 6).....JULY 5
"An interesting and dramatic photoplay."—M. P. News.

GINGER (WORLD) VIOLET PALMER (MAY 5).....MAY 3
"Story of boy and girl love excellently performed."—M. P. News.

GIRL AT BAY, A (VITAGRAPH) CORINNE GRIFFITH.....JUNE 28
"A detective story of the better class."—M. P. News.

GIRLS (PARAMOUNT) MARGUERITE CLARK (JUNE 29).....JULY 12
"Clyde Fitch play makes good picture."—M. P. News.
Exhibitor Comment—"Good Clark picture that seemed to please everybody. Big business three days in conjunction with Arbuckle comedy."

HAPPINESS A LA MODE (SELECT) CONSTANCE TALMADGE (JUNE 15).....JUNE 28
"Society comedy presented very entertainingly."—M. P. News.

HAUNTED BEDROOM, THE (PARAMOUNT) ENID BENNETT (MAY 25).....JUNE 21
"Enid Bennett has a winner in Mystery picture."—M. P. News.
Exhibitor Comment—"Something different, fine. Big business." "Delightful story, mystery well worked up. Holds interest every second. Not a draggy part in it. Enid Bennett a favorite here. Average business." "Can't get Enid Bennett over here. Poor business." "Generally liked. Big business three days." "Certainly good ghost story, a peach. Patrons like it. Big business."
Consensus—"Good picture, good puller."

HAY-FOOT STRAW-FOOT (INCE-PARAMOUNT) CHARLES RAY (JUNE 22).....JULY 5
"Charles Ray stands head and shoulders above story."—M. P. News.

HEARTS OF MEN (HIRAM ABRAMS) GEORGE BEBAN (APR. 27) (5½ Reels).....APR. 19
"Beban wins your sympathy; good film results."—M. P. News.

HELP! HELP! POLICE! (FOX) GEORGE WALSH (APR. 27).....MAY 10
"Rollicking story with George Walsh cutting up capers."—M. P. News.
Exhibitor Comment—"Well liked. Extra big business on double bill." "Walsh losing ground. A good picture of his type. Average business." "Good, fast and furious to big business." "Walsh good but he's slipping. Average business." "Average business."
Consensus—"Fine average puller."

HIS DEBT (ROBERTSON COLE) SESSUE HAYAKAWA (MAY 25).....MAY 31
"Japanese star in a picture of real dramatic worth."—M. P. News.
Exhibitor Comment—"One of his best. Story and production good. Poor business. Hot weather." "Average business, but pleased."
Consensus—"Good picture, average puller."

HOME TOWN GIRL (PARAMOUNT) V. MARTIN (MAY 11).....JUNE 7
"Star's latest sparkles with charm and sentiment."—M. P. News.
Exhibitor Comment—"Average business two days." "Patrons did not like it. I thought it a very poor Vivian Martin picture. It's human, but very mild entertainment." "Poorest Martin pictutre we have played. Poor business." "Big business three days."
Consensus—"Fair picture, good business."

HOME WANTED (WORLD) MADGE EVANS (JUNE 30).....JULY 5
"Madge Evans appears in familiar child recipe."—M. P. News.

HORNET'S NEST, THE (VITAGRAPH) EARL WILLIAMS.....JULY 19
"Society crook drama of interest."—M. P. News.

HOUSE DIVIDED, A (BLACKTON-IND. SALES) SYLVIA BREAMER (APR. 27).....(Six Parts).....MAY 3
"Entertaining with pronounced love interest capitally played."—M. P. News.
Exhibitor Comment—"Very good production, showing minute attention to details. Played it on very short notice and little advertising, but thoroughly pleased everybody and business consequently built up most satisfactorily. Gave it good musical setting and paid great attention to the theme, which is "Love's Old Sweet Song." Had this number sung off stage at the climax moment. This added greatly to the effect of the picture. Opened small but built up with proper advertising. Should make money."

I'LL GET HIM YET (PARAMOUNT) DOROTHY GISH (MAY 25).....MAY 31
"A splendid farce comedy from every angle."—M. P. News.
Exhibitor Comment—"Dorothy Gish very unpopular here; didn't draw; poor business." "Good picture. Gish is a favorite here, all her stuff is original. Rather slow in getting started. Average business. Very good picture, put over as only Dorothy Gish could do it, with clever titles and real fun from start finish." "Excellent picture and one of the most thoroughly enjoyable we have played in months. Dorothy is one of the fastest climbing stars we have on our list. This is her best production yet and the picture cannot be praised too highly. There are more laughs in it than a Chaplin comedy and yet there is not a suggestive line or situation in it. People talked about it for days afterwards. Big business all week."
Consensus—"Good picture; good puller."

IN HIS BROTHER'S PLACE (METRO) HALE HAMILTON (JULY 14)....JULY 26
"Story by Hale Hamilton, fairly interesting."—M. P. News.

JOSSELYN'S WIFE (ROBERTSON-COLE) BESSIE BARRISCALE (MAY 5).....MAY 17
"Drama of love quadrangle made effective through surprise finish."—M. P. News.
Exhibitor Comment—"A fine picture, big to extra big first three days, average business following three and poor business last day. Hot weather and strong competition hurt business."

JUST SQUAW (ROBERTSON-COLE) BEATRIZ MICHELENA (MAY 11)...MAY 10
"Star returns to the screen in Western melodrama."—M. P. News.
Exhibitor Comment—"A fair picture but got no business. Good little picture and and pleased all who braved the heat. Three days, average business." "Repeat, average business."
Consensus—"Average picture, average business."

KNICKERBOCKER BUCKAROO, THE (ARTCRAFT) DOUGLAS FAIRBANKS (MAY 18).....JUNE 7
"Pleasant but somewhat disappointing for Fairbanks."—M. P. News.
Exhibitor Comment—"While this is not the worst one he has made, he had better get some real live stories. Opened to extra big and big business first two days, last four poor business." "Good picture, big business all week." "Splendid feature. Much effort and energy expended in making it. Extra big business all week." "A clean up. Five-day run to extra big busienss."
Consensus—"Good picture, good puller."

LADY OF RED BUTTE, THE (PARAMOUNT) DOROTHY DALTON) (MAY 11).....JUNE 7
"Western melodrama gets tangled up in a tissue of absurdities."—M. P. News.
Exhibitor Comment—"Heaven help us if we get any more like this. Average business. Ran a borrowed pictutre second day." "Worst Dalton yet. Poor business." "Poorest Dalton to date. Uninteresting subject. Average business."
Consensus—"Ordinary picture, ordinary puller."

LAW OF MEN, THE (PARAMOUNT) ENID BENNETT (APR. 27).....MAY 24
"Star in ordinary melodrama of love and law."—M. P. News.
Exhibitor Comment—"Title killed it. Poor business." "Very good, but did not pull. Poor business."
Consensus—"Good picture, ordinary puller."

LEAVE IT TO SUSAN (GOLDWYN) M. KENNEDY (MAY 11).....JUNE 7
"Star's indomitable and undeniable humor scores again."—M. P. News.
Exhibitor Comment—"Very good. Poor business three days. Very warm weather caused a slump." "One of Kennedy's best. Fine picture. Big business." "They don't like Madge Kennedy here any more. Poor business."
Consensus—"Good picture, good puller."

LION'S DEN, THE (METRO) BERT LYTELL (MAY 19).....MAY 31
"Star is in a faithful picture of small town life."—M. P. News.
Exhibitor Comment—"Bert Lytell is splendid. Picture to fair business." "Improves with each picture. Big business." "Bert Lytell's popularity still increasing. Big to extra business two days."
Consensus—"Good picture, good puller."

LITTLE BROTHER OF RICH, A (UNIVERSAL) SPECIAL CAST (JULY 7).....JULY 5
"Adaptation of Patterson story is mild."—M. P. News.

LITTLE DIPLOMAT, THE (PATHE) BABY MARIE OSBORNE (JUNE 15).....MAY 31
"Little star's pranks are subordinated for Crook melodrama."—M. P. News.

LONE STAR RANGER, THE (FOX) WILLIAM FARNUM (JUNE 29)....JULY 5
"Zane Grey's story looks good with Farnum."—M. P. News.
Exhibitor Comment—"Pleased everybody to big business. Public liked it better than a lot of the late Farnum features. Big business two days."

LOVE AND THE WOMAN (WORLD) JUNE ELVIDGE (JUNE 23).....JUNE 28
"Working girl from poverty to riches."—M. P. News.

LOVE'S PRISONER (TRIANGLE) OLIVE THOMAS (JUNE 8).....JUNE 7
"Star appears in a society-crook picture."—M. P. News.
Exhibitor Comment—"Nothing to this picture. Poor business."

MAN BENEATH, THE (ROBERTSON-COLE) SESSUE HAYAKAWA (JULY 6).....JULY 5
"Dramatic photoplay that may generally satisfy."—M. P. News.

MAN OF HONOR, A (SCREEN CLASSICS) HAROLD LOCKWOOD (MAY 3).....APR. 26
"Star in characteristic role; a colorful picture."—M. P. News.

MAN WHO STAYED AT HOME (METRO) BAGGOT-WHITNEY (JULY 6).....JUNE 28
"Adaption of spy play makes belated appearance."—M. P. News.

MAN WHO TURNED WHITE, THE (ROBERTSON-COLE) H. B. WARNER (MAY 4).....MAY 24
"Star returns to screen in a colorful melodrama."—M. P. News.
Exhibitor Comment—"Picture gives only fair satisfaction in smaller cities where Warner is not so well known. Heavy competition and sultry weather. Average to poor business all week."

MAN WHO WON, THE (VITAGRAPH) HARRY MOREY.....JULY 5
"Harry Morey is conspicuous in mystery story?"—M. P. News.

MAN'S COUNTRY, A (ROBERTSON-COLE) ALMA RUBENS (JULY 12)..JULY 12
"Alma Rubens stars in Western thriller."—M. P. News.

MAN'S DESIRE (ROBERTSON-COLE) LEWIS S. STONE (JULY 20).....JULY 19
"Melodramatic story of love and vengeance."—M. P. News.

MARY REGAN (FIRST NATIONAL) ANITA STEWART (MAY 18).....MAY 17
"A third Anita Stewart picture should prove another success."—M. P. News.
Exhibitor Comment—"Average business at advanced prices. These Anita Stewart productions are not making any money for me, but must say they are first class pictures." Good picture, but not as well liked as 'Virtuous Wives' or 'Midnight Romance.' Big to average business two days." "Opened to extra big business. Big business rest of week." "Our patrons appeared to like this picture and it drew surprisingly well for this time of year. An excellent production with story dragging a bit towards finish." "Good picture to big business. Big business three days."
Consensus—"Good picture, good puller."

MASTER MAN, THE (PATHE) FRANK KEENAN (MAY 25).....MAY 17
"Star in a forceful play of love and politics."—M. P. News.

MAYOR OF FILBERT, THE (TRIANGLE) JACK RICHARDSON (MAY 25) (Seven Parts).....MAY 24
"Play for prohibition offered in fast and furious melodrama."—M. P. News.

MEN, WOMEN AND MONEY (PARAMOUNT) ETHEL CLAYTON (JUNE 8).....JULY 5
"Ethel Clayton shines in Cosmo Hamilton story."—M. P. News.
Exhibitor Comment—"Disappointing, poor business."

Box Office Reports continued on page 1132

"LOUISIANA"
(PARAMOUNT)

Vivian Martin's Newest Is Strong in Sentiment

VIVIAN MARTIN manages to derive a lot of entertainment from her role in this feature, an adaptation of Mrs. Frances Hodgson Burnett's book of the same name. It is no stronger nor weaker than the roles she has had the past year, but keeps to the same steady average. In fact, exhibitors know what to expect when they book the star's features—they are simply appealing to the sentiment of their patrons.

"Louisiana" offers a fragrant breath of sentiment, which is pleasing without providing anything melodramatic. Mrs. Burnett draws her characters with such simple attributes as love and faith. And the sun is always shining and guiding them through the clouds of conflict. Yet these clouds are never inpenetrable. A tale of mountain folks in the Blue Ridge, with love and sentiment capitalized to the utmost. The tender plot is elaborated with quaint shadings of characterization and a goodly portion of comedy touches. And and meeting his wife in the Italian city.

Miss Martin contributes a likeable performance. Others who lend distinction to their roles are Noah Beery as a picturesque mountaineer, Robert Ellis and Lillian Leighton. Director Vignola's creative skill gives evidence of itself in the feature.—Length, 5 reels.—Released July 20.—*Laurence Reid.*

THE CAST

Louisiana Rogers.....Vivian Martin
Laurence Ferol.....Robert Ellis
Lem Rogers.....Noah Beery
Cass Floyd.....Arthur Allardt
Olivia Ferol.....Lillian West
Aunt Casandry.....Lillian Leighton
By Frances H. Burnett.
Scenario by Alice Eyton.
Directed by Robert G. Vignola.
Photographed by Frank E. Garbutt.

PRESS NOTICE—STORY

Vivian Martin, the popular and dainty Paramount star, represents an old-fashioned girl of the South in her new picture, "Louisiana," which comes to the ——— theatre on ———of——— week. Miss Martins plays the role of Louisiana Rogers, who lives with her father in the mountains of North Carolina. Sweet contentment rules over their home—a home that hasn't been exactly the same since her mother's death. Lem Rogers is an uncouth man who never had any advantages but despite this fact he succeeded in winning Louisiana's mother—a woman of culture—for a bride. Lem thinks the time is ripe to give the girl the opportunities of the city.

Accordingly she is sent to acquire an education and to learn something of milady's fashions. And she is so old-fashioned that she makes an instantaneous hit, particularly so with Laurence Ferol, a playwright who is vacationing in the North Carolina city. When he visits her the girl is somewhat ashamed of her father's primitive speech and appearance and apologizes for him. Ferol jests about the place and the girl becomes angry and informs him that she will not return to Oakvale with him. But he decides to return later and make amends for his unintentional mistake. His letters are intercepted by a mountain admirer who threatens to kill Laurence on sight. Louisiana realizes that she loves the playwright and determines to protect him. So she diverts the mountain youth's aim and saves the man of her heart.

The picture is a very truthful depiction of simple love and faith. It is an adaptation of Mrs. Frances Hodgson Burnett's story of the same name, and undoubtedly is familiar to many of the picturegoers.

PROGRAM READER

Vivian Martin appears as a quaint and charming little country girl in her new Paramount picture, "Louisiana," which comes to the ——— theatre in the near future. The star's many admirers will be glad to learn that she has brought life to one of Mrs. Frances Hodgson Burnett's lovable characters. Indeed Louisiana is one of the most wholesome and charming figures that the famous novelist has ever drawn. The picture here, is an adaptation of the author's book of the same name.

You will follow the star with keen interest when you see her come down from her mountain home to make a lady of herself. Her father is a rough mountaineer but he has a heart of gold. And he is determined that the girl will have every advantage. How she finds expression in simple love and faith, how she remains loyal to her father, how she keeps alive her home spirit, are the salient points of the story. It is fragrant with sentiment and rich in atmosphere. Watch for came of her marriage? See Bessie Barriscale in "The Woman Michael Married."

"Louisiana" is the newest Paramount production in which Vivian Martin is presented

SUGGESTIONS

The combination of the names of Vivian Martin, the star, and Mrs. Frances Hodgson Burnett, the author, is a good one to exploit for this picture. The Vivian Martin features run true to form and you know pretty well by this time how to play them up to interest your patrons. They are mostly concerned with simple love and faith and this one is no exception. So bring out these qualities in all your advertising. Feature the story as a simple thing of love and faith and devotion.

Bring out the fine harmony that exists between the heroine and her father. It is a play that does not carry any outstanding high lights. So play it up for its theme. You might mention that it is appropriately staged and that some of the scenes are remarkably beautiful, particularly those above above the clouds. Mention that it is an adaptation of Mrs. Burnett's story of the same name. Remind your patrons that they have probably read the original. Publicize it extensively in advance.

CATCH LINES

She was perfectly contented up in the mountains of North Carolina where she made her home. Her father was crude of speech and rough in appearance but he had a heart as big as all outdoors. So he sacrificed the companionship of the girl so that she might be brought up as a lady. What happened? See "Louisiana."

Vivian Martin plays an old-fashioned girl of the Blue Ridge mountains in her newest picture, "Louisiana," which is an adaptation of Mrs. Frances Hodgson Burnett's story of the same name. It is a play of simple love and faith. Its sentiment will send you away completely satisfied.

"WOMAN MICHAEL MARRIED"
(ROBERTSON-COLE)

Bessie Barriscale's Latest Is Good Entertainment

BESSIE BARRISCALE has gotten out of the triangular rut which has characterized her photoplays of late and we see her appearing in a unique story about a young woman who will inherit a goodly fortune if she will expend ten thousand dollars to straighten out the legal tangle necessary for the inheritance.

She is a fancy high diver who intrigues a society man to marry her, knowing that she can claim the stipulated sum as his wife. Bue he refuses to stay intrigued. Dramatic license is used at this point, for she leaves her husband to make her career as a songbird in Rome. A subtitle tells us that his father acted as her benefactor. Then the arbitrary arm of coincidence is introduced, with the husband meeting his wife in the Italian city.

The picture is most carefully produced, with the artistic proportions standing out conspicuously. There is a suggestion at the start of the age-long battle between the aristocracy and the proletariat. And beneath it, running deep, is the note of mischief found in the lives of the idle rich. It is a well constructed drama and it carries an appeal through its conflict as well as through its highly colorful backgrounds. Jack Holt, as the young man in the case, carries himself with poise and charm. The picture should please every kind of picturegoer regardless of his tastes.—Length, 5 reels.—Released through Exhibitors' Mutual in July.—*Laurence Reid.*

THE CAST

Mira Sacky.....Bessie Barriscale
Michael Ordsay.....Jack Holt
Doris Steele.....Marcia Manon
Ordsay, Sr. .....Tom Guise
Harvey Kirkland.....Chas. H. West
Leila, Princess Marchesi.....Bonnie Hill
Bobby .....Cameron Coffey
Girl.....Mary Jane Irving
By Du Vernet Rabell.
Directed by Henry Kolker.

PRESS NOTICE—STORY

Bessie Barriscale, one of the screen's foremost dramatic actresses, will appear at the ——— theatre on ——— of ——— week in her latest photoplay entitled, "The Woman Michael Married." The star brings all that distinction of manner and grace of style which characterizes her work, to the part of Mira Sacky. The young woman is to inherit a large sum of money, but to obtain it she must expend ten thousand dollars. And she knows that the stipulation is impossible to meet unless she is married. Thus she feels that any claim on her husband would stand the test of law.

Accordingly Mira sets her mind on Michael Ordsay and intrigues him into a marriage. But he is not prodigal with his pocket-book, nor does he seem to care for his impulsive wife. A misunderstanding occurs and Mira leaves him to pursue an operatic career in Rome. Michael goes to the Italian city, too, though he does not know that his wife is there. And he finds her the reigning favorite. She has earned her rich inheritance through the benevolence of Michael's father, a man who had taken a deep interest in her from the first time he met her. And so Michael appreciates what a lovely bride he has in Mira. Thus they are reconciled.

The picture possesses certain qualities of imagination and romance and it unfolds a unique theme. The settings have been most judiciously selected and reproduced with artistic effect and technical skill. The entire production, in fact, is of a high standard, and comparable to the star's high average. The drama was written by Du Vernet Rabell and was produced under the direction of Henry Kolker. Miss Barriscale is assisted by a capable company that includes Jack Holt, Tom Guise, Marcia Manon and others.

SUGGESTIONS

The plan to follow here is to concentrate upon the story which is a most unusual one as far as the screen is concerned. It gets away from the beaten track. The heroine is desirous of inheriting a fortune and to do so she must put up ten thousand dollars. She knows that she can't borrow the money and so she intrigues a man to marry her. Play up the theme, telling that it is a tale of adventure and love. Tell that it concerns a resourceful girl who stopped at nothing to gain a fortune.

The title carries a sort of mysterious note and you might bring out its appeal along this line. Who was the woman that Michael married? Why did he marry her?' What kind of a woman was Michael's wife? These questions sent out in the shape of throwaways or teasers will excite interest.

Bessie Barriscale in "The Woman Michael Married" Robertson-Cole release

PROGRAM READER

Mira Sacky was deeply concerned over money matters. She received notice that she would inherit a princely sum if she put up ten thousand dollars for lawyer's fees. But Mira was a poor girl and the fortune loomed up as something mighty elusive. But it so happened that she was introduced to a certain society set. And a time came when she rescued a little brother of the rich from drowning. The brave deed so pleased Michael Ordsay that he promised her anything as a reward. So she selected him, knowing that if he was her husband she could have a just claim to the ten thousand dollars.

Now Michael was a pleasant fellow, albeit one who was careless of his character. And Mira left him to make out as best she could. She had a friend in his father and he advanced the necessary sum. Now she climbed the ladder to fame and came into her fortune is told in a richly dramatic and romantic finale. It is a unique story which is shown here and its ingenious development will highly interest you. It will be here on———under the title of "The Woman Michael Married." Bessie Barriscale is the star.

CATCH LINES

When she rescued a little boy from drowning the act so pleased a certain young man that he offered her the limit of his resources. But she didn't want his money until she had married him. You see she had a reason. You will find it out when you see "The Woman Michael Married."

She had to have ten thousand dollars in order to inherit a rich fortune. But she knew that she would only be safe if she was married. Who to marry—that was the question. Well, she married Michael. What came of her marriage? See Bessie Barriscale in this production.

The Index to The Complete Plan Book

(*Continued from page 1130*)

MINTS OF HELL, THE (HAMPTON-ROBERTSON-COLE) WILLIAM DESMOND (MAY 5).....MAY 31
"Star is splendid in vivid picture of the Yukon."—M. P. News.
Exhibitor Comment—"Fine show picture. Extra big business two days, big business third. Hot weather." "Fair picture to average business two days." Picture liked pretty well. Average business one day. Poor business three days on double bill." William Desmond puts over a good one. Everybody pleased. Good business three days.
Consensus—Good picture, good puller."

MISS ADVENTURE (FOX) PEGGY HYLAND (MAY 4).....MAY 10
"Highly adventurous tale of the sea and fisher folk."—M. P. News.
Exhibitor Comment—"Big business on double bill." "Average business." "Average program picture. Average business."
Consensus—"Good picture, good puller."

MODERN HUSBANDS (ROBERTSON-COLE) HENRY B. WALTHALL (APRIL 28).....JUNE 7
"Star in plausible story of busy husband and neglected wife."—M. P. News.

MY LITTLE SISTER (FOX) EVELYN NESBIT (JUNE 15).....JUNE 28
"Picture of missing girl decidedly worth while."—M. P. News.

NEW MOON, THE (SELECT) NORMA TALMADGE (MAY 11).....MAY 24
"Russian Soviet meet a courageous enemy in star."—M. P. News.
Exhibitor Comment—"Good Russian story, but star's popularity put it over. People prefer her in straight American drama. Average business three days." "Very fine picture, good cast. Big business."
Consensus—"Good picture, good puller."

OH BOY (CAPELLANI-PATHE) JUNE CAPRICE-CREIGHTON HALE (JUNE 22).....JUNE 21
"Musical play looks rather heavy as a picture."—M. P. News.

OH YOU WOMEN (PARAMOUNT) EMERSON-LOOS (MAY 4).....MAY 24
An artistic production as well as entertainment."—M. P. News.
Exhibitor Comment—"Took off. Had booked for four days but too many kicks. Poor business." "Women didn't like it; went big. Big business."
Censensus—"Good picture, good puller."

ONE OF THE FINEST (GOLDWYN) TOM MOORE (JUNE 9).....JUNE 14
"Tom Moore pleases in a romance that is quite obvious."—M. P. News.
Exhibitor Comment—"Well named one of the finest. Pleased all. Big business for summer." "One of the best and cleanest pictures I have ever run. Tom Moore was good. Big business three days." "A very good entertainment but something was wrong. Did just average business."
Concensus—"Excellent picture, big puller."

ONE-THING-AT-A-TIME-O'DAY (METRO) BERT LYTELL (JUNE 23)....JULY 5
"Clever comedy story well produced."—M. P. News.

OTHER MAN'S WIFE, THE (FRANK HALL) STUART HOLMES-ELLEN CASSIDY (JUNE 29).....JUNE 21
"Looks like a winner of unusual interest."—M. P. News.

OTHER MEN'S WIVES (INCE-PARAMOUNT) DOROTHY DALTON (JUNE 15).....JULY 5
"Should satisfy an elite audience."—M. P. News.
Exhibitor Comment—"A very good picture with Dorothy at her best. Her acting was great. She had the whole audience loving her. Settings beautiful. Entire picture O. K. Big business two days." "The title of the picture and popularity of star gave us a regular mid-winter opening and business continued big. Pretty good evidence that the picture made good. Extra big to big business three days." "Only fair picture to fair business."
Consensus—"Good picture, good puller."

OUR BETTER SELVES (PATHE) FANNIE WARD (JULY 27).....JULY 19
"Loyalty succeeded by patriotism in war story."—M. P. News.

OUTCASTS OF POKER FLAT, THE (UNIVERSAL) HARRY CAREY (JULY 6).....JUNE 28
"Harry Carey stars in Bret Harte's story."—M. P. News.

PAID IN ADVANCE (JEWEL-UNIVERSAL) DOROTHY PHILLIPS (JULY 6).....JULY 12
"A big melodramatic Klondike production."—M. P. News.

PHIL FOR SHORT (WORLD) EVELYN GREELEY (JUNE 2).....JUNE 7
"Star in her first starring vehicle."—M. P. News.

PLACE IN THE SUN, A (TRIANGLE) MARGARET BLANCHE (MAY 4)..MAY 10
"Cyril Harcourt's comedy drama screened as a melodrama."—M. P. News.

PLAYTHINGS OF PASSION (UNITED) GORDON (JUNE 8).....JUNE 7
"Star is in a rather artificial society picture."—M. P. News.
Exhibitor Comment—"Received favorable remarks regarding this one. Average business." "Best Kitty Gordon we ever played. Average business."
Consensus—"Pleasing picture, average puller."

PRETTY SMOOTH (UNIV.) PRISCILLA DEAN (JUNE 2).....JUNE 7
"Bayard Veiller writes another crook story for Miss Dean."—M. P. News.
Exhibitor Comment—"Fine picture, average business."

PRICE OF INNOCENCE, THE (BUFFALO M. P. CORP.) STELLA K. TALBOT (MAY 11).....MAY 3
"Story of a woman's supreme sacrifice. Artificial but picturesque."—M. P. News.

PROFITEERS, THE (PATHE) FANNIE WARD (JUNE 29).....JUNE 28
"Fannie Ward's looks like old time thriller."—M. P. News.
Exhibitor Comment—"Poor picture, poor business."

PRUDENCE ON BROADWAY (TRIANGLE) OLIVE THOMAS (JULY 6)..JULY 12
"Appealing story with broad appeal."—M. P. News.

PUTTING ONE OVER (FOX) GEORGE WALSH (JUNE 22).....JULY 12
"George Walsh's athletic tricks are buried here."—M. P. News.
Exhibitor Comment—"Fair poor business. Star has lost ground."

QUICKENING FLAME, THE (WORLD) MONTAGU LOVE (APR. 21).....APR. 26
"Vivid story of marital unhappiness in melodrama."—M. P. News.

REDHEAD (SELECT) ALICE BRADY (APR. 27).....MAY 31
"Star appears in a thoroughly human picture."—M. P. News.

RED LANTERN, THE (METRO) (SEVEN PARTS) NAZIMOVA (MAY 4) (Seven Parts).....MAY 10
"Star superb in impressive and spectacular play of the far east."—M. P. News.
Exhibitor Comment—"Broke record at advanced prices all week. Opposition was Norma Talmadge, Constance Talmadge, Marguerite Clark, at all first-run down-town houses. Crowds waiting at 9:15 a. m. to get in show starting at 9:30. Rain several times during week but crowds held up. All attendance records broken for seven straight days. Regular stampede. "A wonderful picture but means nothing to the box office. Poor business." "Four days. Wonderfully beautiful but no business to mention after first day." "A bad story but the star pulled big business." "Played it four days and lost considerable money, no one liked the picture and business fell off daily. Poor business four days." "Broke all records and hot weather too. Entire big business all week." "This picture flopped on six day run. Opened to record breaking business and after that the bottom fell out." "Big capacity business. Patrons disappointed in picture." "High class production but was disappointing in the business it drew. Possibly a little too heavy for the hot weather. Big to average business two days."
Consensus—"Excellent picture, big puller."

RIDERS OF VENGEANCE (UNIVERSAL) HARRY CAREY (JUNE 9).....MAY 31
"Star in a fine 'Good-Bad' man Western."—M. P. News.

ROARING ROAD, THE (PARAMOUNT) WALLACE REID (APR. 27).....APR. 26
"Fast and exciting picture with hair-raising climax."—M. P. News.
Exhibitor Comment—"Had special page in newspaper paid for by Hudson Auto concern. Extra big and bigger than average business." "Very good product, but Wallace doesn't draw for me like he used to." "Went big and they liked it. Big business." "Big advertising possibilities. Money in it if you stir around." "Big businss." "This is the kind they want. Extra big business." "Good picture, good business four days."
Consensus—"Good picture, good puller."

ROGUE'S ROMANCE, A (VITAGRAPH) EARLE WILLIAMS.....MAY 31
"This Earle Williams picture is below regular average."—M. P. News.
Exhibitor Comment—"Star not popular here. Picture only fair. Poor business." "A very good picture and pleased. Average business."
Consensus—"Good picture, average puller."

ROSE OF THE WEST (FOX) MADLAINE TRAVERSE (JULY 20).....JULY 26
"Vivid picture of the Canadian Northwest."—M. P. News.

RUSTLING A BRIDE (PARAMOUNT) LILA LEE (APR. 27).....MAY 24
"Star has a suitable subject in Western photoplay."—M. P. News.
Exhibitor Comment—"Star not popular here, picture only fair. Poor business." "Lila Lee has no individuality. Average business."
Consensus—"Fair picture, average puller."

SAHARA (HODKINSON) LOUISE GLAUM (JUNE 29).....JULY 12
"Title should draw; a heavy dramatic story."—M. P. News.

SECRET SERVICE (PARAMOUNT-ARTCRAFT SPECIAL) ROBERT WARWICK (JUNE 22).....JULY 5
"One of the really big pictures."—M. P. News.
Exhibitor Comment—"Ran this picture to an extended run to poor business. While our personal criticism is that it is an excellent picture of its kind, nevertheless, the public at this time cares nothing about war plays, whether Civil War or war just finished."

SHE WOLF, THE (FROHMAN AMUSEMENT) TEXAS GUINAN (JUNE 22).....JUNE 21
"Texas Guinan contributes a unique characterization in Western melodrama."—M. P. News.

SIREN'S SONG, THE (FOX) THEDA BARA (MAY 4).....MAY 17
"Star in story of love and intolerance; fairly convincing."—M. P. News.
Exhibitor Comment—"Average business."

SLEEPING LION, THE (UNIVERSAL) MONROE SALISBURY (JUNE 23).....JUNE 14
"Monroe Salisbury contributes Italian Characterization."—M. P. News.
Exhibitor Comment—"Big picture but so hot people would not attend."

SNEAK, THE (FOX) GLADYS BROCKWELL (JULY 20).....JUNE 21
"Gladys Brockwell's latest is an average program offering."—M. P. News.
Exhibitor Comment—"Not much of a picture. Average business two days."

SOME BRIDE (METRO) VIOLA DANA (JUNE 9).....JUNE 21
"Viola Dana scores a knockout in lively farce-comedy."—M. P. News.
Exhibitor Comment—"Good entertainment. Average business."

SOME LIAR (AMERICAN) WILLIAM RUSSELL (MAY 19).....MAY 17
"Star breezes through in extravagant farce comedy."—M. P. News.
Exhibitor Comment—"The best yet. Big business." "Average business."
Consensus—"Good picture; good puller."

SPARK DIVINE, THE (VITAGRAPH) ALICE JOYCE.....JUNE 21
"Alice Joyce's character study supports a frail picture."—M. P. News.

SPITFIRE OF SEVILLE, THE (UNIVERSAL) HEDDA NOVA (JULY 21)..JULY 26
"Pleasing melodrama of Spain."—M. P. News.

SPORTING CHANCE, A (AMERICAN-PATHE) WILLIAM RUSSELL (JULY 6).....JUNE 28
"Novel comedy-drama breezes home a winner."—M. P. News.

SPORTING CHANCE, A (PARAMOUNT) ETHEL CLAYTON (JULY 27)..JULY 26
"Comedy-drama offers good entertainment."—M. P. News.

SQUARE DEAL SANDERSON (ARTCRAFT) WM. S. HART (JUNE 15)....JUNE 28
"William S. Hart has a lively one here."—M. P. News.
Exhibitor Comment—"Again they came back strong." "'Hart is always good,' is the reputation he has here. Big business two days." "They liked it and it drew big."
Consensus—"Good picture, good puller."

STITCH IN TIME, A (VITAGRAPH) GLADYS LESLIE (MAY 5).....MAY 3
"Star simulates gladness in an appealing story."—M. P. News
Exhibitor Comment—"A very nice little story to average business."

STRONGER VOW, THE (GOLDWYN) GERALDINE FARRAR (APR. 27)...MAY 10
"Star in picture with Spanish background."—M. P. News.
Exhibitor Comment—"Big business on double bill." "Good picture. Big business." "Personally don't think there is any excuse for Farrar being in pictures. Believe she has made more exhibitors lose money than any other five stars. Poor business." "Well produced picture but not did not go over as well as other Goldwyn pictures. Average business." "Holds up with Farrar other Goldwyn pictures. Big business." "Farrar has lost out here. Poor picture, poor business." "A very good picture, but Geraldine does not pull for us. All her pictures are very good."
Consensus—"Good picture, average puller."

TANGLED THREADS (ROBERTSON-COLE) BESSIE BARRISCALE (JUNE 21).....JUNE 14
"Bessie Barriscale appears again in domestic triangle play."—M. P. News.

TAXI (TRIANGLE) TAYLOR HOLMES (MAY 11).....MAY 17
"Starts slowly but gathers speed towards the middle."—M. P. News.

THIN ICE (VITAGRAPH) CORINNE GRIFFITH (MAY 26).....MAY 24
"Star in splendid sustaining melodramas."—M. P. News.
Exhibitor Comment—"Little draggy, lacks pep. Star puts it over only fair. Average business two days."

THIRD DEGREE, THE (VITAGRAPH) ALICE JOYCE (MAY 19) (Seven Parts).....MAY 17
"Star in a fine screen version of stage success."—M. P. News.
Exhibitor Comment—"Very good. Big business two days, extra big third day."

THREE GREEN EYES (WORLD) CARLYLE BLACKWELL (APR. 28)....APR. 26
"All-star cast in best World release in six months."—M. P. News.
Exhibitor Comment—"All star. Blackwell, Eldridge and Greeley, a very pleasing picture. Excellent. The best the World has done for many months. Extra big to big and average business third day."

TIGER LILY, THE (AMERICAN) MARGARITA FISHER (JULY 27).....JULY 26
"Conventional picture of 'Little Italy.'"—M. P. News.

TOO MANY CROOKS (VITAGRAPH) GLADYS LESLIE.....JUNE 14
"Comedy and mystery unite to make enjoyable picture."—M. P. News.

TRIXIE FROM BROADWAY (AMERICAN) MARGARITA FISHER (JUNE 15).....JUNE 14
"Margarita Fisher stars in fairly interesting picture of a chorus girl."—M. P. News.
Exhibitor Comment—"Average business two days."

Box Office Reports continued on page 1134

"THE GAMBLERS"
(VITAGRAPH)

A Compelling Drama of Business Life

A DRAMA of frenzied finance in which the hero technically breaks the law rather than allow his father to become ruined by the tactics of a group of unscrupulous financiers. Based upon Charles Klein's great stage success, it loses a great deal, especially in the finale, owing to the director's interpretation or the continuity writer's failure to properly grasp this tremendous story of business life and romance.

The cast is very good and the photography is satisfactory. The settings fit the story and the star has a typical Harry Morey role. It holds the interest until the last half-reel when it loses it's grasp as a screen production. With three determined men present, a feeble old man is permitted to slowly burn an incriminating paper in spite of their tacit efforts to prevent him. And the ending is not as positive as most audiences desire to see.

Still this is a compelling drama and for five and one-half reels the audience will be intensely interested. And the last half-reel may also satisfy the majority of the people.

This picture will undoubtedly draw strongly at all theatres and interest most any kind of an audience. The first run and high class neighborhood houses should register the heaviest and then the popular and family audience theatres. The labor audiences will not care much for this picture.—Length, 6 reels.—Released September 1.—*Tom Hamlin.*

THE CAST

Wilbur Emerson.....Harry Morey
John Emerson.....Charles Kent
Isabel Emerson.....Agnes Ayres
Catherine Ames.....Helen Ferguson
James Darwin.....Eric Mayne
George Cowper.....George Majeroni
Giles Raymond.....George Backus
By Charles Klein.
Scenario by Sam Taylor and Lucien Hubbard.
Directed by Paul Scardon.

PRESS NOTICE—STORY

An adaptation of Charles Klein's famous stage success, "The Gamblers," will come to the ———theatre on ———with popular Harry Morey as the star. It is a play of frenzied finance and unfolds a theme which was a favorite with the late dramatist.

Vitagraph, in securing the picture rights to the drama and giving it to Mr. Morey, has again provided the star with an ideal role.

As Wilbur Emerson, a power in the Street, he neglects the social side of life for business. An opportunity presents itself for him to break the law and three of his associates are involved with him. And it is the old story of how he expects to make good after borrowing on certain notes. The government starts to investigate, the prosecution being handled by James Darwin who has married Emerson's fiancee, Catherine Ames. As in all affiliations there is a weak member and George Cowper is bribed to deliver the notes to the prosecutor's wife. But Wilbur pleads that hundreds of depositors will be penniless unless he has the packet and Catherine gives it to him. But Darwin holds the whip hand and swears that he will blacken his wife's name unless the packet is returned. So Wilbur decides to make a clean breast of the whole affair.

Accordingly he takes the packet to Darwin. When he restores the packet of notes to Darwin he knows he will be placed in prison for a short term at least to justify the law's technicalities. But he has Catherine's promise that she will divorce Darwin and marry him when he comes out of jail.

This picture is described as one of the most dramatic offerings that has ever come to the ———theatre. The situations are tense with action and suspense and the climaxes reached through scenes of strong interest. Harry Morey has the support of a most capable cast.

CATCH LINES

Charles Klein's greatest stage success, "The Gamblers," will appear at the ——— theatre next——— afternoon and evening with Vitagraph's virile star, Harry Morey, in the leading role. Don't fail to see this richly absorbing drama of frenzied finance. Sixty solid minutes of rousing action and suspense.

He neglected his fiancee for business and before he knew it he was deeply involved. Men kill themselves when confronted as Wilbur Emerson was. But he found another way out. Did he fight or meekly succumb to the inevitable? See "The Gamblers."

Harry T. Morey stars in the Vitagraph special, "The Gamblers"

PROGRAM READER

Patrons of the ———theatre will remember the Charles Klein dramas, "The Lion and the Mouse," and "The Third Degree," which appeared with Alice Joyce as the star.

Now Vitagraph offers another Klein drama in "The Gamblers," which serves to introduce Harry Morey. Undoubtedly you have all seen the original play and if you have not, there is no reason to detail the outline.

Our intention is to keep you in suspense, only telling you that it is an absorbing play of frenzied finance. You are all acquainted with the man who neglects the woman he loves for business.

You will have an opportunity to see how he fares in this greatest of Charles Klein's dramas.

SUGGESTIONS

In the exploitation of this feature tell your patrons that it is an adaptation of Charles Klein's stirring drama of the same name. Feature his name big. If you cleaned up with the other Klein pieces that starred Alice Joyce there is no reason why you cannot duplicate your success here. Bring out that it is a play of frenzied finance and love. The idea of a man who neglects the woman he loves for business is a fascinating one. It is recognizably real too. Play up the fact that he is involved in serious straits and that the government is to prosecute him. Tell how the prosecutor marries the hero's fiancee and uses her as a victim in his dastardly scheme to frame the hero.

Then there is the star. Play up Morey for all he is worth. He can always be depended upon to furnish a good performance. And he is a favorite everywhere. At least box office reports say as much. Use catch lines how gamblers are made and ruined.

"THROUGH THE WRONG DOOR"
(GOLDWYN)

A Likable Story Which Should Please

A DRAMA embellished with comedy and romance of the lighter order. The star fits her role perfectly and the cast is very good. Direction and settings are up to standard and the continuity is easy to follow. It is a likeable story and the picture will undoubtedly entertain the big majority. Photography and laboratory work is exceptionally good.

Madge Kennedy appears as the daughter of a wealthy father. The father is respected, but crafty in his business dealings. He manages to secure a firm hold upon a mine and the young prospector is about to be swindled. The girl has met the young prospector once in the west and when she is deposited by the taxi-cab at his door in New York several months later, in a severe thunder storm, she finds that she has been left at the wrong house and passes "through the wrong door." The worried father at the club, the hurried search for her, the choice she must make between her city fiance and father and the prospector, whom she has grown to love, combine to make a very pretty finale. Although rather far-fetched as to her coming to that identical door, this will be generally overlooked, as it is a pleasing picture throughout.

A good average draw for first run theatres and high class neighhood houses and will pleasantly entertain. The draw should be about average for the popular and family theatres and it should please those audiences. The draw and appeal to the labor audiences will not be so strong, as there are no real melodramatic touches or fast action.—Length, 5 reels.—Released July 6.—*Tom Hamlin.*

THE CAST

Isabel Carter.....Madge Kennedy
Burt Radcliffe.....John Bowers
Haskell Carter.....Herbert Standing
Gerald Hopkins.....J. B. Manly
James.....Robert Kortman
Mrs. Carter.....Kate Lester
Mrs. Lippen.....Beulah Peyton
Vera Lippin.....Betty Schade
Story by Jessie Lynch Williams.
Scenario by Rex Taylor.
Directed by Clarence G. Badger.
Photography by Marcel Le Picard.

PRESS NOTICE—STORY

"Through The Wrong Door" is the catchy title of the Goldwyn picture starring Madge Kenedy which comes to the ——— theatre on ———of——— week.

John Bowers is again her leading man and appears in the role of a young prospector whom her father has swindled. She has met the young man once in the west but does not know his name. Later on the young prospector moves to New York City and finds that he has lost his mine. All is gloom for him. He discharges his servants and broods alone in the house. Shall he go gunning after the old swindler or go back west and discover another mine.

A severe rain storm is raging outside. When the door is blown violently open the young lady blows in. The taxicab had deposited her at the wrong house and she came in "through the wrong door." These are the complications that the young prospector has to face. He telephones her father that although the father has the mine the young prospector has the daughter.

She puts his dry socks on and this further complicates matters in the finale. The father is frantic and the outcome for him is restitution to the young prospector.

And then the romantic incident reveals that Cupid also slipped in the same "wrong door" with the young lady. She finds that she loves the Westerner in preference to her Eastern suitor. And the happy ending is provided in this entertaining story.

Goldwyn announces that "Through The Wrong Door" is one of the best photoplays starring Madge Kenedy that it has released to date. And the story is by Jessie Lynch Williams and appeared in Collier's under the title, "The Wrong Door."

SUGGESTIONS

If you have this picture booked, the title is your best bet. And pulling power may also be obtained in many places by the Goldwyn name and the star's name where she is particularly a favorite. The title may be worked through several "stunts" also if you go in for the special explotation idea strongly.

For instance a long card, 3 x 7 inches, could be printed and a string loop through a perforated end of the card would enable you to use them for door knob hanging. The reading matter could state; —"You're right. You should see Madge Kennedy go "Through The Wrong Door" at the ——— theatre."

A moment from Madge Kennedy's latest Goldwyn success, "Through the Wrong Door"

PROGRAM READER

He was alone in his large house after discharging all the servants whom he could no longer afford to keep.

A furious storm was in progress and the wind fairly howled.

The young prospector had come East to find that a certain capitalist had swindled him out of a valuable mine.

This represented all that the young man had and he was brooding. Should he take his revenge Western fashion and go out gunning for the tricky capitalist?

Then the front door flew violently open and a very sweet young lady fairly blew in out of the storm. She had been left at the wrong house by the taxi driver.

And she came "Through The Wrong Door."

The young prospector soon found that she was the daughter of the capitalist who had swindled him.

Can you imagine a more thrilling situation?

It appears that when the heroine came in through the wrong door that she was not alone. "Cupid" was apparently with her. For on her entrance, Romance was born.

All this and many other keenly interesting situations occur during the screen presentation of "Through The Wrong Door," the latest Goldwyn picture starring Madge Kennedy, which comes to this theatre next week.

CATCH LINES

It's an ill wind that blows nobody any good. It blew Madge Kennedy "Through The Wrong Door" at the ———theatre.

Index Reports and "Flashbacks"

(Continued from page 1132)

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

TRUE HEART SUSIE (GRIFFITH-ARTCRAFT) SPECIAL CAST (MAY 25) ..... JUNE 14
"Griffith's latest is real, but suffers from padding."—M. P. News.
Exhibitor Comment—"Very poor, extremely weak. Average business all week." "Tired of war stuff. Average business." "Big business all week." "Didn't go here. Poor business."
Consensus—"Average picture but has done big business for one week."

UNBROKEN PROMISE, THE (TRIANGLE) JANE MILLER (JULY 27)..JULY 26
"Fine drama of the Southwest."—M. P. News.

UNKNOWN LOVE, THE (PATHE) DOLORES CASSINELLI (APR. 27) (Six Parts) ..... APR. 19
"War and love twined in Perret's production."—M. P. News.

UNKNOWN QUANTITY, THE (VITAGRAPH) CORINNE GRIFFITH.....APR 12
"Exceedingly pleasing O. Henry story with Corinne Griffith."—M. P. News.

UNPAINTED WOMAN, THE (UNIVERSAL) MARY MACLAREN (MAY 11) (Six Parts) ..... MAY 17
"Faithful study of rural life that is rich in characterization."—M. P. News.

UNWRITTEN CODE, THE (WORLD) SHIRLEY MASON (MAY 19)..... MAY 17
"In which Kidu-San and Dick Tower meet, marry and part."—M. P. News.

UPLIFTERS, THE (METRO) MAY ALLISON (JUNE 30)..... JULY 12
"Will entertain in high-class neighborhoods."—M. P. News.

UPSIDE DOWN (TRIANGLE) TAYLOR HOLMES (JUNE 22)..... JUNE 28
"Best Taylor Holmes comedy to date."—M. P. News.

UPSTAIRS AND DOWN (SELZNICK) OLIVE THOMAS (JUNE 8)..... JUNE 21
"Light and airy comedy with the happy ending."—M. P. News.

USURPER, THE (VITAGRAPH) EARLE WILLIAMS..... APR. 26
"Earle Williams in adaptation of Nat Goodwin's play."—M. P. News.
Exhibitor Comment—"Good program picture. Average business three days." "Good program picture. Average business three days."
Consensus—"Good picture, average puller."

VIRTUOUS SINNERS (PIONEER) NORMAN KERRY-WANDA HAWLEY (MAY 25) ..... MAY 24
"Story of the slums marred by poor photography."—M. P. News.

VEILED ADVENTURE, THE (SELECT) CONSTANCE TALMADGE (MAY 11) ..... MAY 24
"A reasonably good comedy with Constance Talmadge."—M. P. News.
Exhibitor Comment—"Excellent picture. Big business." "Average picture to average business."
Consensus—"Good picture, good puller."

WHEN FATE DECIDES (FOX) M. TRAVERSE (JUNE 1)..... JUNE 7
"Butterfly husband has innings again in domestic melodrama."—M. P. News.
Exhibitor Comment—"Much killing. Star coming right along. Average business two days." "Two days, poor to average business."
Consensus—"Average picture; average puller."

WHITE HEATHER, THE (MAURICE TOURNEUR) SPECIAL CAST (MAY 18) ..... MAY 17
"Another artistic and unusual melodrama from Tourneur."—M. P. News.
Exhibitor Comment—"Poor business four days."

WILDERNESS TRAIL, THE (FOX) TOM MIX (JULY 6)..... JULY 19
"Tom Mix scores in story of frozen north."—M. P. News.

WOMAN NEXT DOOR, THE (PARAMOUNT) ETHEL CLAYTON (MAY 4) ..... MAY 31
"Star has an excellent number in this picture."—M. P. News.

WOMAN THOU GAVEST ME (PARAMOUNT-ARTCRAFT) SPECIAL CAST (JUNE 15) ..... JUNE 21
"An absorbing picture with perfect cast and direction."—M. P. News.
Exhibitor Comment—"Excellent feature, 100 per cent. Katherine MacDonald charming and excellently cast. Supporting cast superb. Direction excellent. Every exhibitor playing the feature bound to cash in. Extra big business all week." "Everyone liked the picture immensely. Big business two days. Katherine MacDonald great."
Sonsensus—"Excellent picture, big puller."

WOMAN UNDER OATH, THE (UNITED) FLORENCE REED (JULY 6)..JUNE 28
"High calibre drama of great merit."—M. P. News.

WORDS AND MUSIC BY (FOX) ALBERT RAY (MAY 18)..... MAY 31
"Good representation of small town ambition and talent."—M. P. News.
Exhibitor Comment—"Picture pleased, but that is all I can say. Average business." "Fair program picture but stars do not draw. Average business." "Better than average program picture. Average business."
Consensus—"Pleasing picture, average business."

YANKEE DOODLE IN BERLIN (LESSER-SENNETT SPECIAL) SPECIAL CAST (JULY 13) ..... JULY 12
"Mack Sennett branches out with success."—M. P. News.
Exhibitor Comment—"Big business, seven days."

YOU'RE FIRED (PARAMOUNT) WALLACE REID (JUNE 8)..... JUNE 28
"A breezy comedy bound to entertain."—M. P. News.
Exhibitor Comment—"Only fair picture to fair business."

YVONNE FROM PARIS (AMERICAN-PATHE) MARY MILES MINTER (JULY 13) ..... JULY 12
"Stage story is mild and marshmallowy."—M. P. News.

Flashbacks on Earlier Releases

"For Freedom" (Fox)—"Farnum always good. Extra good business."
"Wild Life" (Triangle)—"Made Jessie James look like thirty cents. Poor business."
"Hidden Truth" (Select)—"Poor star, poor picture, poor business."
"Cheating Cheaters" (Select)—"Repeat, big business."
"Putting it Over" (Paramount)—"Not a popular star. An extremely torrid spell reseulted in poor business for three days."
"The Great Romance" (Metro)—"Patrons liked this one. Average business two days."
"Shadows of Suspicion" (Metro)—"This went over extra big for four days although the picture is only an average one."
"Modern Love" (Universal)—"This is a very ordinary picture. Patrons did not like it. Average business."
"No Man's Land" (Bert Lytell)—"Fine picture with star that is gaining. Average business."
"Fire Flingers" (Universal)—"Good picture, title against it. Average business."
"Lady's Name" (Select)—"A good picture. Good business three days."
"Belle of New York" (Select)—"Poor business three days."
"Red Head" (Select)—"Fine picture, big business.
"Sunnyside" (Chaplin)—"Big business. Patrons disappointed in it."
"Innocent Adventuress" (Paramount)—"Poor picture, poor business."
"When Doctors Disagree" (Goldwyn)—"Poor picture, no business at all."
"Greased Lightning" (Paramount)—"Anyone whose the least bit familiar with rural life certainly must say this is a crackerjack—true to rural life."
"Hearts in Pawn" (Robertson-Cole)—"A typical Hayakawa picture. Did good business. Everybody seemed to like it."
"Two Soul Woman" (Universal)—"Pleased highly, acting very good. Average business."
"Putting it Over" (Paramount)—"This certainly is a good picture, pleased everybody and did fine business."
"An Innocent Adventure" (Paramount)—"Does not draw as good as formerly, owing no doubt to many pictures of mild type."
"Money Coral" (Paramount)—"This star does not draw. People want to see him in Western stuff. Poor business."
"Creaking Stairs" (Universal)—A crackerjack. Everybody liked it. Good business."
"Vanity Pool" (Universal)—"Good story well handled. Big business two days."
"Fear Woman" (Goldwyn)—"Average picture, poor business due to hot weather."
"Ruling Passions" (Select)—"Good picture, fine cast, well directed and excellent acting. Big business."
"Up a Tree" (Goldwyn)—"Fair comedy, not up to Parson's standard. Big business."
"Going Straight" (Triangle)—"Well received. Reissue. Average business."
"Treat Em Rough" (Fox)—"Repeat; average business."
"Wolfhound" (Triangle)—"Reissue, average business."
"What Am I Bid" (Universal)—"Average business."
"Auction of Souls" (First National)—"As entertainment not much, but gets the business and pleases those who see it from an educational standpoint."
"Fight for Love" (Universal)—"This certainly is an extra good western worthy of playing. Everybody thought it rich. Did big business."
"Romance and Arabella" (Select)—"A picture that should have been done in two reels but instead one situation after another of the tiring sort that patrons did not like. Poor business two days."
"Wives of Men" (United)—"A crackerjack of a picture. Did big business against big odds."
"Maggie Pepper" (Paramount)—"A very good picture; clean, wholesome, true to life but star does not draw. Poor business."
"Hearts of Men" (Hiram Abrams)—"It's a very good picture; very good photography. Pleased but did not draw as good as he did in other pictures."

New Theatres Building

CALIFORNIA

Turlock—A new theatre is being constructed at the corner of North Broadway and Olive street.

Los Angeles—It is announced that Alice Barnsdall is to erect a new theatre at the junction of Vermont, Hollywood and Sunset boulevards. It will cost about $200,000 and seat 1,200.

DELAWARE

Wilmington—A new theatre is to be erected at the corner of Fourth and Union streets, it is stated.

Frankford—A new picture theatre is nearing completion and will be opened shortly.

Chester—Plans for the new theatre and hotel to be built around the historic Washington Hotel are nearing completion. The theatre will have a seating capacity of 1,600.

GEORGIA

Atlanta—Troup Howard will erect a new theatre building which it is said will cost $500,000 on Peachtree street.

IDAHO

Bonners Ferry—Plans are being made for the erection of the New Amazon theatre. It will seat 500 people.

ILLINOIS

Mt. Vernon—A. Zirkos and D. Zarkados are to erect a new theatre on North Ninth street.

INDIANA

North Webster—W. H. Bockman is to erect a new theatre on the site of the garage building.

IOWA

Marion—The new Roland theatre opened here recently.

MASSACHUSETTS

Boston—It is reported that the Famous Players-Lasky Corporation are to build a new theatre on the site of the Henry Seigel store.

Turners Falls—Dennis J. Shea is to erect a new theatre on Avenue A, it is announced.

MISSOURI

Kansas City—The Big Four Amusement company is to erect a new picture theatre at 219 West Twelfth street, to cost about $20,000.

MONTANA

Pablo—Plans are being made for a moving picture building.

NEW MEXICO

Albuquerque—Joe Barnett is to build a new picture theatre costing between $40,000 and $50,000, it is announced.

NEW YORK

Flatbush—A. H. Schwartz is to build a new picture theatre on Flatbush and Rogers avenues at Farragut road. It will seat 2,500.

Jamaica—A. H. Schwartz is to construct a new theatre at the junction of Fulton street and New York avenue. It will seat 3,000.

Albany—A new theatre is to be erected on the site of the Amsterdam dairy in Clinton street. A. H. Van Voast is builder.

Schenectady—Work has commenced on the new Strand theatre. It will be located on the site of the Palace on State street, and will cost about $300,000. Its seating capacity will be 2,300.

OHIO

Portsmouth—Simon Labold, president of the First National Bank, has purchased property on Gallia street and may erect a new theatre there.

"THE MICROBE"

(METRO)

Viola Dana Brings Charm to Glad Picture

VIOLA DANA has been having such phenomenal luck with her subjects of late that it is only natural that the law of balance would assert itself and give her something that is not quite so rich in entertainment values. In other words "The Microbe" is only an average offering, whereas its immediate forerunners were above the ordinary. Miss Dana's vital and vibrant personality, however, is ample compensation for any plot shortcomings.

She catches the spirit of the waif who is adopted by a Prince Charming to the life. And as the role is strong in heart interest and sympathy she manages to emphasize these qualities with her customary appreciation. But isn't she trespassing upon Bessie Love's territory in this type of play? Glad roles are not dynamic enough for one of Miss Dana's temperament. She is best fitted for things that sparkle with spice and it is to her credit that she sprinkles a bit of it in her characterization.

Although dramatic license is used in emphasizing the salient points—points which strain credulity at times, nevertheless the picture will please those who enjoy a sweetmeat sweetly told. The director and the star have skillfully lifted it from the anaemic class. The supporting players are thoroughly adequate.—Length, 5 reels.—Released July 21.—*Laurence Reid.*

THE CAST

The Microbe.....Viola Dana
De Witt Spense.....Kenneth Harlan
Robert Breton.....Arthur Maude
Judith Winthrope.....Bonnie Hill
Norman Slade.....Ned Norworth
Mrs. Risden.....Lucy Donahue
By Henry Altemus.
Scenario by June Mathis.
Directed by Henry Otto.
Photographed by John Arnold.

PRESS NOTICE—STORY

"The Microbe," the latest Metro picture starring the popular Viola Dana, will be the feature at the ——— theatre on ——— of ——— week. The subject was adapted from the story of the same name by Henry Altimus which appeared in Ainslee's Magazine. It is the dramatic and heart-appealing account of The Microbe, a girl of the New York slums, who is rescued from her unsavory surroundings by a young author in search of local color. Indeed De Witt Spence takes her home and makes a lady of her much to the anger of Judith Winthrope, who eyes him with matrimonial intent. This woman leads the Microbe to believe that she is the cause of Spence's failure, thereby causing the girl to leave the only happiness she has ever known.

Strange letters signed "Bianca" begin coming to De Witt—letters so full of inspiration that he writes a novel that restores him in popular favor. Naturally Judith claims authorship for the letters and in gratitude he asks her to be his wife. However, one of his friends takes him to the Microbe's home and he learns that she is "Bianca" and the inspiration of his book. So the love that has been stifling for months flares forth and the Microbe at last realizes complete happiness.

Startling events are unfolded in the picture—events which follow in rapid succession—each one more amazing that the last until a dramatic climax lays bare the treachery which has embittered the life of the girl. It is a whimsical story and one that is perfectly suited to the star's personality. She gives a very pleasing performance. A distinguished cast supports Miss Dana, including Keneth Marlan, Arthur Maude, Bonnie Hill, Ned Norworth, and Lucy Donahue. The story was adapted by June Mathis and was produced under the direction of Henry Otto.

SUGGESTIONS

Undoubtedly Viola Dana has given you a golden harvest if you have played her previous features. She has some remarkably good pictures of late. So to begin with we advise you to anounce that the star is to appear at your theatre in another picture of high calibre. Bring out that the role she has here is somewhat different from the hoydenish parts of the past although it is well equipped with humor. Advertise it as a tale of an East Side waif who takes a jaunt into the fairy land of riches through the good offices of a kind author. Bring out its note of pathos and tell how the girl is educated and transformed into a lady.

Tell how she acts as her benefactor's inspiration. You might work up a good advertising plan from the title which is adaptable for catch lines. Bring out the pathetic qualiity of the story. Tell how love comes to the heroine. Capitalize the fact that the star is seen in another of her whimsical characterizations. Lay special stress in all your exploitation on the star. Her popularity has increased by leaps and bounds. Use photographs freely. You might dress your ushers in raggedy newsboy costumes suggestive of the clothes worn by the star.

Viola Dana stars in the Metro picture, "The Microbe"

PROGRAM READER

"The Microbe," which comes to the——— theatre next ———afternoon and evening, is a story of love and adventure and a whimsical girl which presents Viola Dana in a new light of cleverness. The winsome star appears as an East Side waif who is rescued and taken to his home by De Witt Spence, a popular author. This girl, known as The Microbe, grows passionately devoted to her benefactor but finds that his friends are against her.

How she steals away when she learns that her presence is a detriment, how the shadows come into her life again when she thought they had been chased forever, how she renews her romance through an ingenious scheme and how her happiness is restored to her are events that form a plethora of dramatic and romantic scenes in the picture. Miss Dana is given creditable support from a distinguished cast that includes Keneth Harlan, Arthur Maude and others. Remember next———.

CATCH LINES

As we announced last week, Viola Dana, the piquant Metro star, will appear the——— next ———in "The Microbe," a delightfully whimsical drama of a girl of the slums. The picture will grip your fancy and touch your heart.

She was a waif of the gutter and her life was one continual battle royal. They called her the Microbe. But a Prince Charming came into her life and changed its sordid aspect. See this story of humor, pathos and romance at the ———theatre with charming Viola Dana as the star.

"BRINGING UP BETTY"

(WORLD)

The Story Is Rather Light; Average Picture

A COMEDY-DRAMA where the plotters get handsomely rewarded for their villainy and the young heroine marries her bathing-beach-and-yachting hero. This may look like a regular drama instead of a comedy-drama to some of the poorer class audiences.

Ben Johnson is a first class actor. Evelyn Greeley is the star. The story is rather light and shows the two fortune-hunting foreigners deserting the girl when they think her uncle has lost his fortune. A young man learns that the report of the fortune being lost is a fake and persuades the girl to become engaged to him. When she later falls in love with a young yachtsman who has saved her life, the uncle wants to release her from her former engagement, and, with the present-day careless abandon in handling large sums of money, he "rewards" the young crook with $700,000.00. Count 'em; seven hundred thousand dollars as a gift for being a scoundrel. And the hero and heroine sail away happily.

This may draw average and please in a family, popular or labor class audience. It will have no draw in a large city first run theatre nor will it entertain very many as a picture. It may draw in a high class neighborhood house and even slightly amuse an elite audience.—Length, 5 reels.—Released July 28.—*Tom Hamlin.*

THE CAST

Betty Morton.....Evelyn Greeley
Carl Gates.....Lyster Chambers
Tom Waring.....Reginald Denny
Theodore Morton.....Ben Johnson
Adele Shelby.....Grace Carlyle
Silas Potter.....Joseph Weber
Mrs. Potter.....Maude Turner Gordon
Lord Dormer.....Oliver Smith
Edna.....Grace Hansen
Duke of Medonia.....Morgan Wallace
Story by Charles Sarver.
Scenario by Clara S. Beranger.
Directed by Oscar Apfel.
Photographed by Max Schneider.

PRESS NOTICE—STORY

"Bringing Up Betty" is the latest five reel World picture starring Evelyn Greeley, coming to the———theatre on———of——— week.

In the role of an American heiress, Betty Morton, she finds herself courted by Lord Dormer and the Duke of Medonia. When her shrewd uncle desires to test them he causes the report to go forth that he has lost his fortune. They quickly vanish but Betty shows that she has the right stuff in her and resolves to go to work.

Carl Gates learns from his fiance, the secretary of Morton's banker, that Theodore Morton has not lost his fortune and then the unscrupulous young man offers Betty his hand and she accepts him to save her uncle whom she still believes is practically bankrupt. When she is saved from drowning by Tom Waring, a young yachtsman, and he afterwards proposes, Betty has to confess that although she loves him she is already engaged.

In the meantime young Gates' fiancee learns of his unfaithfulness and confesses to Theodore Morton that she has told young Gates that the Morton fortune was still intact. The old financier gives her a check for a large amount of money on condition that she marries Carl Gates. This clears the way for Betty to accept her young hero and all ends happily.

Ben Johnson portrays the role of Betty's uncle, Theodore Morton. Evelyn Greeley, the young star, has a part perfectly fitted to her in the lovable young Betty Morton. Others prominent in the cast of "Bringing Up Betty" are Lyster Chambers, Reginald Denny, Grace Carlyle, Joseph Weber, Maude Turner Gordon, Oliver Smith, Grace Hanson and Morgan Wallace.

SUGGESTIONS

If you have this picture booked it would be well to refrain from any attempted circus stunts, as there seems to be no prominent angles to place effective special exploitation upon. Concentrate entirely upon the title and catch lines.

You might declare that Evelyn Greeley has a long list of successful pictures to her credit while co-starring, and that since she has earned the right to star, has produced features of even greater merit. Announce that World Pictures is the oldest regular producing company and has continually improved on a high standard.

One of the big family problems of the day is the proper bringing up of the daughter of the house. The title, "Bringing Up Betty," is your best bet. Use it on every occasion possible with the catch lines.

World Features Evelyn Greeley in "Bringing Up Betty"

PROGRAM READER

She was highly elated. She was happy and contented. She was pretty. She was wealthy. She had two foreign noblemen courting her.

And then—

Chaos—the poor house stared her in the face. And her uncle was to blame. He had his own peculiar ideas about "Bringing Up Betty."

He believed that her foreign suitors were fortune hunters. So he pretended that he had lost his fortune.

And his plan was effective. The noblemen vanished. They did it gracefully but hurriedly.

But Betty managed to recover her equilibrium. And she found her true love. And her uncle's judgment was vindicated.

All this is unfolded in the latest World picture starring Evelyn Greeley, which comes to this theatre next week. Ben Johnson appears in the role of the shrewd old uncle, Theodore Morton.

CATCH LINES

Dear Mother—How are you bringing up your daughter?' See "Bringing Up Betty at the ——— theatre.

Happy Parents — How's your beloved daughter today? See "Bringing Up Betty" at the ——— theatre.

Dear Dad—Don't worry about your daughter. See "Bringing Up Betty," at the ——— theatre.

Uncle Jim—Are you still worrying about your niece? See "Bringing Up Betty," at the ——— theatre.

Cousin John—Tell father that he and mother will obtain some excellent ideas about how to bring up your sister properly if they see "Bringing Up Betty" at the ——— theatre.

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM COMPANY, INC.

(See Pathe Exchanges)

BEAR STATE FILM COMPANY

(At State Right Exchanges)

The Vigilantes

CHRISTIE FILM COMEDIES

(At State Right Exchanges)

CHRISTIE TWO REELERS

May 12—Rowdy Ann 2
April 28—Sally's Blighted Career 2

SINGLE REEL COMEDIES

Reno—All Change 1
Love—In a Hurry 1
Lobster Dressing 1
Cupid's Hold-Up 1
A Cheerful Liar 1
There Goes the Groom 1
A Flirt There Was 1
He Who Hesitates 1
June 30—Anybody's Widow 1
June 23—Oh! My Dear 1
June 16—A Full House 1
June 9—Can Wives Be Trusted 1
June 2—Tell Your Wife Everything 1
May 26—Kiss the Bride 1
May 19—Oh Susie, Be Careful 1
May 12—A Rustic Romeo 1
May 5—Too Many Wives 1

EDUCATIONAL FILM CORP.

(Through State Right and Educational Exch.)

Photoplay Magazine Screen Supplement Released Once Every Month Showing Leading Stars at Work and Play 1
War Spruce 1
A Day and Night at Coney Island 1
Mar 24—The Passing of the Crow 1
Mar. 17—The Eagle and the Fawn 1
Mar. 3—The Washington Air Patrol 1

BLACK AND WHITE COMEDIES (International)

July 28—His Briny Romance 1
July 21—A Jungle Jumble 1
July 14—The Brown Derby 1
July 7—Perils of Paprika 1
June 30—Breath of a Nation 1
June 23—A Wee Bit o' Scotch 1
June 16—The Fatal Secret 1
June 9—The Tale of a Shirt 1
June 2—The Sawdust Trail 1

BRUCE SCENICS

18—Scenic Succotash 1
17—The Lonesome Pup 1
16—Frozen Thrills 1
15—Men Met in the Mountains 1
14—Nature—Hot and Cold 1
13—Horizon Hunters 1
12—Sundown 1
11—The Pale Pack Train 1
10—The Tides of Yesterday 1

EXHIBITORS MUTUAL EXCH.

ROBERTSON-COLE PRODUCTIONS

Aug. —The Gray Horizon (Sessue Hayakawa) 5
Aug. —The Dead Line (Beatriz Michelena) 5
Aug. —A Sage Brush Hamlet (Wm. Desmond) 5
Aug. —The Pagan God (H. B. Warner) 5
July —The Woman Michael Married (Bessie Barriscale) 5
July —Man's Desire (Lewis Stone) 5
July —A Man's Country (Alma Rubens) 5
July —The Man Beneath (Sesue Hayakawa) 5
June —Better Times (Brentwood Special) 5
June —Bare Fisted Gallagher (William Desmond) 5
June —Broken Threads (Bessie Barriscale) 5
June —The Man Who Turned White (Warner) 5
June —In Search of Arcady (Billie Rhodes) 5
May —His Debt (Sessue Hayakawa) 5
May —Just Squaw (Beatriz Michelena) 5
May —The Mint of Hell (William Desmond) 5
May —Josselyn's Wife (Bessie Barriscale) 5
Apr. —Modern Husbands (Henry B. Walthall) 5
Apr. —The Love Call (Billie Rhodes) 5
Apr. —The Courageous Coward (Hayakawa) 5
Apr. —Diana of the Green Van (Alma Rubens) 5

STRAND COMEDIES

July 27—Winning Back 1
July 20—Jimmie's Dangerous Luck 1
July 13—Fancy Fooling Father 1
July 6—Oh, What a Jam! 1
June 29—Little Miss Perfection 1
June 22—'Twas Henry's Fault 1
June 15—Little Lucy's Love 1
June 8—Betty's Bolshevik 1
June 1—Hearts and Hats (Elinor Field) 1
May 25—For Love of Betty (Elinor Field) 1
May 18—Three in a Row (Elinor Field) 1
May 11—Nobody's Baby (Elinor Field) 1
May 4—His Scarlet Past (Elinor Field) 1

ROTHACKER OUTDOORS

Apr. 6—A Palestine Pilgrimage 1
Mar. 30—Glimpsing the Gondolas 1
Mar. 23—'Mid Sahara's Sands 1
Mar. 16—In Pyramid Land 1
Mar. 9—An Eyeful of Egypt 1
Mar. 2—Columbia Highway 1
Feb. 23—A Peek at Paradise 1
Feb. 16—Out Wyoming Way 1
Feb. 9—A Bit of God's Country 1
Feb. 2—Doing the Dells 1

FAMOUS PLAYERS-LASKY EXCH.

ARTCRAFT

July 20—Wagon Tracks (Wm. S. Hart) 5
June 22—The Avalanche (Elsie Ferguson) 5
June 15—Square Deal Sanderson (Wm. S. Hart) 5
June 1—The Splendid Romance (Enrico Caruso) 5
June 1—True Heart Susie (D. W. Griffith's) 5

PARAMOUNT

July 27—A Sporting Chance (Ethel Clayton) 5
July 20—Rose of the River (Lila Lee) 5
July 20—Louisiana (Vivian Martin) 5
July 13—The Love Burglar (Wallace Reid) 5
July 13—Nugget Nell (Dorothy Gish) 5
July 6—A Very Good Young Man (Bryant Washburn) 5
June 29—The Rose of Granada (Lina Cavalieri) 5
June 29—Girls (Marguerite Clark) 5
June 22—A Daughter of the Wolf (Lila Lee) 5
June 22—Hay Foot, Straw Foot (Charles Ray) 5
June 15—Other Men's Wives (Dorothy Dalton) 5
June 8—An Innocent Adventuress (Vivian Martin) 5
June 8—Men, Women and Money (Ethel Clayton) 5
June 8—You're Fired (Wallace Reid) 5
June 1—Putting It Over (Bryant Washburn) 5

PARAMOUNT-ARTCRAFT SPECIALS

July 27—The Dark Star (Special Cast) 5
July 13—The Career of Katherine Bush (Catherine Calvert) 5
July 6—The Firing Line (Irene Castle) 5
June 29—The White Heather (Maurice Tourneur's) 5
June 15—Secret Service (Robert Warwick) 5

SUCCESS SERIES (Re-Issues)

July 27—Esmeralda (Mary Pickford) 5
July 20—The Clown (Victor Moore) 5
July 13—Maria Rosa (Geraldine Farrar) 5
July 6—Sapho (Pauline Frederick) 5
June 29—Warrens of Virginia (Special Cast) 5
June 22—Redemption of David Carson (Farnum) 5
June 15—Behind the Scenes (Mary Pickford) 5
June 8—Still Waters (Marguerite Clark) 5
June 1—Great Expectations (Huff-Pickford) 5

TWO REEL COMEDIES

July 27—The Immovable Guest (Flagg) 2
July 20—Among Those Present (Sennett) 2
July 13—Bunkered (Drew) 2
July 6—Trying to Get Along (Sennett) 2
June 29—"Con" in Economy (J. Mont. Flagg) 2
June 22—Hearts and Flowers (Mack Sennett's) 2
June 15—A Desert Hero ("Fatty" Arbuckle) 2
June 8—No Mother To Guide Him (Sennett's) 2
June 1—Squared (Mr. and Mrs. Sidney Drew) 2

SINGLE REELS

July 27—The Miracle of Montior (Holmes) 1
July 27—Little Known New York (Bray Pictographs) 1
July 20—American Women in France (Holmes) 1
July 20—Science and Your Camera (Bray Pictographs) 1
July 13—The Cataract of Iguason (Holmes) 1
July 13—Salvaging Torpedoed Millions (Bray Pictographs) 1
July 6—Up the Upper Parana (Holmes) 1
July 6—Charting the Sky (Bray Pictographs) 1
June 29—Plant Growth (Bray Pictograph) 1
June 29—Chateau Thierry and Beyond (Holmes) 1
June 22—Mysteries of Snow (Bray Pictograph) 1
June 22—Frocks and Frills of the Filipinos (Holmes) 1
June 15—Beans (Bray Pictographs) 1
June 15—From the Timber of the Piave (Holmes) 1
June 8—Bird of Commerce (Bray Pictograph) 1
June 8—The Silken Cities of Suwa-ko (Holmes) 1
June 1—American in Making (Bray Pictographs) 1
June 1—Uncle Sam's Submarine Chasers (Holmes) 1

FILM CLEARING HOUSE EXCH.

INDEPENDENT SALES CORPORATION

July—Willard-Dempsey Boxing Contest 6
June—The Challenge of Chance (Jess Willard) 7
June—The Other Man's Wife (Stuart Holmes) 6
April—A House Divided (Blackton's) 5
April—Rothapfel Unite Program 6
Dec. —Wanted for Murder (Hammerstein) 6

TEN-TWENTY-THIRTY SERIES

Apr. —When a Woman Strikes (Ben Wilson) 5
Apr. —When My Ship Comes In (Jane Grey) 5
Mar. —Suspense (Mollie King) 5
Dec. —Her Mistake (Julius Steger Production) 6
Dec. —Life's Greatest Problem (Blackton's) 6
Dec. —A Woman's Experience (Bacon-Backer) 6

SHERRY SERVICE, WILLIAM L.

Mar. 9—Marriage for Convenience (Calvert) 6
Mar. 2—Love and the Law (Edgar Lewis's) 6
Feb. 23—Twilight (Doris Kenyon) 6
Feb. 16—Calibre 38 (Edgar Lewis Production) 6

BURLINGHAM TRAVEL (Sherry Service)

The Gornergrat Railway 1
Lovely Lucerne 1
The Riviera of Lake Leman 1
Scrambles in the High Alps 1
Allied War Heroes Arrive in Switzerland 1
The Pilatus Railway 1
Unknown Switzerland (The Lotschenthal) 1
Facing Death on the Blumlisalp 1

FIRST NATIONAL EXCHANGES

Sept. 15—Her Kingdom of Dreams (Anita Stewart) 6
Sept. 8—A Temperamental Wife (Constance Talmadge) 6
Sept. 1—The Hoodlum (Mary Picktord) 7
Aug. 25—Burglar by Proxy (Jack Pickford) 6
June 22—Bill Apperson's Boy (Jack Pickford) 6
June 21—Sunnyside (Charlie Chaplin) 3
Auction of Souls 8
Daddy Long Legs (Mary Pickford) 7
Mary Regan (Anita Stewart) 6
Whom the Gods Would Destroy 7
Mar. 10—A Midnight Romance (Anita Stewart) 5
The Romance of Tarzan (Elmo Lincoln) .....

FLORIDA FILM CORPORATION

(At State Right Exchanges)

June —Hot Sands and Cold Feet 2
June —His Muzzled Career 2
May —With the Moonshine on the Wabash 2
May —His Concrete Dome 2
Apr. —Fred's Fictitious Foundling 2
Apr. —Fabulous Fortune Fumblers 2

FOX FILM EXCHANGES

STANDARD PICTURES

Aug. 10—Wolves of the Night (William Farnum) 5
June 29—The Lone Star Ranger (William Farnum) 5
June 15—My Little Sister (Evelyn Nesbit) 5
June 1—A Woman There Was (Theda Bara) 5
May 18—A Fallen Idol (Evelyn Nesbit) 5
May 4—The Siren's Song (Theda Bara) 5
Apr. 20—The Jungle Trail (William Farnum) 5
Mar. 23—Thou Shalt Not (Evelyn Nesbit) 5
Mar. 9—When Men Desire (Theda Bara) 5

VICTORY PICTURES

Aug. 10—The Winning Stroke (George Walsh) 5
Aug. 3—The Seventh Person (George Walsh) 5
July 27—The Sneak (Gladys Brockwell) 5
July 6—The Wilderness Trail (Tom Mix) 5
June 22—Putting One Over (George Walsh) 5
May 25—The Divorce Trap (Gladys Brockwell) 5
May 11—The Coming of the Law (Tom Mix) 5
Apr. 17—Help! Help! Police! (George Walsh) 5
Apr. 13—Pitfalls of a Big City (Gladys Brockwell) 5

EXCEL PICTURES

Sept. 14—The Splendid Sin (Madlaine Traverse) 5
Aug. 17—Love Is Love (Ray and Fair) 5
Aug. 3—Cheating Herself (Peggy Hyland) 5
July 20—Rose of the West (Madlaine Traverse) 5
June 29—Be a Little Sport (Albert Ray) 5
June 15—Cowardice Court (Peggy Hyland) 5
June 6—When Fate Decides (Madlaine Traverse) 5

PRODUCTIONS EXTRAORDINARY

La Belle Russe (Theda Bara) .....
Checkers 7
Salome (Theda Bara) 8
Cleopatra (Theda Bara) 8
Les Miserables (William Farnum) 8

SUNSHINE AND TOM MIX COMEDIES

Sept. 14—Dabbling in Society 2
Aug. 31—Her First Kiss 2
Aug. 24—Roughriding Romance (Tom Mix) 2
July 6—The Merry Jailbirds 2
June 15—Dabbling in Society 2
May 25—Virtuous Husbands 2
May 11—A Soft Tenderfoot (Tom Mix) 2
Apr. 20—The House of Terrible Scandals 2

MUTT AND JEFF CARTOONS

Aug. 24—Mut and Jeff in London ..... ½
July 13—Down Stairs and Up ..... ½
July 6—Look Pleasant, Please ..... ½
June 29—A Prize Fight ..... ½
June 22—Pets and Pests ..... ½
June 15—Sweet Papa ..... ½
June 8—Hands Up ..... ½
June 1—Oh Teacher ..... ½
May 25—The Shell Game ..... ½
May 18—Left at the Post ..... ½

FROHMAN AMUSEMENT CORP.

(At State Right Exchanges)

TEXAS GUINAN SERIES

The Dangerous Little Devil 2
Little Miss Deputy 2
Some Gal 2
South of Santa Fe 2
The Girl of Hell's Agony 2
The She Wolf (Texas Guinan) 5
Once to Every Man (Jack Sherrill) 6

MACK SWAIN SERIES

Ambrose' Predicament .....
Heroic Ambrose .....
Ambrose' Day Off .....
Daddy Ambrose .....

GARDINER SYNDICATE

(At State Right Exchanges, Albany and Buffalo)

Yankee Doodle in Berlin 6
Mickey 7
Birth of a Race 10
The Bargain (Wm. S. Hart) 6
The Bandit and Preacher (Wm. S. Hart) 5
The Hell Hound of Alaska (Wm. S. Hart) 5
Staking His Life (Wm. S. Hart) 5
Satan's Pawn (Bessie Barriscale) 5
The Straight Road (Chas. Ray and Bessie Barriscale) 5
One Day 5
How Molly Made Good 6
The Birth of Man 5
Heart of New York 5
The Salamander 5
Birth of Character 5
Custer's Last Fight 3
The Real Roosevelt 2
Satan on Earth 2
The Hand of Vengeance (10 episode serial, Gaumont—2 reels each episode) .....
The Demon's Shadow (Serial in 10 episodes of 2 reels

Releases continued on page 1138

Neilan to Make Short Visit to London

Marshall Neilan has completed his production of "In Old Kentucky," and following the cutting of the picture will leave immediately for New York, and go from there to London. Mr. Neilan goes to London to confer with Sir William Jury, the British film magnate. He will remain in London about a week, and upon his return to this country Mr. Neilan will arrange for the purchase of the entire stock of a New York costuming company for use in his new Co-operative Studios. Upon his way back to the coast Neilan will stop at Grand Rapids, Michigan, and negotiate for the purchase of a large quantity of furnishings which will also be shipped to the new Hollywood plant.

While awaiting the completion of construction of the Co-operative Studios, Neilan will work at the old Lois Weber Studio in Hollywood. He will begin production on his initial independent picture for the First National late in August, and expects to have the production finished about November 1st. It will be an adaptation of Randall Parrish's book, "Bob Hampton of Placer," and as a motion picture will be known as "The Eternal Three."

Young Star Again Cast in Support of Lytell

Alice Lake's appearance in the forthcoming Screen Classics, Inc., production of the Hattons' famous stage comedy, "Lombardi, Ltd.," will mark the third time that she has played leading business in support of Bert Lytell. Mr. Lytell's new starring vehicle is to be distributed by Metro Pictures Corporation.

In "Lombardi, Ltd.," Miss Lake is cast as Norah Blake, the devoted little shop assistant to the Italian male modiste. This part was interpreted in Oliver Morosco's stage productions of the play by Winifred Bryson.

Veteran Player Still a Drawing Card

J. Warren Kerrigan appears to be doing a "come back" with his own producing company. He will be seen henceforth only in stories of acknowledged literary repute bearing the production stamp of Robert Brunton. The first of these is "A White Man's Chance" from a magazine novel. Ernest C. Warde is the director. A national exploitation campaign will precede the release by Hodkinson.

Here we have Emmy Wehlan in a happy mood in "A Favor to a Friend," a Metro feature

RECEIVER'S SALE

F. K. McBroom, receiver of the Washington Motion Picture Corporation, of Spokane, Washington, will receive sealed bids for the sale of its studio and lease at Minnehaha Park from July 9 to August 19, 1919, inclusive. This studio consists of administration building, laboratory, outdoor and indoor stage and garage, completely equipped. It is a three company plant; floor area of indoor stage 60 x 100 feet; outdoor stage 60 x 80 feet. Cooper-Hewitt and Wohl lighting system. Motor generator set 220-110-75 K W C A and D C. Complete laboratory. 10 dressing rooms and 2 dressing halls.

The administration and laboratory buildings are owned by the City of Spokane. The remainder of the buildings are owned by the Washington Motion Picture Corporation.

This plant is located on a large tract of ground, leased from the City of Spokane. The lease expires one year from the first of December, 1919, but can be renewed by the City Park Board for three year periods. Rental, $150.00 per month.

Conditions and Terms of Sale

To be sold to highest bidder for not less than $25,000.00 cash, without redemption, and free and clear of encumbrance. Subject to confirmation by court.

Sealed bids received by receiver, F. K. McBroom, at No. 215 Exchange Bank Building, Spokane, Washington, July 10 to August 19, inclusive. Bids to be accompanied by certified check for $2,000.00 which shall be applied on purchase price in event of sale. Detailed inventory may be seen at office of receiver or office of clerk of court. Bids opened and sale made on August 20, 1919, and presented to court for confirmation within five days thereafter.

This plant has been inspected and pronounced by experienced motion picture men to be as complete and up-to-date a plant, considering its size, as can be found in the country. The plant cannot be duplicated for $60,000.00. The sale will be made with full authority of the court having jurisdiction over the matter. Investors are invited to send representatives to inspect the same and submit bids.

F. K. McBROOM, Receiver

215 Exchange Bank Building Spokane, Wash.

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1269 BROADWAY, NEW YORK

MEMBER
NATIONAL ASSOCIATION
MOTION PICTURE INDUSTRY

James J. Corbett, star of "The Midnight Man," Universal serial

Post-War Satire is an American Release

American announces the completion of work on "This Hero Stuff," a satirical comedy in five acts, starring William Russell, based on the story by Stephen Fox, and directed by Henry King. The story is a post-war narrative that pictures the homecoming of the athletic hero, fresh from the big fight, covered with medals and loaded down with honorable citations. Bored to death by the unremitting adulation that meets him at every turn, Captain November Jones takes stern measures to blast his hero reputation and acquire another for cowardice. However, when he sees the effect the latter "rep" has upon his budding romance, he sets about to achieve regeneration.

Winifred Westover is Russell's leading woman, and Mary Thurman, J. Barney Sherry, Charles K. French, Harvey Clark and J. Farrell MacDonald are prominent in the cast.

Arbuckle Better After a Week's Illness

"Fatty" Arbuckle has recovered from what had every appearance of being a severe attack of appendicitis and a session with the surgeon was threatened. He was laid up for a week in bed. This has delayed, somewhat, the work on his comedy for Paramount, "Back Stage," but it is believed that a few more days of active work will see the picture practically finished.

Chicago Opening for Sennett Comedy

Greater Stars Productions, Inc., through its associate managers, Messrs. Brockwell and Elliott, have secured the Illinois rights to Mack Sennett's comedy, "Yankee Doodle in Berlin." A four weeks' run at least will be staged at the Ziegfeld Theatre, Chicago, starting on July 28.

New Orleans Branch

The Southeastern Pictures Corporation, A. C. Bromberg, Vice President and General Manager, has opened another branch office in New Orleans. Will T. Richards is the manager of this branch.

Advance Information on All Film Releases

(*Continued from page* 1136)

each) all star cast
Series of 42 Fatty Arbuckle comedies, released one each week
Series of 29 Charlie Chaplin comedies, released one each week
Series of 28 Mack Sennett Keystone two-reel comedies, released one each week
Series of 28 Sennett Keystone Liberty comedies, one reel each, released one each week
Series of 24 Billy West two-reel comedies
Series of 16 Shorty Hamilton two-reel Western comedy dramas, released one each week
Series of 18 Wm. S. Hart two-reel Westerns, released one each week
Series of 15 Kay Bee Columbia two-reel Westerns, released one each week
Series of 15 Kay Bee Union two-reel Westerns, released one each week

GARSON-NEILAN PRODUCTIONS

(Productions for Open Market)

The Unpardonable Sin (Blanche Sweet).....9
The Hushed Hour (Blanche Sweet)

GAUMONT COMPANY

(At State Right Exchanges)

Tuesdays—Gaumont News 1
Fridays—Gaumont Graphic.....1
The Real Roosevelt.....2
Satan on Earth.....2
The Hand of Vengeance (Serial, ten two-reel episodes).

GOLDWYN EXCHANGES

STAR SERIES

Aug. 17—Heartsease (Tom Moore).....5
Aug. 3—Upstairs (Mabel Normand).....5
July 27—The Peace of Roaring Road (Pauline Frederick).6
July 6—Through the Wrong Door (Madge Kennedy)..5
June 22—The City of Comrades (Tom Moore).....5
June 8—The Fear Woman (Pauline Frederick).....5
May 25—When Doctors Disagree (Mabel Normand)....5
May 18—The Crimson Gardenia (Rex Beach's).....6
May 11—Leave It to Susan (Madge Kennedy).....5
May 4—One of the Finest (Tom Moore).....5

BENNISON SERIES

Oct. 1—Lord Jim (Bennison).....5
Aug. 15—High Pockets (Bennison).....5
May 11—The Road Called Straight (Bennison).....5
Mar. 23—Speedy Meade (Louis Bennison).....5
Jan. 5—Oh, Johnny (Louis Bennison).....5

SPECIALS

Lord and Lady Algy (Tom Moore).....5
Almost a Husband (Will Rogers).....5
Strictly Confidential (Madge Kennedy).....5
The Cup of Fury (Special Cast).....5
Empty Paradise (Mabel Normand).....5
The Stronger Love (Pauline Frederick).....5
The Girl from Outside (Special Cast).....7
The World and Its Woman (Farrar-Tellegen).....7
The Eternal Magdalene.....6
The Border Legion (Blanche Bates-H. Bosworth).....6
For the Freedom of the World.....7
The Manx-Man 7
Social Ambition 7
Honor's Cross 7

CAPITOL COMEDIES

Aug. 24—Honeymooning (Carter De Haven).....2
July 27—After the Bawl (Carter De Haven).....2
July 13—Chasing Rainbeaux (Parsons).....2
June 29—Their Day of Rest (Carter De Haven).....2
June 15—A Wonderful Night ("Bill" Parsons).....2
June 1—In a Pinch (Mr. and Mrs. De Haven).....2
May 18—Circumstantial Evidence ("Bill" Parsons)....2
May 4—The Sea Wolf ("Smiling Bill" Parsons).....2
Apr. 20—Wanted—A Baby ("Bill" Parsons).....2

FORD EDUCATIONAL WEEKLY

July 27—Sweetness 1
July 20—The Town of Up and Down.....1
July 13—School Days 1
July 6—The Fable of the Olive and the Orange.....1
June 29—At the Crossroads.....1
June 22—[illegible].....1
June 15—The Only Way.....1
June 8—When Black Is Red.....1
June 1—The Land of the Ukulele.....1
May [illegible].....1
May 18—A Wild Goose Chase.....1
May 11—Can the Poor Fish.....1
May [illegible].....1

HILLER AND WILK, INC.

(Pictures Handled in the Open Market)

[illegible]
Twenty-eight Triangle re-issues starring William S. Hart, Norma Talmadge, Douglas Fairbanks and Frank [illegible]
[illegible]
[illegible]
[illegible] Cracksman.

MAURICE TOURNEUR PRODUCTIONS

Sporting Life (Paramount-Artcraft Special).....
Woman .....
The White Heather.....
My Lady's Garter
Barbara Frietchie
Rose of the [illegible]

HODKINSON CORP., W. W.

(See Pathe Exchanges)

The Blue Bonnet (Billie Rhodes).....6
You Never Know Your Luck (House Peters).....5
The Volcano (Leah Baird).....6
Desert Gold (Benjamin B. Hampton's-E. K. Lincoln)...7
The Westerners (Benjamin B. Hampton's-Roy Stewart).7
Sahara (Louise Glaum).....7

INDEPENDENT SALES CORP.

(See Film Clearing House Exchanges)

IVAN FEATURE PRODUCTIONS

(At State Right Exchanges)

Life of Honor (Leah Baird-James Morrison).....7
Human Clay (Mollie King).....5

KLEINE SYSTEM, GEORGE

(See World Film Exchanges)

KREMER FILM FEATURES, VICT.

(Released on States Rights Basis)

Denny from Ireland (Shorty Hamilton).....5
The Snail (Shorty Hamilton).....5
The Ranger (Shorty Hamilton).....5
The Pen Vulture (Shorty Hamilton).....5

METRO EXCHANGES

Aug. 18—A Favor to a Friend (Emmy Wehlen).....5
Aug. 11—The Four Flusher (Hale Hamilton).....5
Aug. 4—Easy to Make Money (Bert Lytell).....5
July 28—The Belle of the Season (Emmy Wehlen).....5
July 21—The Microbe (Viola Dana).....5
July 14—In His Brother's Place (Hale Hamilton).....5
July 7—God's Outlaw (Bushman-Bayne).....5
June 30—The Uplifters (May Allison).....5
June 23—One Thing at a Time O'Day (Lytell).....5
June 16—Fools and Their Money (Emmy Wehlen)....5
June 9—Some Bride (Viola Dana).....5
June 2—Almost Married (May Allison).....5
May 26—Full of Pep (Hale Hamilton).....5
May 19—The Lion's Den (Bert Lytell).....5
May 12—Castles in the Air (May Allison).....5
May 5—The Amateur Adventuress (Wehlen).....5
Apr. 28—After His Own Heart (Hale Hamilton).....5
Apr. 21—False Evidence (Viola Dana).....5
Apr. 14—Blackie's Redemption (Bert Lytell).....5
Apr. 7—The Island of Intrigue (May Allison).....5
Mar. 31—The Parisian Tigress (Viola Dana).....5
Mar. 24—That's Good (Hale Hamilton).....5

NAZIMOVA PRODUCTIONS

The Red Lantern (Nazimova).....7
Out of the Fog (Nazimova).....7
Eye for Eye (Nazimova).....7
Toys of Fate (Nazimova).....7
Revelation (Nazimova) 7

SCREEN CLASSICS, INC., SPECIALS

The Man Who Stayed at Home (Special Cast).....7
A Man of Honor (Harold Lockwood).....5
Shadows of Suspicion (Harold Lockwood).....5
The Great Romance (Harold Lockwood).....6
Why Germany Must Pay (Special Cast).....6
The Great Victory (Special Cast).....6
Pals First (Harold Lockwood).....6

OUTING-CHESTER PICTURES

(At State Right Exchanges)

Aug. 3—The Ghost Coast.....
July 27—Mr. Outing Instructs.....
July 20—Put Your Cares on Ice.....
July 13—A Hair Raising Journey.....
July 6—A Haitian Night's Tale.....
June 29—They Grow Everywhere.....
June 22—Getting the Cassiar's Goat.....
June 15—Mr. Outing Climbs Aboard.....1
June 8—Picking After Pizarro.....1
June 1—Here Comes the Groom.....1
May 25—Wrangling Dudes 1
May 18—Where the Screen Tree Grows.....1

PATHE EXCHANGES

Aug. 31—The Thirteenth Chair (Yvonne Delva).....6
Aug. 24—The Unknown Dancer (Hale-Caprice).....5
Aug. 7—The World Aflame (Frank Keenan).....5
July 27—Our Better Selves (Fannie Ward).....5
July 13—Yvonne from Paris (Mary Miles Minter).....5
July 6—Gates of Brass (Frank Keenan).....5
June 29—The Profiteers (Fannie Ward).....5
June 22—Oh Boy (Creighton Hale-June Caprice).....6
June 15—The Little Diplomat (Marie Osborne).....5
June 8—The Bishop's Emeralds (Virginia Pearson)....6
June 1—All Wrong (Bryant Washburn).....5
May 25—The Master Man (Frank Keenan).....5
May 18—Caleb Piper's Girl (Helene Chadwick).....5

THE GREAT GAMBLE (Serial)

(Fifteen Two-Reel Episodes Starring Anne Luther and Charles Hutchinson)

Aug. 17—Third, Into the Chasm.....2
Aug. 10—Second, The Clock of Doom.....2
[illegible] The Great Gamble.....2

AMERICAN FILM COMPANY, INC.

July 27—The Tiger Lily (Margarita Fisher).....5
July 13—Yvonne from Paris (Mary Miles Minter).....5
June 29—A Sporting Chance (William Russell).....5
June 15—Trixie from Broadway (Margarita Fisher).....5
June 1—A Bachelor's Wife (Mary Miles Minter).....5
May 18—Some Liar (William Russell).....5
May 4—Charge It to Me (Margarita Fisher).....5
Apr. 13—The Intrusion of Isabel (Mary M. Minter)....5
Mar. 30—Brass Buttons (William Russell).....5
Mar. 16—Put Up Your Hands (Margarita Fisher).....5
Mar. 2—Where the West Begins (William Russell)....5

HODKINSON SERVICE

The Blue Bonnet (Billie Rhodes).....6
You Never Know Your Luck (House Peters).....5
The Volcano (Leah Baird).....6
Desert Gold (Benjamin B. Hampton's-E. K. Lincoln)...7
The Westerners (Benjamin B. Hampton's-Roy Stewart).7
Sahara (Louise Glaum).....7

ROLIN COMEDIES

Aug. 17—Chop Suey and Company (Lloyd, Pollard, Daniels) 1
Aug. 10—Count Your Change (Lloyd, Pollard, Daniels)..1
Aug. 3—A Jazzed Honeymoon (Lloyd, Pollard, Daniels)1
July 27—Never Touched Me (Lloyd, Pollard, Daniels)..1
July 20—At the Old Stage Door (Lloyd, Pollard, Daniels)1
July 13—Just Neighbors (Lloyd, Pollard, Daniels).....1
July 6—Billy Blazes, Esq. (Lloyd, Pollard, Daniels)...1
June 29—Spring Fever (Lloyd, Pollard, Daniels).....1
June 22—Off the Trolley (Lloyd-Pollard-Daniels).....1
June 15—Swat, the Crook (Lloyd-Pollard-Daniels).....1
June 8—Pistols for Breakfast (Lloyd).....1
June 1—Back to the Woods (Lloyd-Pollard-Daniels)....1
May 25—The Marathon (Lloyd-Pollard-Daniels).....1
May 18—Before Breakfast (Lloyd).....1
May 11—Si, Senior (Lloyd-Pollard-Daniels).....1

TWO-REEL SPECIALS

May 11—His Vampy Ways (Walter Hall Comedy).....2
Jan. 19—Corinne, Come Here (Gloria Joy).....2

THE TIGER'S TRAIL (Serial)

(Starring Ruth Roland and George Larkin; Astra)

July 27—Fifteenth, The Tiger Face.....2
July 20—Fourteenth, At the Pistol's Point.....2
July 13—Thirteenth, The False Idol.....2
July 6—Twelfth, The Two Amazons.....2
June 29—Eleventh, In the Breakers.....2
June 22—Tenth, Bringing in the Law.....2
June 15—Ninth, The Missing Heir.....2
June 8—Eighth, Danger Ahead.....2
June 1—Seventh, The Flaming Waters.....2
May 25—Sixth, The Secret Assassin.....2
May 18—Fifth, The Tiger Trap.....2
May 11—Fourth, Danger Signals.....2
May 4—Third, The Human Chain.....2
Apr. 27—Second, The Glowing Eyes.....2
Apr. 20—First, The Tiger Worshippers.....3

THE LIGHTNING RAIDER (Serial)

(Fifteen Two-Reel Episodes. Astra Serial, Starring Pearl White, Warner Oland, Henry Gsell)

Apr. 13—Fifteenth, Wu Fang Atones.....2
Apr. 6—Fourteenth, Cleared of Guilt.....2
Mar. 30—Thirteenth, The White Roses.....2
Mar. 23—Twelfth, Hurled Into Space.....2
Mar. 16—Eleventh, The Bars of Death.....2
Mar. 9—Tenth, The Baited Trap.....2
Mar. 2—Ninth, Falsely Accused.....2

THE TERROR OF THE RANGE (Serial)

(Seven Two-Reel Episodes, Starring George Larkin and Bessie Compson; Produced by Diando)

Mar. 16—Seventh, Run to Earth.....2
Mar. 9—Sixth, Tangled Tales.....2
Mar. 2—Fifth, A Threat from the Past.....2
Feb. 23—Fourth, The Midnight Raid.....2
Feb. 16—Third, The Chasm of Fear.....2
Feb. 9—Second, The Hidden Chart.....2
Feb. 2—First, Prowlers of the Night.....2

NEWS REELS

Sundays—Topics of the Day.....
Wednesdays—Pathe News 1
Saturdays—Pathe News 1

PIONEER FILM CORPORATION

(At State Right Exchanges)

The Boomerang (Henry B. Walthall).....
Virtuous Sinners (Wanda Hawley).....
Sins of the Children (Alma Hanlon).....
Wives of Men (Florence Reed).....

RAVER PRODUCTIONS, HARRY

(At State Right Exchanges)

The Liberator (Maciste Serial).....

SELECT EXCHANGES

July —The Way of a Woman (Norma Talmadge)....5
July —The Better Wife (Clara Kimball Young).....5
June —His Bridal Night (Alice Brady).....5
June —Happiness a la Mode (Constance Talmadge)...5
June —Upstairs and Down (Olive Thomas).....5
May —Jacques of the Silver North (Lewis).....5
May —The New Moon (Norma Talmadge).....6
Apr. —Red Head (Alice Brady).....5
Apr. —The Veiled Adventurer (Cons. Talmadge).....5
Apr. —Marrying Mary (Marion Davies).....5

SELZNICK PICTURES

Everybody's Sweetheart (Elsie Janis).....5
The Country Cousin (Elaine Hammerstein).....5
The Sealed Heart (Eugene O'Brien).....5
Aug. —The Spite Bride (Olive Thomas).....5
Aug. —The Perfect Lover (Eugene O'Brien).....5

SPECIALS

The Undercurrent (Guy Empey).....7
Break the News to Mother (Special Cast).....6
The Hidden Truth (Anna Case).....5
Ruling Passion (Julia Dean-Edwin Arden).....5
The Midnight Patrol (Ince Production).....5
The Cavell Case (Julia Arthur).....5
The One Woman (Special Cast).....6

S-L PICTURES

(At State Right Exchanges)

Virtuous Men (E. K. Lincoln) Ralph Ince Attraction...

SHERRY SERVICE, WILLIAM L.

(See Film Clearing House Exchanges)

SOUTHERN FEATURE FILM CO.

(At State Right Exchanges)

Beyond the Law (Emmett Dalton).....

STATE RIGHT EXCHANGES

DOLL VAN FILM CORP. (CHICAGO)

(In Illinois, Indiana and Southern Wisconsin)

The Mad Lover.....

Releases continued on page 1140

In and Out of West Coast Studios

By J. C. Jessen

An exciting moment in the American picture "The Tiger Lily" in which Margarita Fisher is starred

Universal Newsettes

THIRTEEN directors are engaged in production work at Universal City, while four others are engaged in cutting and titling. Tod Browning is filming the Henry C. Dowland story, "Auld Jeremiah," with Mary MacLaren in the leading role. David Butler, Spottiswoode Aiken, Fred Turner, Clarissa Selwynn and Eugenie Forde make up the supporting cast, The scenario was written by Waldemar Young.

"Loot," Arthur Somers Roche's mystery story, which appeared serially in the Saturday Evening Post, is being made into a six-reel photoplay by William C. Dowlan with Ora Carew and Darrel Foss in the principal parts.

Norman Dawn is midway in the production of his dog drama, "The Eternal Triangle," a play of domestic life in which only canine actors are used. For extras and atmosphere pups, Dawn levies on the Los Angeles' pound for talent.

"The Jack of Hearts" is the title of a two-reel Western drama being produced by Reeves Eason, who has Josephine Hill and Jack Perrin in the leading roles.

Harry Carey and his company of more than sixty persons, are on location at Big Bear Lake shooting exteriors for Carey's new photoplay, "The Eternal Savage." The story was written by Carey in collaboration with Jack Ford, his director, and the scenario was prepared for the screen by Hal Hoadley.

"The Right to Happiness," the Allen Holubar - Dorothy Phillips' drama of dual identity, is receiving its finishing touches at the hands of the editorial department.

"Tempest Cody Saves the Day" is the title of the newest Tempest Cody two-reel Western drama starring Marie Walcamp under the direction of George Holt.

Production work was started on "The Winged Trail," a five-reel aerial melodrama, under the direction of Jacques Jaccard, with Lieutenant O. L. Locklear, the aviator who changes planes in mid-air, as the star. Francelia Billington, who played the principal feminine role in "The Pinnacle," is the principal player of the supporting cast.

"The Desert Trail" is a two-reel western drama being produced at U City under the direction of Edward Hull with Pete Morrison and Magda Lane in the leading roles.

The final scenes are being taken by Director Paul Powell for "Common Property," a drama of nationalization of women in Russia. Robert Anderson, Colleen Moore and Nell Craig are the principal players.

Frank Mayo and Kathryn Adams, under the direction of Lynn Reynolds, are at work on a subject titled "The Brute Breaker." French Canadian logging camps form the locale for this story, which will be released as a Universal special attraction.

"Who Knows?" the mystery melodrama by Kenneth B. Clark, which George Seigmann is directing, is progressing rapidly with Kenneth Harlan and Helen Eddy in the leading roles.

At the Ince Plant

HOBART BOSWORTH, engaged by Thomas H. Ince on a long-term contract as announced recently, has begun the preparation of a script, the title of which has not been announced, in which he will star and also direct.

The first of the big special attractions with all star casts produced under the personal direction of Thomas H. Ince, was begun this week under the name of "Americanism vs. Bolshevism" from the story by C. Gardner Sullivan. Several spectacular scenes are planned which call for appearances of several thousand persons.

Dorothy Dalton has begun work in New York City on her second production in the Metropolis for the Ince studio. It is a film version of a novel called "The White Book" by J. D. Harris-Burland. It will be directed by Joseph deGrasse from the scenario by R. Cecil Smith.

About Metro Players

THE new exterior stage had its initial use when Hale Hamilton and Director Harry L. Franklin filmed the office scene for "The Fourflusher." Izola Forrester and Mann Page are the authors of the story which has been adapted by A. S. LeVino.

Lieutenant Eugene Pallette, U. S. Air Reserves, has been engaged by Maxwell Karger as May Allison's leading man in "Fair and Warmer." Avery Hapworth's farce, for which June Mathis and A. P. Younger are writing the continuity. Henry Otto will direct.

Bert Lytell, starred in "Lombardi, Ltd.," will have Alice Lake as his leading woman for the third time in Metro pictures. "Lombardi, Ltd." is to be Lytell's first vehicle under the "fewer and better" production rule. and will be under the direction of Jack Conway, June Mathis wrote the scenario.

Al E. Christie and Alice Lake motoring in Hollywood in latest (?) style motor cars. These were used in "Shades of Shakespeare," a Christie Comedy

A moment in "Checkers," the big film special presented by William Fox from Henry M. Blossom, Jr.'s great racing play

Richard A. Rowland, Metro president, cabled the Hollywood office from Paris, that his European tour, originally planned to cover England, France and Italy, will be extended to Belgium, Switzerland and Scandinavian countries. Harry J. Cohen, manager of Metro's foreign department, will complete the tour with Mr. Rowland.

Frederick Malatesta, nephew of the Italian premier Netti, has been engaged by Director General Kargar to play the role of a South American millionaire in "The Fourflusher." Mr. Malatesta has been proposed by the local Italian colony as the next Italian consul for Los Angeles.

Vitagraph News Bits

EARLE WILLIAMS is starting in the production of "The Black Gate," the mystery story by Hilliard Booth. The story tells the rejuvenation of a brilliant lawyer under the influence of a love which has been revived.

Earl Montgomery and Joe Rock are enjoying an optical banquet at Laguna Beach, where they are surrounded by a bevy of Vitagraph beauties in filming bathing scenes for their newest comedy.

Director David Smith, staging the Bessie Love feature, "Under the Garden Wall," put on a real bout which had more of excitement than the Willard-Dempsey contest, when Allan Forrest, leading man, and Jay Morley, the heavy, mixed it. Miss Love's next drama will be a quaint Irish story written by Gerald C. Duffy and be directed by David Smith.

Larry Semon is in the midst of "A Heap of Trouble," figuratively and literally, for this is the working title of his newest comedy. Lucile Carlyle is his leading woman.

The Vitagraph serial companies

(*Continued on page* 1141)

Advance Information on All Film Releases

(Continued from page 1138)

Public Defender
Carmen of the Klondike
The Grain of Dust
Hearts of the World
The Crucible of Life
Nine-tenths of the Law
The Belgian
The Zeppelin's Last Raid
Those Who Pay
Just a Woman

DOO LEE FILM COMPANY, INC. (N. Y. STATE)

Aug. 27—When Arizona Won (Shorty Hamilton).....5
Aug. 15—The Pen Vulture (Shorty Hamilton).....5
July 29—The Snail (Shorty Hamilton).....5
July 15—The Ranger (Shorty Hamilton).....5
July 1—Denny from Ireland (Shorty Hamilton).....5
Aug. 20—Your Wife and Mine (Special Cast).....
Aug. 6—Miss Arizona (Gertrude Bondhill).....
July 22—The Profiteer (Alma Hanlon).....
July 8—When the Desert Smiles (Neal Hart).....
Feb. 22—His Daughter Pays (Gertrude McCoy).....
June 29—Beyond Reproach (Ann Little-Jack Richardson)
June 22—Wanted (Little-Richardson).....
June 15—Lurking Danger (Little-Richardson).....
June 8—The Winning Loser (Little-Richardson).....
June 1—The Recognition (Little-Richardson).....
May 25—The Law of Hate (Little-Richardson).....
May 19—The Range Rider (Little-Richardson).....
May 17—Fatal Return (Little-Richardson).....
May 4—A Canyon Romance (Little-Richardson).....
Apr. 27—Western Honor (Little-Richardson).....
Apr. 20—Prodigal Love (Little-Richardson).....
Apr. 13—Luxury's Lure (Little-Richardson).....
Lured (Billy West).....2
Coppers and Scents (Billy West).....2
Flirts (Billy West).....2
Her First False Hare (Billy West).....2
Her Tender Feet (Billy West).....2
Out of Tune (Billy West).....2
Soaked (Billy West).....2
The Farmerette (Gale Henry).....2
Cash (Gale Henry).....2
Her Honor, the Scrub Lady (Gale Henry).....2
The Slavey (Gale Henry).....2
Stung (Gale Henry).....2
Saved by Her Horse (Tom Mix).....1
The Stage Coach Driver and the Girl (Tom Mix).....1
The Mexican (Tom Mix).....1
Getting a Start in Life (Tom Mix).....1
The Sheriff's Reward (Tom Mix).....1
The Ranger's Romance (Tom Mix).....1
The Heart of the Sheriff (Tom Mix).....1
Forked Trails (Tom Mix).....1
Slim Higgins (Tom Mix).....1
Mr. Haywood, Producer (Tom Mix).....1
Series of one-reel monkey pictures featuring Napoleon and Sally, one a week for 20 weeks.....
Series of 9 two-reel Jester Comedies, featuring Twede-Dan.....
Francis Ford serial, "The Silent Mystery," in 15 episodes

TRIANGLE EXCHANGES

Aug. 31—Black Eyes (Taylor Holmes).....5
Aug. 24—Her Greatest Performance (Ellen Terry).....5
Aug. 17—One Against Many (Anita King).....5
Aug. 10—Fruits of Passion (Alice Mann).....5
Aug. 3—The Lyons Mail (Henry Irving).....5
July 27—The Unbroken Promise (Special Cast).....5
July 20—Mistaken Identity (Anita King).....5
July 13—Muggsy (Jackie Saunders).....5
July 6—Prudence of Broadway (Olive Thomas).....5
June 29—Dombey and Son (Special Cast).....6
June 22—Upside Down (Taylor Holmes Special).....5
June 15—Lady Windemere's Fan (O. Wilde Play).....5
June 8—Love's Prisoner (Olive Thomas Special).....6
June 1—The Root of Evil (Frances Mann).....5
May 25—Mayor of Filbert (Belle Bennett-Special).....8
May 18—The Water Lily (Alice Mann).....5
May 11—Taxi (Taylor Homes Special).....5
May 4—A Place in the Sun (Margaret Blanche).....5
Apr. 27—The Follies Girl (Olive Thomas Special).....5
Apr. 20—Devil M'Care (Crane Wilbur).....5
Apr. 13—A Regular Fellow (Taylor Holmes Special).....5
Apr. 6—Democracy (J. Conway-M. Marsh).....5

TYRAD PICTURES, INC.

The Red Viper (Garett Hughes).....6
Human Passions (Special Cast).....6
Your Wife and Mine (Special Cast).....6
And the Children Pay (Garett Hughes).....7

UNITED PICTURE THEATRES

(See World Film Exchanges)
Releases continued on page 238

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Major Allen's Animal Hunt (Lion Trapping).....1
A Petal on the Current (Mary MacLaren).....6
The Man in the Moonlight (Monroe Salisbury).....6
The Hero Proves (Jane Wilbur).....6
Hiding in Holland (German Crown Prince).....1
The Spitfire of Seville (Hedda Nova).....6
A Little Brother of the Rich (Mayo-Adams).....6
The Outcasts of Poker Flat (Harry Carey).....6
The Weaker Vessel (Mary MacLaren).....6
The Sleeping Lion (Monroe Sailsbury).....6
Pretty Smooth (Priscilla Dean).....6
Riders of Vengeance (Harry Carey).....6
The Big Little Person (Mae Murray).....6
The Weaker Vessel (Mary MacLaren).....6
The Blinding Trail (Monroe Sailsbury).....6
The Delicious Little Devil (Mae Murray).....6
Bare Fists (Harry Carey).....6
The Exquisite Thief (Priscilla Dean).....6
Fire Flingers (Rupert Julian).....6
What Am I Bid (Mae Murray).....6

JEWEL PRODUCTIONS, INC.

July 21—The Jazz Monkey (Joe Martin).....2
July 14—Winning His Wife (Maude Heming).....2
July 7—Monkey Stuff (Joe Martin).....2
July 7—Home (Mildred Harris).....6
June 16—A Star Over Night (Belasco-S. W. W. R.)....2
June 2—Destiny (Dorothy Phillips).....6
Feb. 10—The Heart of Humanity (D. Phillips).....9

L-KO COMEDIES

Aug. 11—Sirens of Suds (Mr. and Mrs. Dan Russell)..2
Aug. 4—A Puppy Love Panic (Lois Neilson).....2
July 23—Brown Eyes and Bank Notes (Lois Neilson)..2
July 16—Two-Gun Trixie (Mr. and Mrs. Dan Russell).2
July 7—A Pair of Deuces (Charlie of the Orient—Alexander).....2
June 30—The Spotted Nag (Lois Nelson-Harry Keston) 2
June 18—Beauty and the Boob (Alice Howell).....2
June 11—Nellie's Naughty Boarder (Dot Farley).....2
May 21—His Wicked Eyes (Dan Russell).....2
May 14—In Bad All Around (Eva Novak).....2
May 7—Good Night Turk (Charlie of the Orient).....2
Apr. 30—Sambo's Wedding Day.....2
Apr. 16—Let Fido Do It.....2
Apr. 9—A Movie Riot (Charlie of the Orient).....2
Apr. 2—A Skate at Sea (Dorety-Novak-Reynolds).....2

CENTURY COMEDIES

July 30—A Lion Special.....2
June 25—Howling Lions. Circus Queens (D. Farley)...2
May 28—Frisky Lions and Wicked Husbands.....2
Apr. 23—Looney Lions and Monkey Business.....2

STAR COMEDIES

Aug. 11—Two Tired (Neal Burns).....1
Aug. 4—Waiting at the Church (Lyons and Moran)...1
July 28—The Tea Hound (Jack Dillon).....1
July 21—All Bound Round (Lyons and Moran).....1
July 14—Temporary Alimony (Neal Burns).....1
July 7—Half and Half (Lyons and Moran).....1
June 30—Happy Returns (Neal Burns).....1
June 23—A Model Husband (Lyons and Moran).....1
June 16—Stop, Cease, Hesitate (Neal Burns).....1
June 9—All in the Swim.....1
June 2—Miss Wives.....1
May 26—Taking Things Easy.....1
May 19—Three in a Closet.....1
May 12—The Bullshiviks.....1
May 5—Fun in a Flat.....1
Apr. 28—The Expert Eloper.....1
Apr. 21—Scared Stiff.....1
Apr. 14—Skidding Thrones.....1

EDDIE POLO SERIES

July 14—For Life.....2
July 7—Cyclone Smith's Partner.....2
June 30—Down But Not Out.....2
June 23—The Missing Bullet.....2
June 16—Cyclone Smith Plays Trump.....2
June 9—A Pistol Point Proposal.....2
June 2—Cyclone Smith's Come-back.....2
May 26—The Wild Rider.....2
May 19—A Phantom Fugitive.....2
May 12—A Prisoner For Life.....2

WESTERN AND RAILROAD DRAMAS

Aug. 4—A Western Wooing (Pete Morrison).....2
July 26—Gun Magic (Pete Morrison).....2
Aug. 2—Getting Acquainted (Pete Morrison).....2
July 19—The Jaws of Justice (Pete Morrison).....2
July 11—To the Tune of Bullets (Morrison-Lane).....2
June 30—The Four Gun Bandit (Pete Morrison).....2
June 28—The Captive Bride (Pete Morrison).....2
June 21—Kingdom Come (Morrison-Sedgewick).....2
June 14—The Last Outlaw (Jones-Hutton).....2
June 7—Ace High (Pete Morrison).....2
May 31—Two Men of Tinted Butte (W. Whitman).....2
May 24—The Gun Packer (Pete Morrison).....2
May 17—Lone Larry (Benedict Sedgwick).....2
May 10—Gun Law (Pete Morrison).....2
May 3—The Raid (Neal Hart).....2
Apr. 26—The Rustlers (Pete Morrison).....2
Apr. 19—The Honor of Men (Neal Hart).....2
Apr. 12—By Indian Post (Pete Morrison).....2
Apr. 5—Bill Brennan's Claim (Neal Hart).....2

ELMO THE MIGHTY (Serial)

(Fifteen Two-Reel Episodes Starring Elmo Lincoln)
Aug. 11—Ninth, The House of a Thousand Tortures....2
Aug. 4—Eighth, The Flaming Pit.....2
July 28—Seventh, The Masked Pursuer.....2
July 21—Sixth, The Puma's Paws.....2
July 14—Fifth, The Phantom Rescue.....2
July 7—Fourth, A Fiendish Revenge.....2
June 30—Third, Flames of Hate.....2
June 23—Second, Buried Alive.....2
June 16—First, The Mystery of Mad Mountain.....2

THE RED GLOVE (Serial)

(Eighteen Two-Reel Episodes with Marie Walcamp)
July 14—Eighteenth, Run to Earth.....2
July 7—Seventeenth, The Rope of Death.....2
June 30—Sixteenth, In Deadly Peril.....2
June 23—Fifteenth, A Mysterious Message.....2
June 16—Fourteenth, The Lost Millions.....2
June 9—Tairteenth, The Lost Millions.....2
June 9—Thirteenth, Trapped.....2
June 2—Twelfth, In Death's Grip.....2
May 26—Eleventh, Through Fire and Water.....2
May 19—Tenth, Out of Death's Shadow.....2
May 12—Ninth, A Leap for Life.....2
May 5—Eighth, Facing Death.....2
Apr. 28—Seventh, A Desperate Chance.....2
Apr. 21—Sixth, The Flames of Death.....2
Apr. 14—Fifth, At the Mercy of the Monster.....2
Apr. 7—Fourth, The Passing of Gentleman Yeoff.....2
Mar. 31—Third, The Vulture's Vengeance.....2
Mar. 24—Second, The Claws of the Vulture.....2
Mch. 17—First. The Pool of Mystery.....2

NEWS AND MAGAZINE REELS

Mondays —Hearst News (International).....1
Wednesdays—International News.....1
Fridays —Current Events (International).....1
Fridays —New Screen Magazine (Universal).....1

VITAGRAPH EXCHANGES

The Wolf (Earl Williams).....5
Over the Garden Wall (Bessie Love).....5
The Gamblers (Harry T. Morey).....5
The Bramble Bush (Corinne Griffith).....5
Daring Hearts (Bushman-Bayne).....6
Belinda Puts Her Hair Up (Gladys Leslie).....5
The Shadows of the Past (Anita Stewart).....5
The Girl Woman (Gladys Leslie).....5
The Hornet's Nest (Earle Williams).....5
Cupid Forecloses (Bessie Love).....5
A Girl at Bay (Corinne Griffith).....5
The Man Who Won (Harry Morey).....5
The Spark Divine (Alice Joyce).....5
Beauty Proof (Harry T. Morey).....5
Too Many Crooks (Gladys Leslie).....5

VITAGRAPH SPECIALS

The Painted World (Anita Stewart).....5
The Third Degree (Alice Joyce).....7
Two Women (Anita Stewart).....5
From Headquarters (Special Anita Stewart).....5

BIG V SPECIAL COMEDIES

Zip and Zest (Montgomery and Rock).....2
Flips and Flops (James Aubrey).....2
Harems and Hokum (Montgomery and Rock).....2
Healthy and Happy (James Aubrey).....2
Tootsies and Tamales (James Aubrey).....2

LARRY SEMON COMEDIES

The Simple Life.....2
His Home, Sweet Home.....2
The Star Boarder.....2

PERILS OF THUNDER MOUNTAIN

(Fifteen Two-Reel Episodes Starring Antonio Moreno and Carol Holloway)
Fifteenth, Fate's Verdict.....2
Fourteenth, The Hut of Disaster.....2
Thirteenth, The River of Dread.....2
Twelfth, The Rushing Horror.....2
Eleventh, In the Ocean's Grip.....2
Tenth, The Flaming Sacrifice.....2
Ninth, Prisoner of the Deep.....2
Eighth, The Iron Clutch.....2
Seventh, The Lightning Lure.....2
Sixth, The Tree of Torture.....2
Fifth, The Cliff of Treachery.....2
Fourth, Cave of Terror.....2
Third, The Teeth of Steel.....2
Second, The Bridge Trap.....2

WARREN, EDWARD, PROD., INC.

(At State Right Exchanges)
Weavers of Life.....
Souls Redeemed.....

WESTERN IMPORT COMPANY

(At State Right Exchanges)
Mickey (Mabel Normand).....

WORLD FILM EXCHANGES

Aug. 25—The Man Without a Name (John Lowell)....5
Aug. 18—The Girl Alaska (Lottie Kruse).....5
Aug. 11—The Praise Agent (Ashley-Green).....5
Aug. 4—Coax Me (June Elvidge).....5
July 28—Bringing Up Betty (Evelyn Greeley).....5
July 21—A Broadway Saint (Montague Love).....5
July 14—Dust of Desire (Ruby De Remer).....5
July 7—The American Way (Ashley-Green).....5
June 30—Home Wanted (Madge Evans).....5
June 23—Love and the Woman (June Elvidge).....5
June 16—The Devil's Trail (Compson-Larkin).....5
June 9—Through the Toils (Montagu Love).....5
June 2—Phil for Short (Evelyn Greeley).....5
May 26—The Amateur Widow (Zena Keefe).....5
May 19—The Unwritten Code (Shirley-Mason).....5
May 12—The Social Pirate (June Elvidge).....5
May 5—Ginger (Violet Palmer).....5
Apr. 28—Three Green Eyes (All-Star Cast).....5
Apr. 21—The Quickening Flame (Love-Elvidge).....5

SPECIALS

Mar. 16—The Better 'Ole.....5
Feb. 10—What Shall We Do With Him?.....5

UNITED PICTURE THEATRES

June 29—The Woman Under Oath (Florence Reed)....5
—A Man's Fight (Dustin Farnum).....5
June 8—Playthings of Passion (Kitty Gordon).....5
Apr. 13—Her Code of Honor (Florence Reed).....5
Feb. 23—A Man in the Open (Dustin Farnum).....6
Jan. 26—Adele (Kitty Gordon).....6
Jan. 5—The Light of Western Stars (D. Farnum)....6

PRIZMA

Model Girls (The Apache Trail).....1
Glacier Park (Kiddies—Old Faithful).....1
Everywhere with Prizma (Hawaii-Trout).....1
China (Skyland-Birds and Flowers).....1
Volcano—Kilauea's (Alaska Revelations).....1

NEW REELS

Tuesdays and Saturdays—Kinograms.....1

KLEINE SYSTEM, GEORGE

Triple Trouble (Charley Chaplin).....
The Bank (Charlie Chaplin).....
Police (Charlie Chaplin).....
Shanghaied (Charlie Chaplin).....
A Night in the Show (Charlie Chaplin).....
Behind the Lines in Italy.....
Conquered Hearts.....

MISCELLANEOUS

The Ghost of Slumber Mountain.....1
Little Orphant Annie.....5
The Master Mystery (Houdini Serial).....2

IN and OUT WEST COAST STUDIOS

(Continued from [illegible] 1139)

are in the northern p[illegible] of the state on locations.

Vitagraph features were prominent in Los Angeles theatres the week of July 20 when the Symphony, Garrick and Palace theatres each projected productions of this pioneer film producing company.

Paramount-Artcraft

THE huge Babylonian set which is being used in Cecil B. deMille's production of "Male and Female," was thronged with persons in biblical attire during the staging of one of the most spectacular scenes of the big production. Gloria Swanson, who with Thomas Meighan and Bebe Daniels is numbered in the all star cast, was called upon in her role to appear as a captive slave girl lying beneath the claws of a lion. Negro slaves, soldiers and others in spectacular attire thronged the set.

Major Robert Warwick this week began his work in the role of "Captain Dieppe" in the play from the book of that name by Anthony Hope which is being directed by James Cruze.

Lila Lee has begun production of an original comedy drama by Beulah Marie Dix under the direction of Robert Vignola. The story is said to contain many bright spots of comedy and an attractive love theme.

George Melford will begin the direction of "Everywoman," a special feature being made from the stage play of that name by Walter Brown. Will Ritchey prepared the scenario, and several elaborate stage settings have been provided. Violet Heming is leading woman in the title role.

Harry Houdini, after completing his final scenes in the serial, "The Grim Game," left for New York to begin an extended theatrical tour.

Marguerite Clark, under the direction of Walter Edwards, has completed her appearance in the stellar role in "All of a Sudden Peggy."

"Why Smith Left Home," Bryant Washburn's latest subject, has been completed and preparations have been begun for the staging of "It Pays to Advertise," the widely known farce which was so successful on the stage. Donald Crisp will direct Washburn and Lois Wilson, h[illegible] leading woman.

Milton E. Hoffm[illegible]n, general manager of Famous P[illegible]yers-Lasky Corporation, has co[illegible]pleted arrangements for the cons[illegible]uction of a fully equipped photogal[illegible]ry at the Hollywood studio for t[illegible] use of the publicity department, [illegible] and an experimental laboratory [illegible] which will be turned over t[illegible] Alvin Wyckoff, the photographic direc[illegible]or, for use on new effects in camera [illegible] work.

Here and There

MARSHALL NEILAN is negotiating with the owners of the dramatic rights to the play, "Ben Hur" with the view of making a film version of the work. It is said that $500,000 is being asked for the screen rights to this big production.

Al Green, of the Marshall Neilan staff, will direct Peggy Hyland in a picture being produced for the Fox Company during Mr. Neilan's coming absence in Europe. Green formerly was a Selig director, producing several successful plays featuring George Fawcett and Vivian Reid.

Marjory Daw has signed a long-term contract to appear in Marshall Neilan productions.

Jackie Saunders has been engaged by Ivan Abramson to star in his production, "Someone Must Pay." Miss Saunders is now in New York preparing her wardrobe for this special feature.

William Desmond is in the final scene of "Dangerous Waters," the latest Jesse D. Hampton production in which he is starred.

Bessie Barriscale has begun work in the latest production in which she is to be starred, the name of which has not been announced. The story, which will be directed by Howard Hickman, is by N. D. Havey and the script by Harvey Thew. It is said to be an elaborate picturization with an Oriental and European background and in some of the larger scenes more than one thousand persons will be employed.

A close-up study of Lila Lee, Famous Players-Lasky star, whiling away her spare time on the West Coast

Hollywood Hokum

AUGUST 2, 1919 — NEWS — MORE NEWS

Joe Brandt has gone east.

Seena Owens is to be starred.

Pretty warm, 'sall we can say!

Bill Taylor got out of town Monday.

Harry Garson is back in town with a smile.

Hob Bosworth is back amongst us with Tom Ince.

Wally Reid is knocking 'em dead in Seattle this week.

Al Jennings held up a train last week—no one excited.

Elmo Lincoln refuses to worry—yes, a long time contract.

Bill Parsons was seen chasing flies off his private skating rink.

Thomas Geraghty is going to London town. Ireland shall be free!

Walter Edwards is breathing again having finished "Locked in Pawn."

"The Peals of Thunder Mt." are a thing of the past for Tony Moreno.

Edna Purviance was the first passenger to Catalina by the air route.

Jesse Lasky is vacationing with his auto. Nobody knows where he is.

Anna Q. Nillson is to name a producing co. Guess what she'll call it.

Adam Hull Shirk has broken forth in song. "A Cinema Bouquet" is the name.

Niles Welch's name is soon to come up at the head of a producing company.

Al Green has taken an office at the Fox studio where he is to direct Tom Mix.

Prissy Dean is home from Vancouver and says that everyone was lovely to her there.

Elmer Clifton is of the Griffith age—he walks, and talks, and works that way.

Bessie Barriscale got a letter addressed to "the Bird of Paradise, Hollywood."

Wally McDonald, the handsome leading man, paid HOKUM a pleasant call this week.

Dorothy Dalton likes New York so well, she's going to stay for another picture.

Bob Brunton has taken on another tenant. Doug. Fairbanks is to make pictures there.

May Allison can't decide whether to sell her crop of turkeys for Thanksgiving or Christmas.

Some big news is going to break—Quaker City folks are going to throw their cash in the ring.

And now it is hinted that Mickey Neilan will probably make "Ben Hur," as his first production.

Joe Rock has an automobile that will run 90 miles an hour—the speedometer indicates as much.

Bert Lytell has named his car the "Oasis" because he bought it last Spring. Yes, Yes. (Cruel).

Bill Duncan hasn't caught all the fish at Huntington Lake, so will stay a couple of weeks more.

Cecil B. deMille states positively that he'll have the Admiral Crichton finished in the next week.

Robert Warwick is to take off the gold leaf and put on two bars—just to play the part of Captain Dippie.

'Atless Dick Willis has not written any poetry for two weeks, but we promise our readers a treat soon.

Fred Stone is to be the king at a Cheyenne rodeo this week. Al Cohn is going along to cheer for him.

And again Noo York says it's going to steal David Wark, and he'll produce there. Mr. Griffith, can this be so?

"The Skeleton" stalked forth from Goldwyn's again this week, and again we are informed "This is a Goldwyn Year."

Dorothy Gish is sick of being a brunnette and tired of being a blonde, so friends have dared her to be a red head.

Fay Tincher has flittered north with her P. A., Pat Dowling, to show the northwest exhibitors that she really is funny.

Milt Hoffman has no appreciation for landmarks. He ordered the old frame dressing rooms at Lasky's torn down this week.

"Americanism vs. Bolshevism," is shortly to come forth from the Thomas H. Ince studios, and then good-bye to the red flag.

Lyons and Moran are doing the beach for a couple of weeks which may or may not have anything to do with the making of pictures.

Lila Lee has got to get to work. Her next picture must be ready for exhibition August 20th, and they just started shooting.

H. B. Warner is catching so many fish at Catalina Islands that he won't come back to work although Jesse D. Hampton is wiring him daily.

Eddie Cline is spending his spare moments Burbank-like in an effort to produce a seedless watermelon. Yes, Eddie leave off the rind, too.

Our set is going to entertain the multitude with an auto race at Ascot Park in a few days, and there are indications that records will be shattered.

Dempsey is coming out to be starred, we hear, which leads to the conclusion he will prove a better screen bet than Willard—at least if he won't fight for a month or so.

Isadore Bernstein was seen pushing his fingers through his hair, and since we have heard exclamations regarding a rodeo. Bill Parsons threatens to back it with anything.

Consolidated Crepe Hair was given an awful blow this week when Charles Ray grew his own crop. Charley is so young that no one thought he could do it, but he's a tooler.

Bill Desmond made a truck driver take water this week, which is another way of saying Bill was there ready to back up what words he had with a fellow who frightened a horse.

Sid Chaplin got his Seagull working this week, and is now taking passengers to and from Catalina Islands at $40 the round trip, plus war tax. Some people have no sense for business.

Bryant Washburn pulled a good one on the Lasky Company. He had all his wardrobe lost on the way to location, and the firm gave him new clothes, and it was for the film "Why Smith Left Home."

In the rush to get to press last week, we forgot to mention that Bill Farnum had another birthday on July 4th, and Catalina Island folks spelled his name in fire way up amongst the clouds.

None of the Underwood slaves of our set have written any suggestion for prevention of drought which leads to the charge that someone is not on the job. But a press agent can't do everything.

R. Cecil Smith is not amongst us any more. He has gone east to be with Selznick. Incidentally it may be said he left the key to a spring lock on his cellar door on the wrong side, and he's been sore ever since.

Speaking of a monopoly on beauty! Think of Violet Heming, Wanda Hawley, Mildred Reardon, Bebe Daniels, Mary MacIvor and Margaret Loomis all playing in one picture. Jesse Lasky threatens the public with a treat. The subject is "Every Woman." Irving Cummings will be Passion; Theodore Roberts, Wealth; Raymond Hatton, Flattery; and Noah Beery, Bluff.

CURLEY'S CHATTER

(Being the mutterings of our honest elevator man boiled down.)

Now that all producers agree there should be fewer and better pictures, you and I should vote to make it unanimous. (Let the records so read, Mr. Clerk.)

SIMPLEX DISTRIBUTORS

IMPORTANT LINKS IN THE CHAIN OF SIMPLEX SERVICE

ARGUS THEATRE SUPPLY DIVISION
of the
ARGUS LAMP & APPLIANCE CO.
815-23 Prospect Ave.
CLEVELAND, OHIO.
— NORTHERN OHIO

BOSTON MOTION PICTURE SUPPLY CO.
54 Broadway
BOSTON, MASS.
— MASSACHUSETTS
RHODE ISLAND
CONNECTICUT

BRECK PHOTOPLAY SUPPLY CO.
98 Golden Gate Ave.
SAN FRANCISCO, CAL.
— NORTHERN CALIFORNIA
WESTERN NEVADA
OREGON

J. SLIPPER & CO.
728 South Olive St.
LOS ANGELES, CAL.
Selling Agents
— SOUTHERN CALIFORNIA
and
ARIZONA

DWYER BROS. & CO.
631 Walnut St.
CINCINNATI, OHIO.
— SOUTHERN OHIO and KENTUCKY

ERKER BROS. OPTICAL CO.
608 Olive St.
ST. LOUIS, MO.
— EASTERN MISSOURI
NORTHEASTERN ARKANSAS
Madison, St. Clair, Monroe — Counties in Illinois

EXHIBITORS SUPPLY CO.
845 So. Wabash Ave.
CHICAGO, ILL.
— ILLINOIS
(Except Madison St. Clair and Monroe Counties)

EXHIBITORS SUPPLY CO.
157 N. Illinois St.
INDIANAPOLIS, IND.
— INDIANA

EXHIBITORS SUPPLY CO.
204 Manhattan Bldg.
MILWAUKEE, WIS.
— SOUTH EASTERN WISCONSIN

HOLLIS-SMITH-MORTON CO.
1201 Liberty Ave.
PITTSBURGH, PA.
— WEST VIRGINIA
and
WESTERN PENNSYLVANIA

LELAND THEATRE SUPPLY HOUSE
97 State St.
MONTPELIER, VT.
— MAINE
NEW HAMPSHIRE
VERMONT

LUCAS THEATRE SUPPLY CO.
158 Marietta St.
ATLANTA, GA.
— N. Carolina, S. Carolina, Georgia, Florida, Mississippi, Alabama, Louisiana, Tennessee, Southern Virginia

MICHIGAN MOTION PICTURE SUPPLY CO.
63 E. Elizabeth St.
DETROIT, MICH.
— MICHIGAN

LUCAS THEATRE SUPPLY CO.
1816 Main St.
DALLAS, TEX.
— TEXAS
SOUTHERN ARKANSAS

ALBANY THEATRE SUPPLY CO.
4 Clinton Ave.
ALBANY, N. Y.
Selling Agents
— EASTERN NEW YORK
(Except Greater New York City)

AUBURN FILM CO.
AUBURN, N. Y.
Selling Agents
— CENTRAL NEW YORK STATE

BECKER THEATRE SUPPLY CO.
184 Franklin St.
BUFFALO, N. Y.
Selling Agents
— WESTERN NEW YORK STATE

B. F. PORTER
729 Seventh Ave.
NEW YORK, N. Y.
— GREATER NEW YORK
NORTHERN NEW JERSEY
Dutchess, Putnam, Orange, Suffolk, Sullivan, Rockland — Counties in New York State

SEATTLE STAGE LIGHTING CO.
21 Madison Block
SEATTLE, WASH.
— WASHINGTON and OREGON

LEWIS M. SWAAB
1327 Vine St.
PHILADELPHIA, PA.
— DELAWARE
EASTERN PENNSYLVANIA
SOUTHERN NEW JERSEY
EASTERN MARYLAND

SWANSON-NOLAN THEATRE EQUIPMENT CO.
1514 Welton St.
DENVER, COLO.
— WYOMING
COLORADO
MONTANA
NEW MEXICO

SWANSON-NOLAN THEATRE EQUIPMENT CO.
423 South 15th St.
OMAHA, NEB.
— NEBRASKA
SOUTHERN IOWA

SWANSON-NOLAN THEATRE EQUIPMENT CO.
132 E. Second South St.
SALT LAKE CITY, UTAH
— UTAH
IDAHO
EASTERN NEVADA

WEBSTER ELECTRIC CO.
719 Ninth St., N. W.
WASHINGTON, D. C.
— WASHINGTON, D. C.
WESTERN MARYLAND
NORTHERN VIRGINIA

YALE THEATRE SUPPLY CO.
201 Sheidley Bldg.,
9th & Main Sts.
KANSAS CITY, MO.
— W. MISSOURI
KANSAS
OKLAHOMA
NORTHWESTERN ARKANSAS

THE WILLIAMS PRINTING COMPANY, NEW YORK

Simplex

SECOND-HAND SIMPLEX PROJECTORS AND GOOD WHISKEY!!!

(They're Both Hard to Find)

In visiting the numerous theatre supply house repair shops throughout the country, have you not noticed the absence of SIMPLEX PROJECTORS?

If you are unaware of this condition, drop in at your nearest repair shop and inquire about how many Simplexes are repaired there as compared with other projectors.

The man in charge will tell you that so well is the Simplex constructed with its high grade material, plus the unexcelled workmanship, that its appearance at the repair shop is alarmingly infrequent.

WHEN WE BUILD A SIMPLEX WE FIGURE THAT ITS PLACE IS THE PROJECTION ROOM—NOT THE REPAIR SHOP

AND—

Have you ever wondered why a second-hand Simplex is seldom seen on the supply house floor?—

It's because a Simplex—even after years of service—is still regarded as a good investment, so much so in fact that they are invariably purchased as eagerly as are other new projectors—and at almost the same prices.

DOES THIS NOT INDICATE SIMPLEX SERVICE?

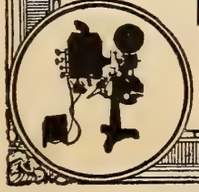
Read what Fred Cosman, one of the first three projectionists in America thinks of the Extralite Shutter.

Precision Machine Co., Inc.

* * * * * * It stands without question the Extralite Shutter will give a much sharper picture than any of the other shutters, as well as a brighter picture, and less flutter. * * * * * *

Yours very truly,

FRED COSMAN, Manager.
Electric Theatre
St. Joseph, Mo.



THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

P. A. POWERS PRESENTS

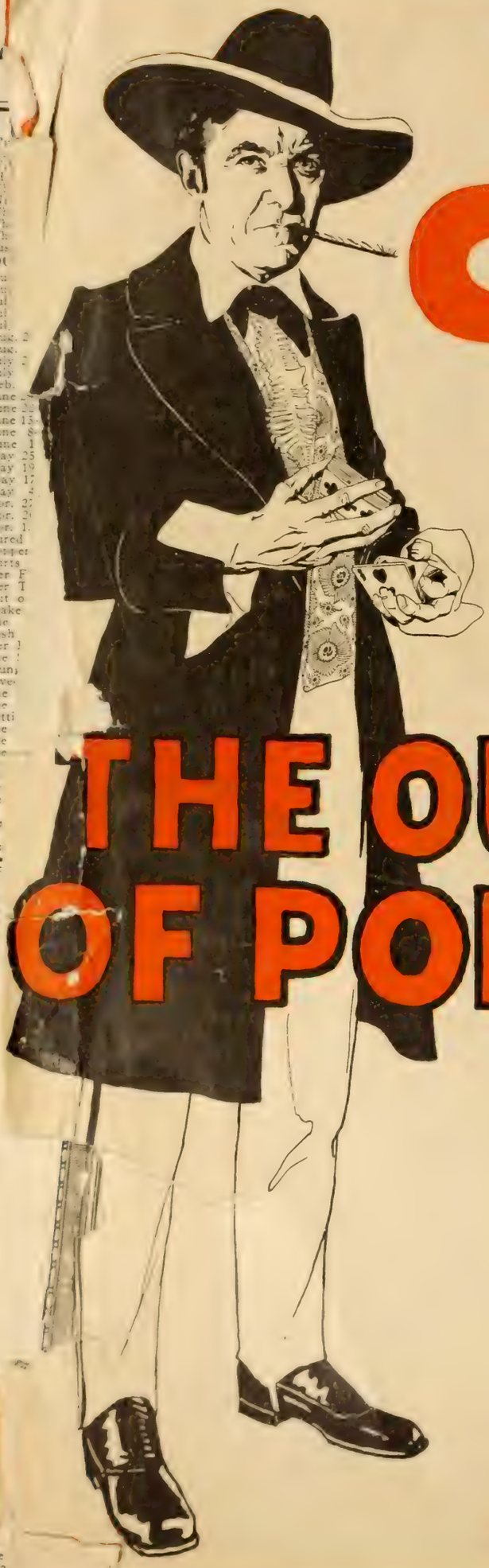
Harry CAREY

IN

BRET HARTE'S

Famous Classic

Read and Loved by Millions



NO picture of the recent season carries a deeper story, a greater appeal to the emotions or more magnificence in romance and wealth of scenes than—"THE OUTCASTS OF POKER FLAT," featuring Harry Carey.

THE OUTCASTS OF POKER FLAT"

—recognized as one of Bret Harte's finest works, has been read by millions, has thrilled and entertained unlike any story of the early days of the golden West. We direct especial attention to the rare romance of the river steamboat scenes, so true to life as to challenge your admiration.

A private review of this production is invited at the offices of any Universal Exchange.

IT'S A SUPERB

UNIVERSAL SPECIAL ATTRACTION

AUGUST 9, 1919

Motion Pictu News

Reg. U. S. Patent Office

Dominates the Field

PROSPERITY'S RELEASE DATE

NATIONAL Paramount-Artcraft WEEK

SEPTEMBER 1919

SUN.	MON.	TUE.	WED.	THU.	FRI.	SAT.
AUG. 31	1	2	3	4	5	6

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

VOL. XX No. 7.

Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the act of March 3rd, 1879

PRICE

...shed Weekly—$2.00 a year

Chicago ... New York ... Los Angeles

MARY MacLAREN

IN

"THE WEAKER VESSEL"

YOU MUST review this Universal Special Attraction for your own sake, if for no more than to show you how Universal is leading the procession in fine picture making. Millions have already acclaimed this play as "entertainment de luxe." It is unquestionably one of the finest pictures released this season. A brand new idea story, with characterizations rarely, if ever, seen on the screen. It's one of the few productions that will stand up under a run of a week and every exhibitor is urged to play it for a run of not less than 2 to 3 days,—4 days being still better. Mouth to mouth advertising will keep your house at capacity.

BE SURE TO REVIEW IT

One of the Finest Universal Special Attractions of the Season

UNIVERSAL

Jesse L. Lasky *Presents*

"FIRES OF FAITH"

WITH

Catherine Calvert, Eugene O'Brien *and* Ruby de Remer

Twenty-four sheets are free!

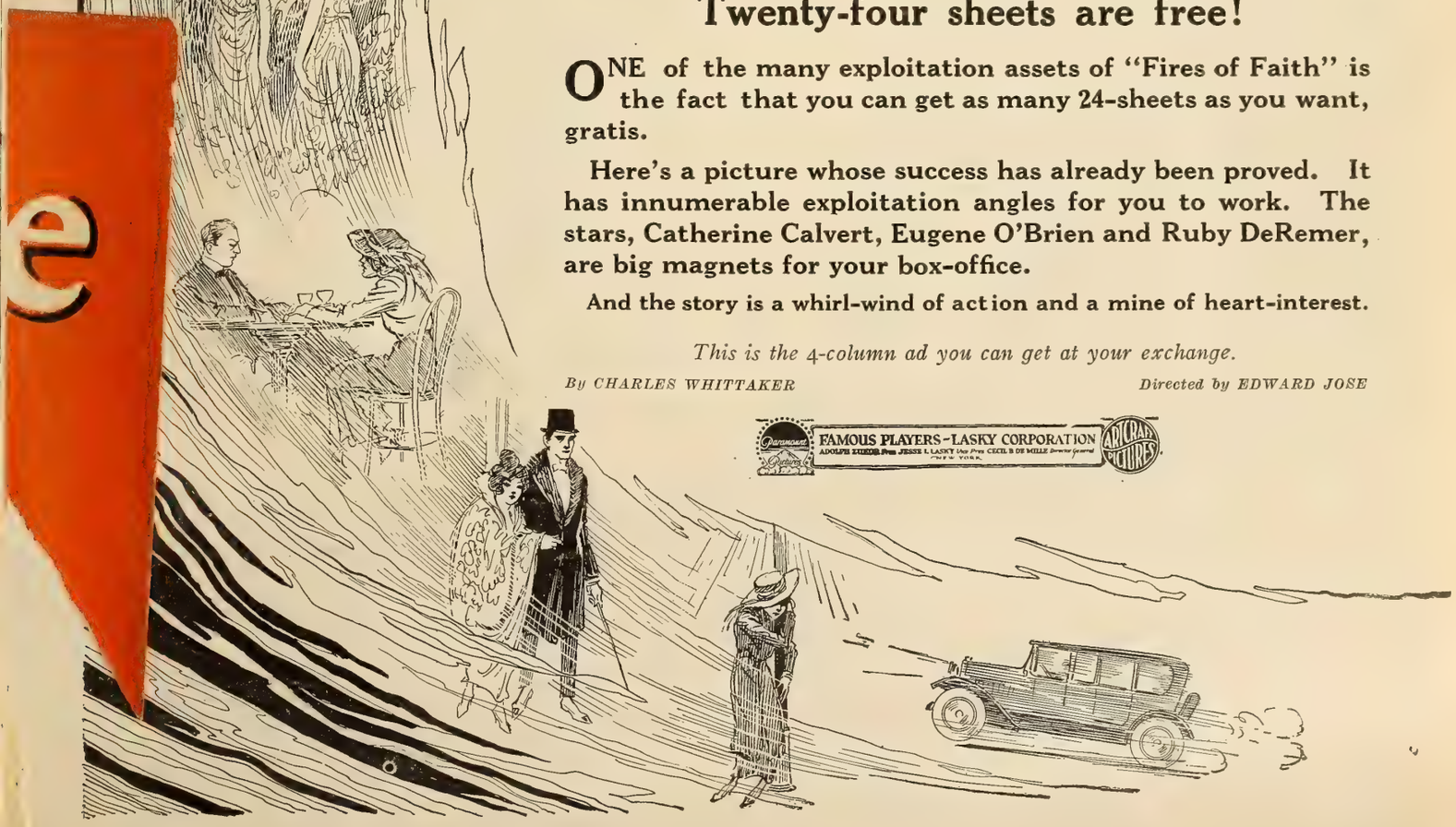
ONE of the many exploitation assets of "Fires of Faith" is the fact that you can get as many 24-sheets as you want, gratis.

Here's a picture whose success has already been proved. It has innumerable exploitation angles for you to work. The stars, Catherine Calvert, Eugene O'Brien and Ruby DeRemer, are big magnets for your box-office.

And the story is a whirl-wind of action and a mine of heart-interest.

This is the 4-column ad you can get at your exchange.

By CHARLES WHITTAKER *Directed by EDWARD JOSE*



Paramount Artcraft Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice Pres. CECIL B. DE MILLE, Director General

NEW YORK

Paramount-Drew

MRS. SIDNEY

in

"Bunkered"

Ready, camera, shoot!

MRS. SIDNEY DREW is the heart, the brains and the soul of the inimitable Paramount-Drew Comedies. That's why they are a guarantee of excellence for exhibitors.

"Thank goodness," the New York Tribune says, "Mrs. Drew is going to keep on writing and producing these comedies, for there is no other to take her place."

Book "Bunkered" and thank goodness, too.

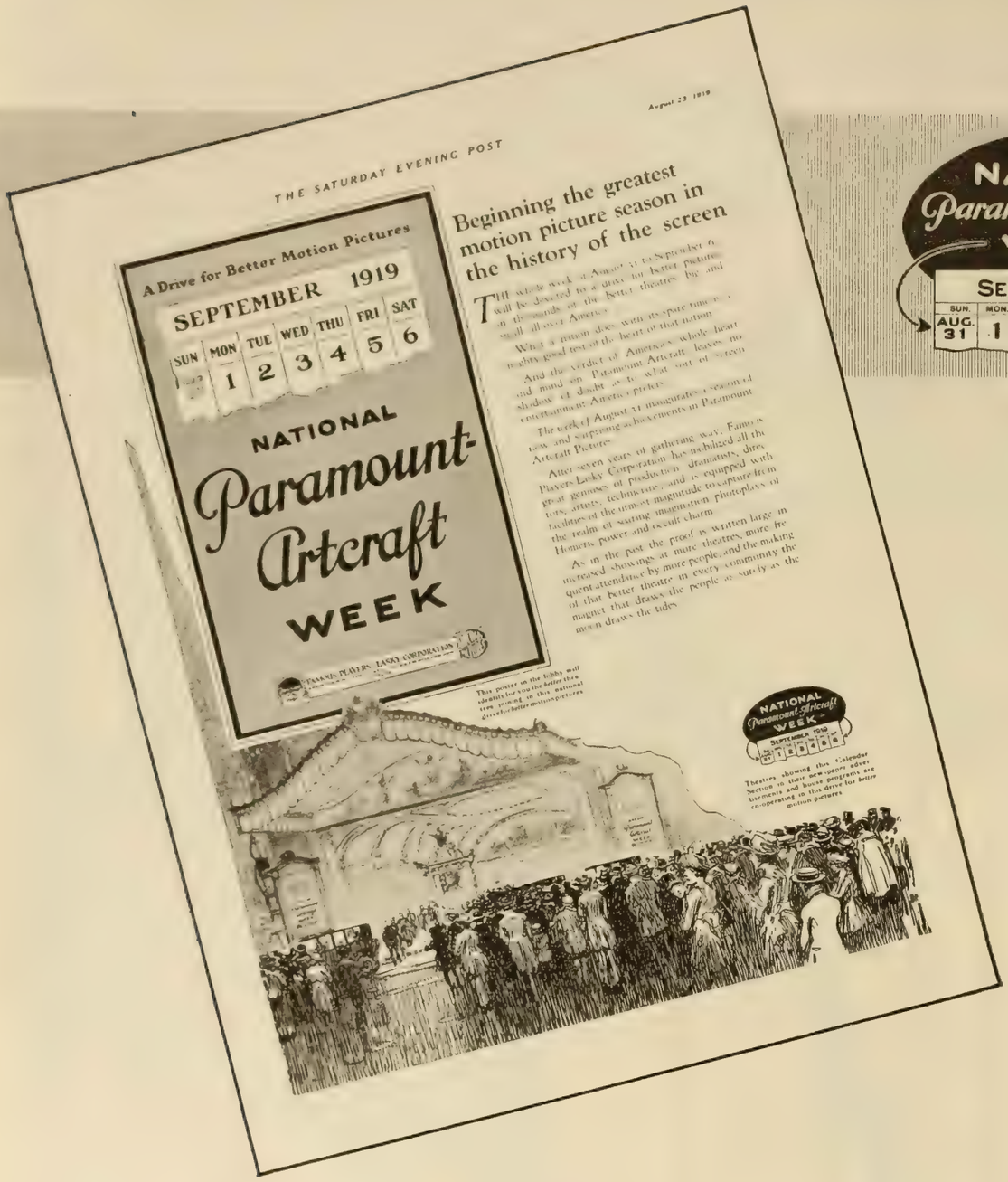
By EMMA MORRISON WHITMAN. Produced by V. B. K. FILM CORPORATION
Under personal supervision of MRS. SIDNEY DREW

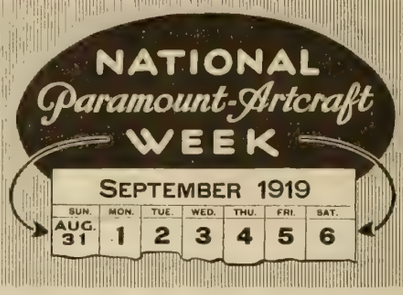
Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

Comedy Featuring
Drew


THE SATURDAY EVENING POST
A Drive for Better Motion Pictures
SEPTEMBER 1919
SUN MON TUE WED THU FRI SAT
1 2 3 4 5 6
NATIONAL
Paramount-Artcraft
WEEK
Beginning the greatest motion picture season in the history of the screen



This is the page advertising announcement to appear in the Saturday Evening Post

THE BIGGEST MOTION PICTURE WEEK

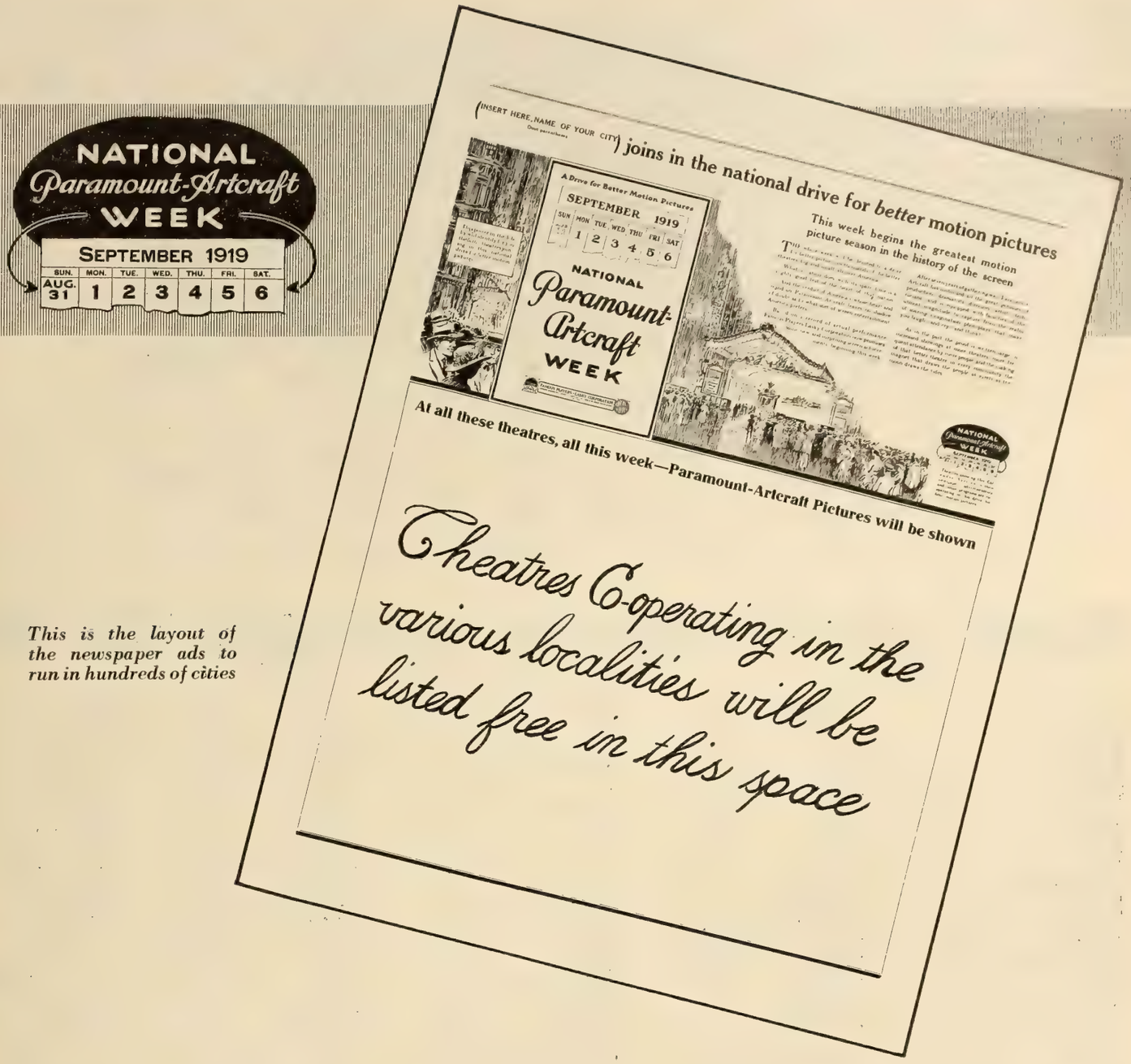
THE first purpose of Paramount-Artcraft Week is to make money for the exhibitor. Its secondary purpose is to show the exhibitor and the huge motion picture public what Paramount-Artcraft really means in the field of the photoplay.

There is one way to accomplish these two purposes. That way is to make the Paramount-Artcraft Week for 1919, sure-fire in financial and artistic success, by giving the public the best entertainment in motion pictures to be had anywhere and to show by exploitation where to get that entertainment.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES


NATIONAL
Paramount-Artcraft
WEEK
SEPTEMBER 1919
SUN. MON. TUE. WED. THU. FRI. SAT.
AUG. 31 1 2 3 4 5 6
(INSERT HERE NAME OF YOUR CITY) joins in the national drive for better motion pictures
This week begins the greatest motion picture season in the history of the screen
A Drive for Better Motion Pictures
SEPTEMBER 1919
SUN MON TUE WED THU FRI SAT
1 2 3 4 5 6
NATIONAL
Paramount-Artcraft
WEEK
At all these theatres, all this week—Paramount-Artcraft Pictures will be shown
Theatres Co-operating in the various localities will be listed free in this space

This is the layout of the newspaper ads to run in hundreds of cities

IN THE HISTORY OF THE SCREEN

SO that's the reason for:—
Advertising in 453 cities.
Ninety full page newspaper advertisements.
Full page announcement in Saturday Evening Post.
Free lithographs, including special 24-sheet Special Announcement Trailers.
Additional advertising in the smallest towns.
An exhibitor demonstration of enormous proportions.
The riddle of the Paramount-Artcraft girl.
Broadsides, special slides, special music, special small cuts and—

$10,000—Ten thousand dollars worth of accessories free!—$10,000

Ask your exchange about it now! *Don't miss being in on it!*

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

NATIONAL Paramount-Artcraft WEEK

SEPTEMBER 1919

SUN.	MON.	TUE.	WED.	THU.	FRI.	SAT.
AUG. 31	1	2	3	4	5	6

Here Are the Towns in Which We Will

ALABAMA
Albany
Birmingham
Huntsville
Mobile
Montgomery
Selma
Tuscaloosa

ARIZONA
Hot Springs
Phoenix
Tucson

ARKANSAS
Little Rock
Fort Smith
Pine Bluff
Texarkana

CALIFORNIA
Alameda
Berkeley
Eureka
Fresno
Long Beach
Los Angeles
Oakland
Pasadena
Pomona
Redlands
Richmond
Riverside
Sacramento
San Bernardino
San Francisco
San Diego
San Jose
Santa Ana
Santa Barbara
Santa Cruz
Santa Maria
Santa Rosa
Stockton
Vallejo

COLORADO
Boulder
Colorado Springs
Denver
Port Collins
Greeley
Pueblo
Trinidad

CONNECTICUT
Ansonia
Bridgeport
Bristol
Danbury
Hartford
Manchester
Meriden
Middletown
Naugatuck
New Britain
New Haven
New London
Norwalk
Norwich
Stamford
Torrington
Waterbury
Willimantic

DELAWARE
Wilmington

DISTRICT OF COLUMBIA
Washington

FLORIDA
Jacksonville
Key West
Miami
Pensacola
Tampa

GEORGIA
Athens
Atlanta
Augusta
Brunswick
Macon
Rome
Savannah

IDAHO
Boise
Pocatello

ILLINOIS
Alton
Aurora
Bloomington
Cairo
Centralia
Chicago
Danville
Decatur
Elgin
Evanston
Freeport
Galesburg
Jacksonville
Joliet
Kankakee
Kewanee
Mattoon
Moline
Monmouth
Peoria
Quincy
Rockford
Rock Island
Springfield
Sterling

INDIANA
Anderson
Elkhart
Evansville
Fort Wayne
Indianapolis
Kokomo
Lafayette
Logansport
Marion
Muncie
New Albany
Newcastle
Richmond
South Bend
Terre Haute

IOWA
Burlington
Cedar Rapids
Clinton
Davenport
Des Moines
Dubuque
Fort Dodge
Fort Madison
Iowa City
Keokuk
Marshalltown
Mason City
Muscatine
Oskaloosa
Ottumwa
Sioux City
Waterloo

KANSAS
Atchison
Coffeyville
Emporia
Fort Scott
Hutchinson
Independence
Kansas City
Lawrence
Leavenworth
Parsons
Pittsburgh
Salina
Topeka
Wichita

MICHIGAN
Adrian
Benton Harbor
Detroit
Flint
Grand Rapids
Marquette
Menominee
Muskegon
Owosse
Pontiac
Port Huron
Saginaw

MINNESOTA
Duluth
Hattiesburg
Mankato
Meridian
Minneapolis
Natchez
Rochester
St. Cloud
St. Paul
Vicksburg
Winona

MISSISSIPPI
Jackson

MISSOURI
Cape Girardeau
Jefferson City
Kansas City
Moberly
Sedalia
St. Joseph
St. Louis

MONTANA
Anaconda
Billings
Butte
Great Falls
Helena

NEBRASKA
Grand Island
Lincoln
Omaha

NEVADA
Reno

NEW HAMPSHIRE
Concord
Manchester
Nashua

NEW JERSEY
Asbury Park
Atlantic City
Bridgeton
Newark
New Brunswick
Town of Union

NEW MEXICO
Albuquerque

NEW YORK
Albany
Amsterdam
Auburn
Binghamton
Brooklyn
Buffalo
Cohoes
Corning
Elmira
Geneva
Glens Falls
Gloversville
Hornell
Ithaca
Jamestown
Johnstown
Kingston
Lockport
Malone
Middletown

The Paramount-Artcraft Girl
Who is she?

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

NATIONAL Paramount-Artcraft WEEK

SEPTEMBER 1919

SUN.	MON.	TUE.	WED.	THU.	FRI.	SAT.
AUG. 31	1	2	3	4	5	6

Advertise Paramount-Artcraft Week

New York
Niagara Falls
Ogdensburg
Olean
Oneonta
Oswego
Portchester
Poughkeepsie
Rochester
Rome
Saratoga Sprgs.
Schenectady
Syracuse
Troy
Utica
Watertown

NORTH CAROLINA
Asheville
Charlotte
Chattanooga
Durham
Greensboro
Raleigh
Wilmington
Winston-Salem

NORTH DAKOTA
Akron
Fargo
Grand Forks
Minot

OHIO
Alliance
Ashtabula
Canton
Cincinnati
Cleveland
Columbus
Dayton
East Liverpool
Elyria
Findlay
Hamilton
Lancaster
Lima
Lorain
Marietta
Mansfield
Marion
Newark
Portsmouth
Sandusky
Steubenville
Springfield
Toledo
Warren
Youngstown
Zanesville

OKLAHOMA
Bartlesville
Guthrie
McAlester
Muskogee
Tulsa

OREGON
Astoria
Portland

PENNSYLVANIA
Altoona
Easton
Beaver Falls
Bethlehem
Bradford
Butler
Carbondale
Carlisle
Chester
Coatesville
Connellsville
Erie
Harrisburg
Hazleton
Johnstown
Lancaster
Lebanon
McKeesport
New Castle
Norristown
Philadelphia
Pittsburgh
Oil City
Pittston
Pottstown
Pottsville
Punxsutawney
Reading
Scranton
Shamokin
Shenandon
Washington
Warren
West Chester
Wilkes Barre
Williamsport
York

RHODE ISLAND
Pawtucket
Providence
Woonsocket

SOUTH CAROLINA
Columbia

SOUTH DAKOTA
Aberdeen
Sioux Falls

TENNESSEE
Chattanooga
Knoxville
Memphis
Nashville

TEXAS
Amarillo
Dallas
Denison
El Paso
Fort Worth
Galveston
Houston
Paris
San Antonio
Temple
Waco
Wichita Falls

KENTUCKY
Frankfort
Henderson
Lexington
Louisville
Owensboro

LOUISIANA
Alexandria
Baton Rouge
Lake Charles
New Orleans
Shreveport

MAINE
Augusta
Bangor
Biddeford
Lewiston
Portland

MARYLAND
Baltimore
Cumberland
Frederick
Hagerstown

MASSACHUSETTS
Attleboro
Boston
Brockton
Fall River
Fitchburg
Gloucester
Haverhill
Holyoke
Lawrence
Lowell
Lynn
Malden
Milford
New Bedford
Newburyport
North Adams
Northampton
Pittsfield
Portsmouth
Quincy
Salem
Springfield
Taunton
Waltham
Worcester

UTAH
Ogden
Salt Lake City

VERMONT
Barre
Burlington
Rutland

VIRGINIA
Danville
Lynchburg
Newport News
Norfolk
Petersburg
Portsmouth
Richmond
Roanoke
Staunton

WASHINGTON
Aberdeen
Bellingham
Everett
Seattle
Spokane
Tacoma
Walla Walla
Yakima

WEST VIRGINIA
Bluefield
Fairmont
Charleston
Clarksburg
Huntington
Parkersburg
Wheeling

WISCONSIN
Appleton
Beloit
Eau Claire
Green Bay
Fund du Lac
Janesville
Kenosha
La Crosse
Madison
Marinette
Milwaukee
Oshkosh
Racine
Sheboygan
Superior

WYOMING
Cheyenne

The Paramount-Artcraft Girl
Who is she?

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

VICTOR KREMER
FILM FEATURES

WHY GAMBLE

on pictures when you have a sure thing in these 30 one-reel classics that every exhibitor is clamoring to book?

10 FABLES IN SLANG by George Ade

America's Greatest Humorist

With such stars as Bryant Washburn, Beverly Bayne, Ruth Stonehouse, Richard C. Travers, Ben Turpin, Wallace Beery.

10 SUPERB DRAMAS

of the West, with the Popular Film Hero

BRONCHO BILLY

The first and greatest exponent of the dramas of the hills and plains.

10 SNAKEVILLE COMEDIES with SLIPPERY SLIM

SOPHIE CLUTTS, MUSTANG PETE

Western fun makers, with the quaint humor of small town characters, that stand to pictures as does Mark Twain to literature.

READY NOW!

New Prints—One and Three Sheets—Photos—Slides

VICTOR KREMER FILM FEATURES

1333 Argyle Street, Chicago — 165 West 40th Street, New York City

STATE RIGHT PICTURES

NEW YORK CHICAGO SAN DIEGO LOS ANGELES

Shall the Exhibitor Rule?
We Say--Yes!

LET him know he will always be welcome in Realart councils. We want his views. Information is ammunition. "Knowledge is Power."

Realart Pictures is centering its fire upon combining in one attraction quality of:

1.—Star
2.—Book or Play
3.—Production
4.—Exploitation
5.—Distribution

Vast sums are being spent. Eminent, highly paid stars are at work. Purchase of great works of fiction and drama goes steadily on. Foremost directors and scenarioists, reinforced by liberal expenditure, work hand in hand to obtain the maximum yield. Far reaching publicity and exploitation is under way. A fine system of twenty exchanges is ready.

We want to push Realart Pictures to the limit.
You, the Exhibitors, have opinions.
We want your views.

REALART PICTURES

Constance Binney.

The Beauty of the New York Season

The public applauded her, the critics acclaimed her, the newspapers interviewed her, the illustrated press spread her fair photographs far and wide. A new theatrical celebrity was born. She continues scoring big in "39 East," the current New York success.

CONSTANCE BINNEY

has the priceless gifts of Youth, Beauty, Talent. Can't you just visualize this lovely girl in such a part, for instance, as a little slavey in a Pennsylvania Dutch settlement, later blossoming into glorious young womanhood?

Such a role will introduce her as a star to your patrons in Mrs. Fiske's wonderful stage success,

ERSTWHILE SUSAN

Founded on the widely known novel, "Barnabetta," by Helen R. Martin. Now in production.

Director - - - - - - - - - - - John S. Robertson

REALART pictures is giving most careful consideration to powerful novel and play titles—themes which have left an indelible impress upon the public consciousness.

Realart is determined that quality in stars will be matched by corresponding quality in vehicles and in production.

When releasing begins, early in the Fall, Exhibitors may be assured that Realart Pictures will fully meet the new demands of an improved public taste and that they will command the enlarged profits that their excellence deserves.

The following exchanges are now in operation:

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Announcing Douglas Fairbanks'

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"HIS MAJESTY, THE AMERICAN"

MR. FAIRBANKS has endeavored to make his first production for United Artists Corporation worthy of the ideals on which the organization was founded, and he hopes that the verdict of the final judges—the public—will be "Well Done!"

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To be released September First

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WHAT WOULD YOU HAVE DONE?

Two men and a woman were isolated on a South Sea Island.

They were under unusual conditions, one was a Doctor, the other a Cave Man, she was a Nurse.

Both fell in love with her.

WHAT HAPPENED?

"WHERE BONDS ARE

WILL SHOW YOU.

The story is a towering one and runs the gauntlet of Human Passions.

Four Big Terrific Fights
The greatest Hurricane scene ever filmed
Replete with action!

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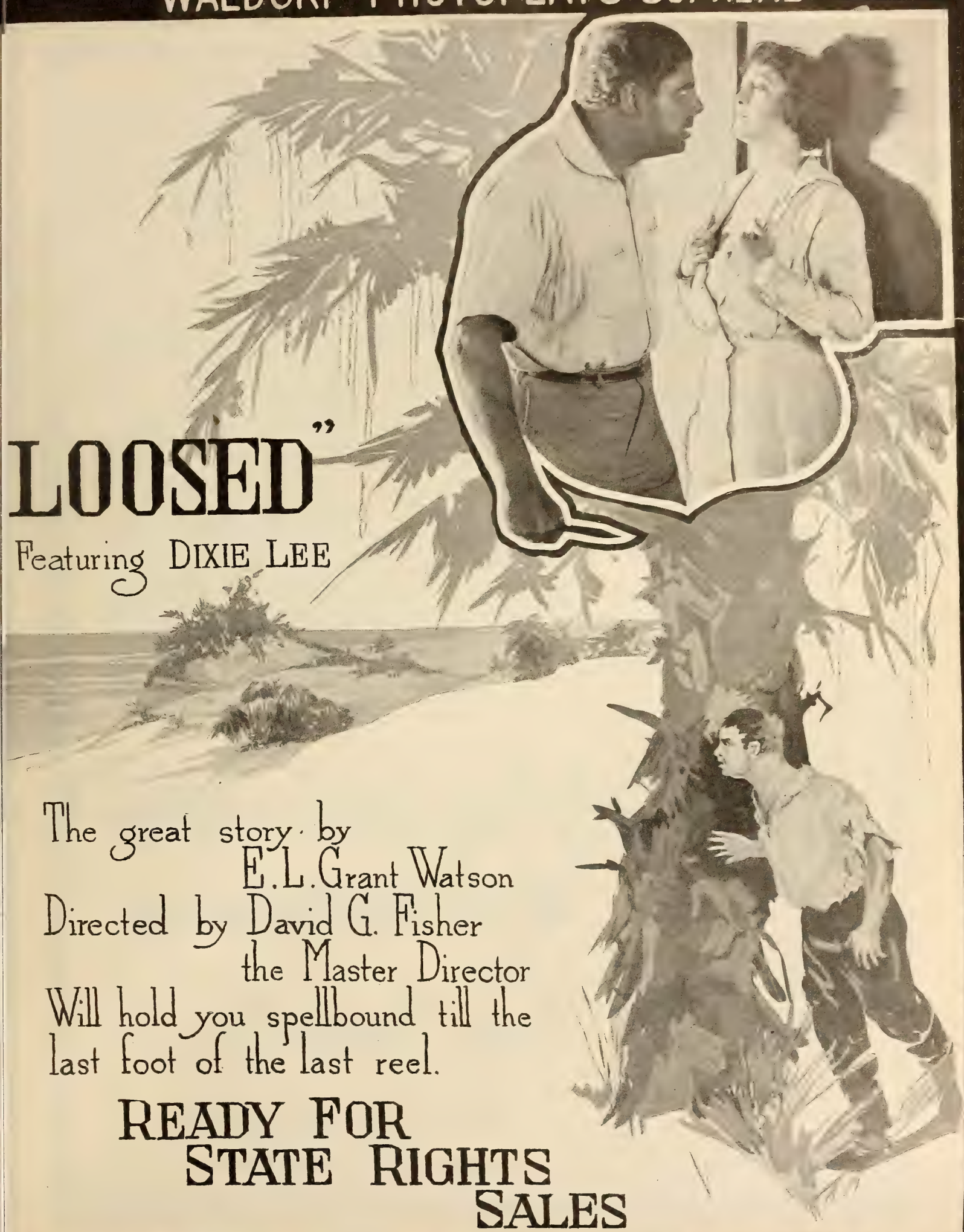

"LOOSED"

Featuring DIXIE LEE

The great story by
E. L. Grant Watson
Directed by David G. Fisher
the Master Director
Will hold you spellbound till the
last foot of the last reel.

READY FOR STATE RIGHTS SALES

DRAMATIC SECTION
The Bulletin
SAN FRANCISCO, SATURDAY, JULY 12, 1919.

HODKINSON PREDICTS ON EVE OF MIGHTY PICTURE BATTLE

By WALTER BODIN.

W. W. HODKINSON, by right of achievement, has a right to be heard—and believed—on any question concerning the future of the motion picture industry. For twelve years Hodkinson has been in the game as producer, exhibitor, distributor and what not. He is admittedly one of the brainiest, if not the brainiest, man in the business.

San Francisco movie managers have good cause to heed Hodkinson's words. It was he who six years ago came here and saved the leading houses from almost certain ruin. It was his organizing genius that had so much to do in crushing the trust, the General Film Company, which he followed with the organization of the Paramount-Artcraft corporation. He has done more to advance the cause of good pictures than any other man in the world, perhaps.

So now, on the eve of the biggest motion picture revolution in history, anything that Hodkinson may have to say is well worth listening to. He says:

HERE'S THE WARNING.

"Next year will see new consolidations, realignments and affiliations, particularly on the part of the small producer-distributer concerns if they are to compete successfully with the larger concerns. Such reorganization will no doubt mean that these affiliated concerns will, by the issuing of stock and securities, place their own values on their "assets" on the basis of what they think they ought to get out of it, and the exhibitors will be called upon to shoulder the burden of their enormous capitalizations.

"When certain organizations find they can no longer go it alone, when they have pooled their interests in an effort to escape approaching financial storms, exhibitors may at that time find that they have in their possession a stream of quality product without which many theaters cannot live. Through controlling the life blood of the business such an organization, aided by economic conditions and modern merchandising methods will then gradually force exhibitors into a scheme of national operation of theaters instead of individual operation, and this means the virtual ownership of the theater by these producers."

ANOTHER TRUST?

In other words, Hodkinson warns "beware another trust." His warning comes with the motion-picture industry on the very edge of a very hot volcano. Almost anything might happen in the next few months. As things look at present, three big organizations top the list of producing concerns in the United States (and, therefore, the world), and they threaten the lives of a score or so lesser organizations.

What has this to do with me, the consumer? the reader may ask. It has everything to do with you, the consumer. For the fate of the consumer is bound up with that of the exhibitors, and their fate is in the grasping hands of the picture-makers.

About September 1 the new era in pictures opens. New plans are to be entered into; one big new factor is to enter the field and the fiercest competition is to prevail.

All the producers have finally gotten it into their heads that they can't continue putting out poor pictures. Better and better pictures are to be made the coming year. The public demands them and the public is to get them. There is no question as to the merit of the productions of Mary Pickford, Chaplin, Griffiths and Fairbanks. The Paramount pictures have always ranked with the best in the field. The First National, though young, has always been consistent in producing good pictures. And this concern has some pretty good stars on its staff. The list includes the two Talmadges, Constance and Norma; Chaplin still has five pictures to make for First National under his million dollar contract; Pickford has two more to be made, and Charles Ray, Jack Pickford and Marjorie Daw are among the new stars. Marshall Neilan and Lois Weber have signed directing contracts with First National.

BETTER PICTURES.

So it can readily be seen that the other producers must increase the artistic worth of their productions to survive. The public will not pay to see the bad pictures of the past when it can see good pictures at the same prices.

It's a merry game, the whole of it. But the movie fan public is assured of better pictures, at any rate, although the specter of higher admittance prices looms in the not distant future.

They Remember W.W. Hodkinson in San Francisco!

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23,000 Book Stores

in the United States are displaying this special *Photoplay Edition* of this famous novel with advertising of Benjamin B. Hampton's Great Author's production on the "jacket."

Window displays, newspaper advertising, cut-outs, special streamers are all linked up with the motion picture theatre presentation of the first

Benjamin B. Hampton production for Great Authors' Pictures Inc.

The WESTERNERS

The photoplay of the novel by

STEWART EDWARD WHITE

Dynamically directed by EDWARD SLOMAN

With an All-Star Cast:

ROY STEWART
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No picture based on a novel by a world-known author has ever been so carefully developed to put you, the Exhibitor, on speaking terms with the audiences of millions that have been built up on an author's reputation. Every Hodkinson manager has at his finger tips, in his office, the means of delivering bigger patronage to you when you book "The Westerners."

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AUGUSTUS
THOMAS'
Challenging Drama

The VOLCANO

starring beautiful
LEAH BAIRD

with a cast of 2,000 persons including
Gov. Alfred E. Smith of New York

Directed by GEORGE IRVING

Packed with melodrama. Challenging the interest of and carrying thrills to everyone who sees it. Made stronger in its power of audience attraction every day by the radical disturbances in our large cities. Already booked in advance by telegraph by exhibitors who foresee "The Volcano" as *a clean-up picture.*

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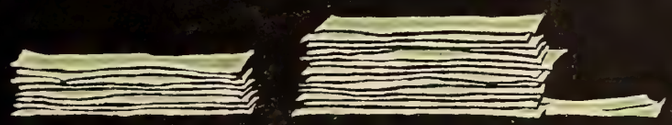
METRO MEANS MONEY



TO THE EXHIBITOR WHO KEEPS HIS THEATRE OPEN FOR THESE 100 PER CENT PROVEN SUCCESSES, UNANIMOUSLY ENDORSED BY MILLIONS AS STAGE PRODUCTIONS AND BOOKS.

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Fair and Warmer	*Someone in the House*	*The Yellow Dove*
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Shore Acres	*The Brat*	*Along Came Ruth*
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A NAZIMOVA PRODUCTION

In this superb production, color, beauty, love interest with a new twist, & the contrasts of high social life are set against the background of New York's brilliant night life. A 100% entertainment with a totally unexpected but happy climax!

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DRAMATIC SENSATION OF THE YEAR!

ZIMOVA

THE INCOMPARABLE!

IN

THE BRAT

A NEW TRIUMPH OF HER UNRIVALLED ARTISTRY

Presented by
Richard A. Rowland & Maxwell Karger

Adapted from the famous stage success of Maude Fulton's by NAZIMOVA *and Chas. Bryant. Scenario by June Mathis. Directed by Herbert Blache.*

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POPULAR

BERT LYTELL

Adds another brilliant success to his other entertaining triumphs in

John H. Blackwood's

EASY TO MAKE MONEY

Directed by
Edwin Carewe

Scenario by
Finis Fox.

METRO
PICTURES CORPORATION

ALBERT E. SMITH
presents
FRANCIS X. BUSHMAN
and
BEVERLY BAYNE
in
"DARING HEARTS"
A Real Super-Feature
That allows full sway to the unique dramatic skill of two of the most celebrated stars of the screen
Written by
Albert E. Smith and
Cyrus Townsend Brady
Directed by
Henry-Houry
VITAGRAPH
Albert E. Smith, President

"WHICH SONG BRINGS HEARTSEASE TO YOU?"

A memorable play, it has the universal touch that makes the whole world kin. It is a potent drama, the central theme is so strongly impressed in most people as to make this picture deeply significant and unforgettable.

Tom Moore is starred as a poor composer. Rarely has so sympathetic a characterization been made. Whimsical, oftentimes eccentric and temperamental, the oddities of the genius are accentuated.

Samuel Goldwyn
presents

TOM MOORE

IN

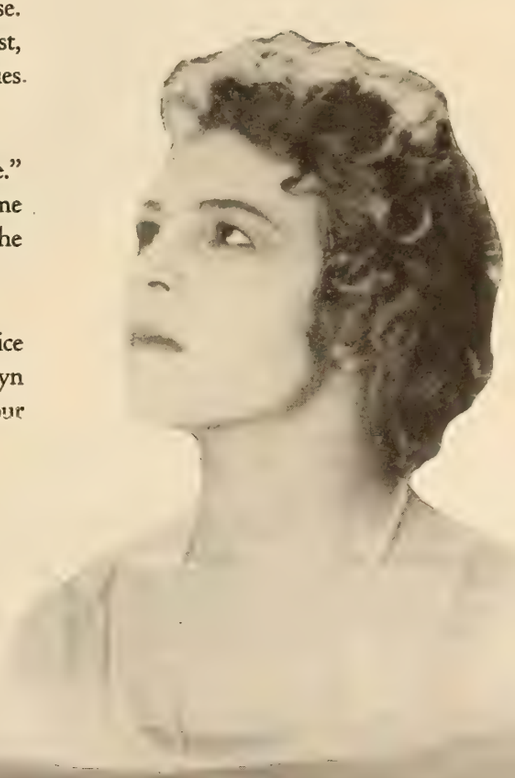
HEARTSEASE

By Charles E. Klein *Directed by* Harry Beaumont

The composer had written an opera. It was "Heartsease" It was stolen and one day, played in the Grand Opera House. The great lady heard the music. It recalled the dead past, the struggling writer, the loving moments—so many memories. that her world was turned upside down.

You have known a song, a melody which brings "Heartsease." Which is your song? Soldiers between battles heard some little melody that made them weep with happiness. The Marseillaise sent the French Revolution to victory.

The appeal is being developed for your public by the service staff and will be offered to you by your local Goldwyn Press and Service Representatives simultaneous with your showing of the picture.



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SAMUEL GOLDWYN *President*

Samuel Goldwyn

presents

PAULINE FREDERICK

ROMANCE *and the* ROARING RIVER

Poverty and the big city had stifled her. So she journeyed to the land of the great outdoors and the Roaring River in quest of love.

What happened there in the miner's cabin will enthrall one person for every seat in your theatre. And there will be many standing.

Book Pauline Frederick in "The Peace of Roaring River." She has her strongest part in her strongest play.

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*

The Peace of Roaring River

By George Van Schaik Directed by Hobart Henley

LUNA

Smiling "Bill" PARSONS in They're Off

DOES a loop the loop with the public. You just can't remain a normal, stay-in-your seat fan when you see this new farce.

It appears that Bill went down to Coney Island and looped the loop, slid the slide, bumped the bumps, shot the shoots, and did everything that was to be done, from eating hot frankfurters to watching the pictures in the old mill. From one thing to another, you're sent breathlessly laughing, for again and again "they're off" in this *capital* Capitol Comedy.

You won't be far off if you give this "Smiling Bill" picture a showing —it's full of everything that you want for producing laughs.

GOLDWYN DISTRIBUTING
CORPORATION
SAMUEL GOLDWYN *President*

"The Organization's The Thing"

New York City. MARSHALL NEILAN PRODUCTIONS *Los Angeles*

Mr. Julian Johnson,
Photoplay Magazine,
350 North Clark St.,
Chicago, Illinois.

My dear Mr. Johnson:

Relative to your recent request for an expression of opinion would say I believe the most important factor in motion picture production is neither star, story, nor direction, but organization. That is to say no matter what a director's ability may be, how great the story or how wonderful the star, unless behind these elements there is a good organization working in complete harmony a really high class picture is an impossibility.

If there is any such thing as insurance against failure, and of success, the securing of a first-class organization is it.

Yours sincerely,

Marshall A Neilan

The Marshall Neilan Organization

AL GREEN—*First Assistant to Mr. Neilan*

Engaged by Col. Selig in 1912 to assist Colin Campbell. Became director in 1916 and produced "Princess of Patches," with Vivian Reed. Directed George Fawcett and Vivian Reed in "Friendship of Beau Pere," "For Award of Service," "Lost and Found." Pioneer in production of Animal pictures. Directed "The Lad and the Lion," an Edgar Rice Burrough's story. Associated with Mr. Neilan in production of "M'Liss," "Heart of the Wild," "Three Men and a Girl," "The Unpardonable Sin" and "Daddy Long Legs."

BENJAMIN CARRE—*Art Director*

Educated in Paris, France, studying under Jules Adler, and receiving early training at Famous Amable Studios. With Gaumont Company in Paris five years. Associated with Maurice Tourneur as Art Director five years. Responsible for art direction of "Hearts in Exile," "Prunella," "The Pit," "Barbary Sheep," "Sporting Life," "Woman."

HOWARD M. EWING—*Superintendent of Lightings*

Fourteen years in legitimate as Stage Electrician. Engaged by Jesse L. Lasky, 1914, and introduced lighting effects in "The Cheat," which revolutionized motion picture production and immediately placed Lasky productions in the front artistically. Responsible for lighting effects in "Joan the Woman," "The Woman God Forgot," "The Little American," "Old Wives for New," "Unpardonable Sin," "Cheating Cheaters," "Daddy Long Legs."

JOSEPH ALLER—*Laboratory Expert*

Who will continue to do the laboratory work of Marshall Neilan productions began with the American Biograph Mutoscope Company in 1903, and supervised the developing and printing of every Biograph picture produced. Also all D. W. Griffith productions, including "The Birth of a Nation," "Intolerance" and "Hearts of the World." Laboratory work of "The Unpardonable Sin," "Daddy Long Legs" and "In Old Kentucky."

ANTONIO GAUDIO—*Photographer*

Actively engaged in motion picture photography abroad and in this country since 1900. Photographic and laboratory expert for original Imp Company. With Vitagraph, Biograph, Universal, Metro and Marshall Neilan Productions as head cameraman. Photographed "Mr. 44," "Big Tremaine," "Paradise Garden," "Pals First" and "The Unpardonable Sin."

HENRY CRONJAGER—*Photographer*

Portrait photographer in Europe and in this country for many years. Began motion picture career with Edison Company. With American, Reliance Majestic, Vitagraph, Famous Players, Fox and Marshall Neilan Productions. Photographed "The Deemster" and "Daddy Long Legs."

WELLINGTON WALES—*Business Manager*

Comptroller Jesse L. Lasky Feature Play Company, 1914-1918. Business Manager Mary Pickford. Installed and developed production cost system at Lasky Studio.

FERDINAND PINNEY EARLE—*Art Department*

Author and artist of international reputation. Responsible for art titles and motion picture paintings in over forty productions, prominent among which were "The Unpardonable Sin," "The Westerners," "The Miracle Man," "The Hoodlum," "Daddy Long Legs," "Soldiers of Fortune."

EVOLUTION

Number Three

The Trade Papers of June 28th and July 19th carried my first and second advertisement "EVOLUTION."

THE ECONOMIC TRINITY: — — — Producer — Middleman — Consumer — — are inevitable BEDFELLOWS; but the end-men are usually kicking the middleman under the blankets.

This is true of FILMS as well as of FACTORY and FARM products.

While the actual CONSUMER of films is the PUBLIC, for TRADE purposes we may consider the EXHIBITOR to be the consumer: the EXCHANGE is the middleman.

Sometimes the producer tries to ELIMINATE the middleman and deals directly with the ULTIMATE consumer, as when the Superfeature is placed in a THEATRE leased for special exploitation.

The MIDDLEMAN, however, serves an important function and CANNOT be ELIMINATED.

Being an INEVITABLE factor in the business of getting films to the public, the exchange must function EFFICIENTLY and remove the prejudice by SERVICE, to Exhibitor and Producer.

A review of film DISTRIBUTION since the birth of the NICKELODEON in 1906 shows that it has steadily IMPROVED. The dinky exchange of that period, with its LACK of SYSTEM, its endless ERRORS in bookkeeping, its INCOMPETENT handling of films—in booking, in repair and shipping rooms, its DESTRUCTIVE COMPETITION, cannot be compared with the PRESENT DAY exchange.

In spite of current fault-finding, it is vastly SUPERIOR to its predecessors. It has a BROADER and more SYMPATHETIC attitude toward the exhibitor.

With exceptions, of course, with exceptions.

I am laying a foundation for PRODUCTION and DISTRIBUTION. To be enduring it must be FLEXIBLE. I do not believe in long-time contracts in this business, except of the most general nature.

PARALLEL INTERESTS will hold business men together better than formal contracts. MUTUAL CONFIDENCE is the best cement.

Producer, Distributor and Exhibitor must be CO-ORDINATE POWERS in the industry.

The Producer, grinding out product in UNENDING footage, compelling a GROANING exchange to force it upon a RESISTING exhibitor, is FADING out of the scene.

The Exhibitor is no longer compelled to eat an eight-course dinner to get the single dish which he wants.

Let the Producer take his HEAVY HAND off the Exchange; give it reasonable FREEDOM in the SELECTION of films, and freedom in DEALING with EXHIBITORS.

EQUAL RIGHTS, no DOMINATION, FREEDOM of action, mutual RESPECT—within the Trinity—are on the horizon.

There is no ROYAL ROAD to successful production. With the beginning of every new feature, FAILURE is knocking at the door. No Producer DELIBERATELY turns out failures.

The diatribes of some critics read as if the making of a POOR PICTURE were a delight and the pastime of men who love to WASTE money. There has been waste, due to the conditions that controlled the industry, but it is being lessened as the business becomes stabilized.

The film business has ETERNITY ahead of it, but the businesses composing it may be SHORT-LIVED. Success and Failure follow each other in quick succession. Film concerns that do not yield to EVOLUTIONARY PRESSURE, die.

I am neither a REFORMER nor a RADICAL: I dislike reformers, except those who reform themselves; and radicals usually like change for changes' own sake. I try to analyze trade conditions as they affect my business, to read the barometer of the FUTURE, and having a distinct OBJECTIVE, to drive toward it; always believing in co-operation, to add momentum to the DRIVING FORCE.

My own Productions will be made LEISURELY, each department in COMPETENT hands, avoiding above all things a SET quantity within a given time; I believe in INTENSIVE work upon one theme—the BIG THEME, if it can be found, in the hands of a BIG DIRECTOR—not necessarily a SPOT-LIGHT director; not caring particularly whether the product is one or twelve Super-features per annum; built without HASTE, but without WASTE.

They will be marketed through SYNDICATE SUPER-FEATURES, INC. and will be offered to—not forced upon—the AFFILIATED INDEPENDENT EXCHANGES OF THE WORLD.

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SYNDICATE SUPERFEATURES, INC. is prepared to buy the world's rights, for cash, of superfeatures of any length, or to contract for distribution on a percentage basis through Affiliated Independent Exchanges.

Such films may run from one to ten reels in length but must have exceptional drawing power.

Directors and Artists who are producing independently of distributing organizations are invited to outline their plans and work.

Correspondence will be treated confidentially.

GEORGE KLEINE
63 East Adams St.
Chicago

WAIT FOR THE

LIGHTNING

PRESE

Ann Little

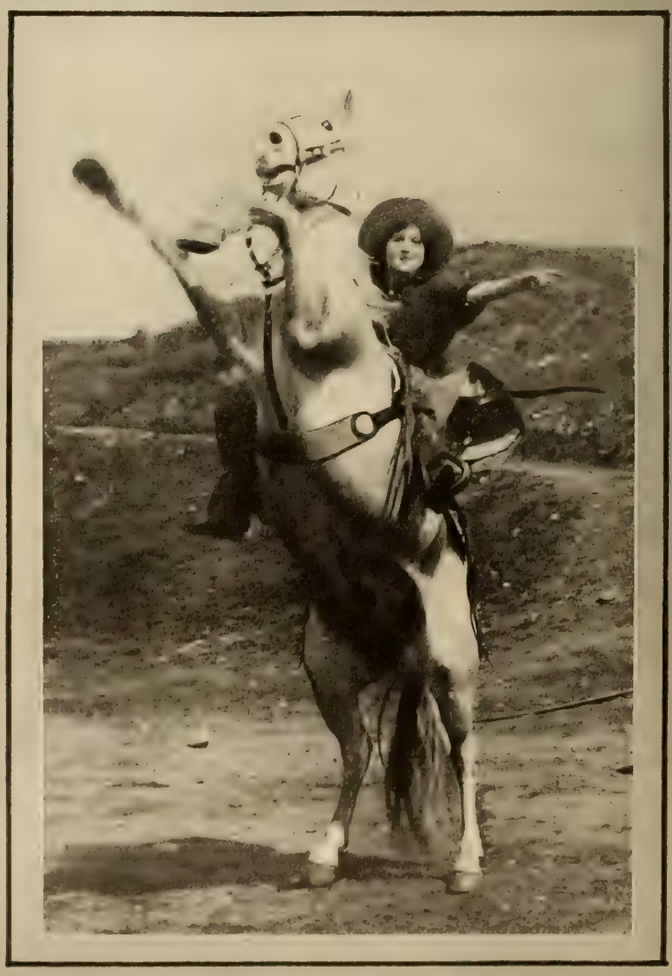
Late Paramount Star

AND A GALAXY OF THE MOST

NO SERIAL LIKE IT HAS EVER BEEN ATTEMPTED

Directed by

PAUL HURST



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BRYCE

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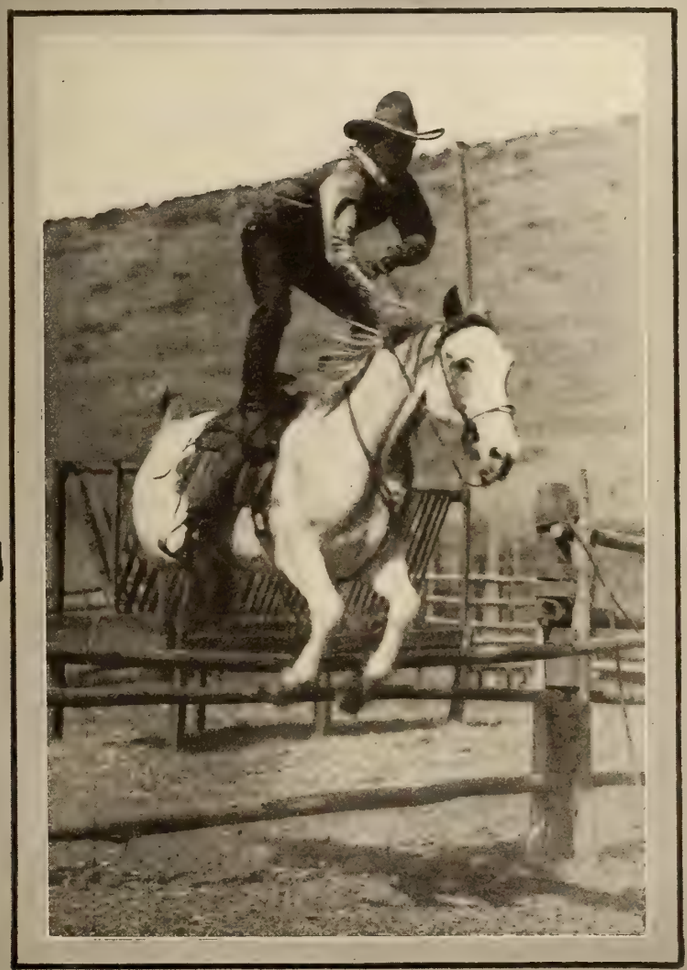
Jack Hoxie

The Western Dynamo

DARING RIDERS OF THE WORLD



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GREENE L.A.

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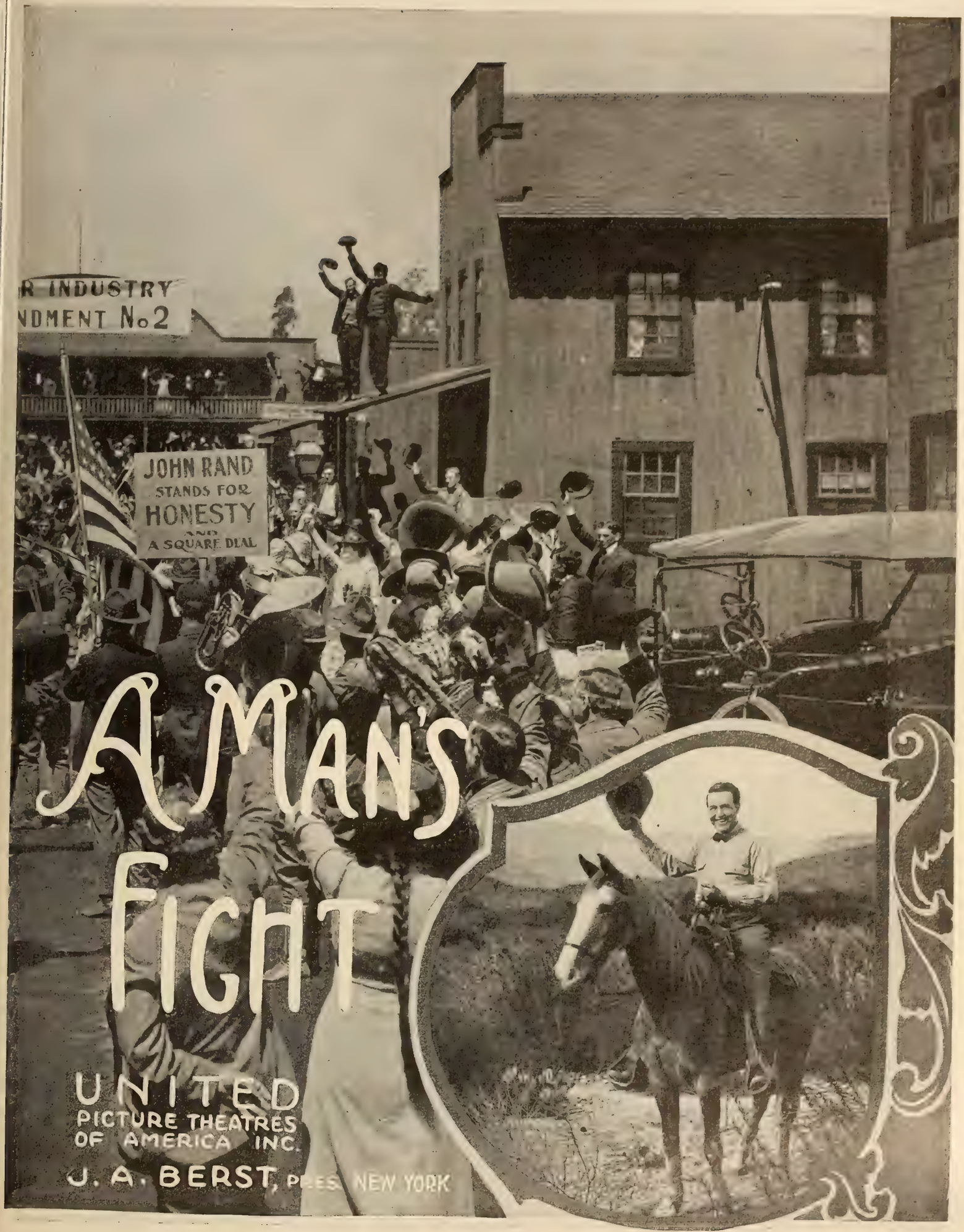
JOE BRANDT

126 WEST 46TH ST.
NEW YORK CITY

Each believing the other guilty, He sacrifices himself to save Her and thus begins a true man's fight for honor, name and fame and best of all, for the love of a girl worth while.
SAVE THE COPP
VOTE NO ON AM
BUST THE TRUST
Dustin Farnum
in a gripping story of East and West
UNITED PICTURES ARE YOUR PICTURES
BY TOM GERAGHTY
DIRECTED BY T. N. HEFFRON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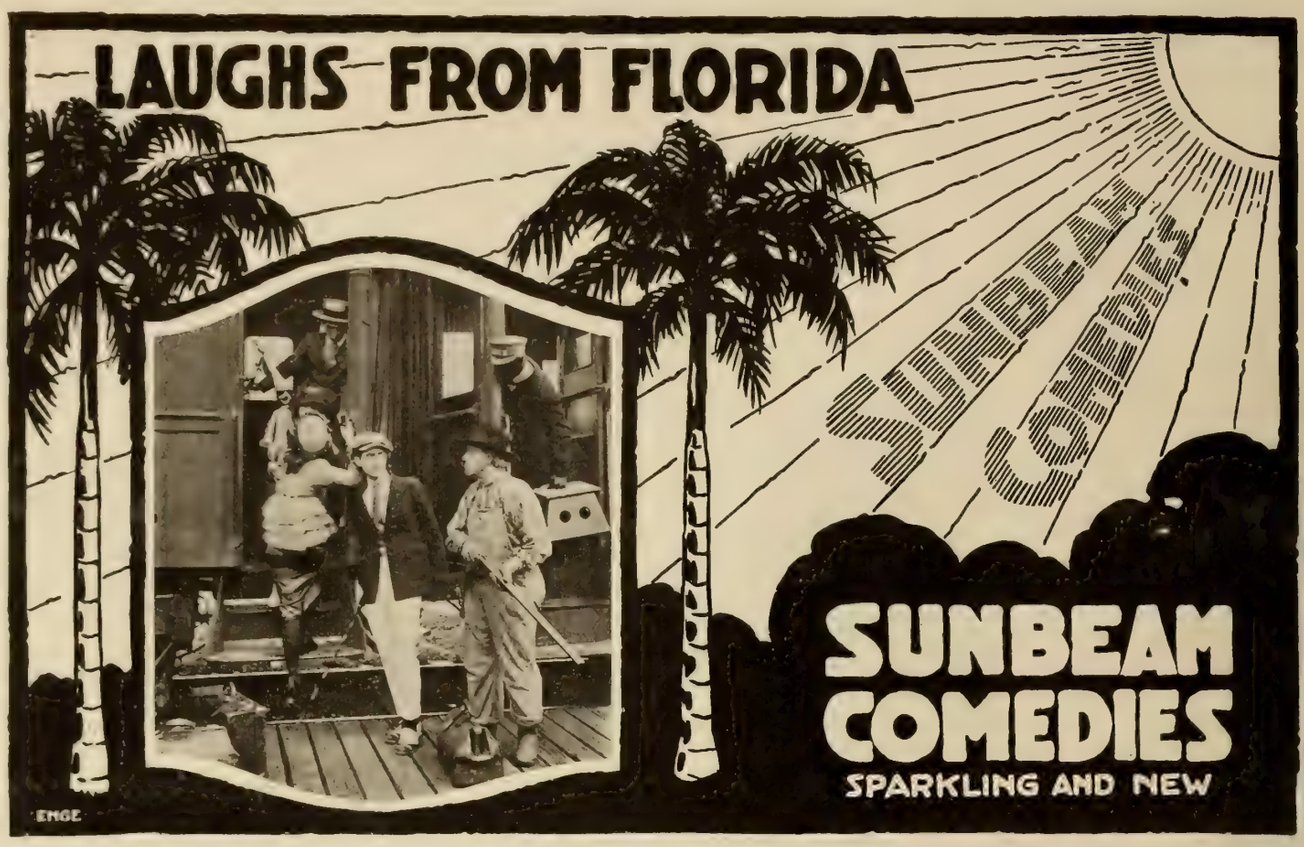

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Produced by

Florida Film Corporation

22 West 9th St. **Klutho Studios** Jacksonville, Fla.

Frank Keenan
The Masterly, in
"The World Aflame"
The sinister figures of Unrest and Discontent are abroad in the world; a new conception of RIGHTS & WRONGS has bitten into the minds of many men, many Peoples; the old-time relations between Capital and Labor has been disturbed and the disturbance grows: Mr. KEENAN has created a triumphant production which offers a simple sensible solution to the question which agitates the wisest men; — Every working man and his family. Every Employer and his family. Will want to see it for it not only SHOWS HOW but it's a WHALE of a picture!
A Special
Coming in August
PATHE'
Distributors
RAIDAL

Anne Luther and

The GREAT

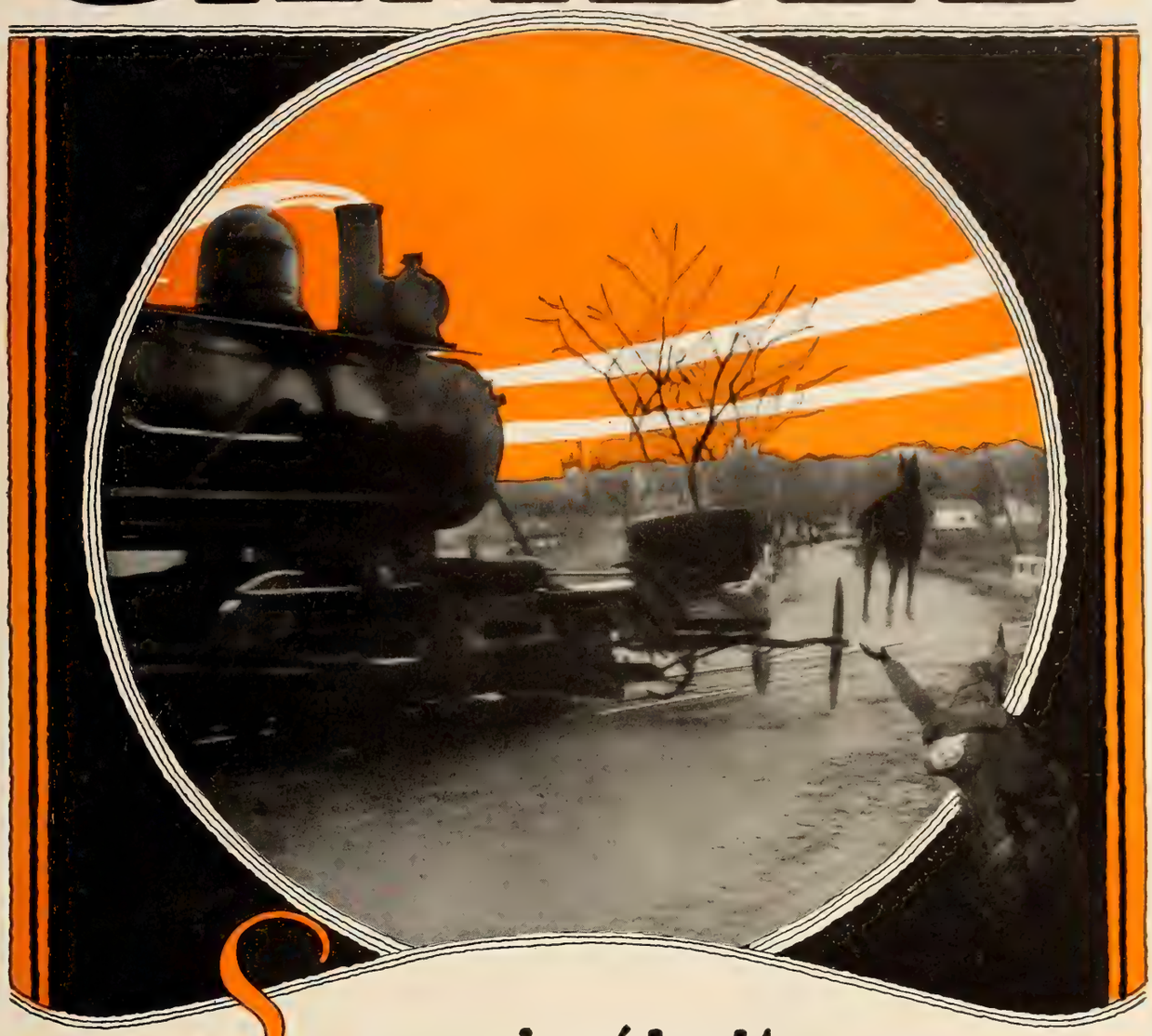
A serial filled with unbelievable deeds of daring, with every episode electrical with thrills, and with a constant succession of breathless climaxes

PRODUCED BY WESTERN PHOTOPLAYS, Inc.

PATHÉ
DISTRIBUTORS

Charles Hutchison *in*

GAMBLE



So amazing in its sensations that even the few serial skeptics will stay to applaud! ////

Written and directed by Joseph A. Golden ////

PATHÉ

DISTRIBUTORS

Is a proven phenomenal success good enough for you?
A play that captivated Broadway for month after month; that swept the country with a record of success after success; that critics unanimously praised and the public raved over; that is the play that was written by Bayard Veiller and adapted and directed by Leonce Perret, — the Big Special.

Yvonne Delva & Creighton Hale

in "The

Thirteenth Chair"

Produced by **Acme Pictures Corporation**

coming in August

PATHE

Distributors

Robertson-Cole Production

Jesse D. Hampton
presents

WILLIAM DESMOND

A Sage Brush Hamlet

A FAST moving drama of the great West with a whole town caught in a whirl of adventure. Men, Women, Horses, Guns, and Gold and Laughing Larry in the person of Desmond leading them on.

This is a Desmond success even greater than "The Mints of Hell" and "Bare-Fisted Gallagher." It is a strong He-Man story with a golden vein of laughter running through it.

Distributed by
Exhibitors Mutual

Robertson-Cole Production

BESSIE BARRISCALE

The Woman Michael Married

A PHOTOPLAY of life in high society characterized by a supreme richness of detail and a *high standard of excellence.* The novel and sparkling plot brings you to a thrilling polo game with fast dashing horses and an accident, a splendidly acted rescue in the surf, the high life of the fast set, and a score of equally dazzling incidents. The play is from the story of DuVernet Rabell in Ainslee's Magazine, adapted to the screen by Fred Myton, produced by B. B. Features and directed by Henry Kolker.

Distributed by
Exhibitors Mutual

SURE!

"BURGLAR BY PROXY"

starring

JACK PICKFORD

Is one of the best and fastest comedy-dramas we've seen

Written and Directed by
JACK DILLON

FIRST NATIONAL EXHIBITORS CIRCUIT

A First National Attraction

Triangle Presents

ELLEN TERRY

in

"Her Greatest Performance"

A triumphant climax to the career of the greatest living actress.

A tribute to her artistry, that she should select for screen presentation in the sweetness of her maturity a role portraying the greatest of God's gifts, a mother.

An exquisite production of the greatest of heart-interest themes.

Everybody everywhere knows Ellen Terry. Folks are eagerly awaiting her only screen presentation.

Could the Exhibitor have a more *profitable* offering than the star people are clamoring to see?

A guaranteed success

TRIANGLE DISTRIBUTING CORPORATION
New York

When

MUTT and JEFF

ARE IN
YOUR THEATRE
THE LAUGHTER
IS CONTINUOUS

THE NEW FALL
SERIES OF THESE
CAPT. BUD FISHER
Successes HAVE NO
RIVAL IN THE
ACTION CARTOON
FIELD

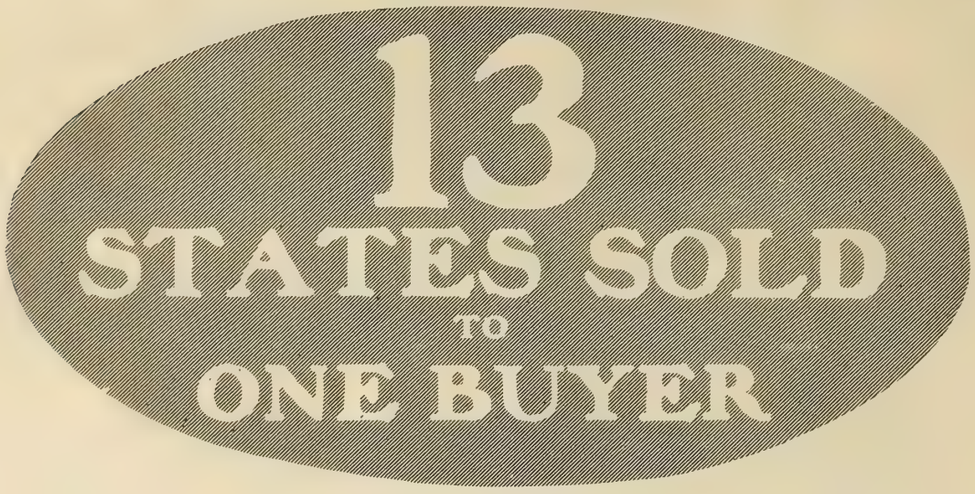
FOX ENTERTAINMENTS

ALL SALES RECORDS

SMASHED

BY

"VIRTUOUS MEN"



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South Dakota	Texas	Arkansas
Iowa	Montana	Oklahoma
	Idaho	

ARTHUR H. SAWYER
HERBERT LUBIN

PICTURES

1476 BROADWAY, NEW YORK
3271 BRYANT

THE
ONLY UNSOLD TERRITORY
IN
THE ENTIRE WORLD
FOR

"VIRTUOUS MEN"

STARRING

E. K. LINCOLN

↓

I - NEW YORK (THE ENTIRE STATE)

II - EASTERN PENNSYLVANIA

III - ALABAMA-TENNESSEE-GEORGIA-FLORIDA-SOUTH CAROLINA

ARTHUR H. SAWYER
HERBERT LUBIN

PICTURES

1476 BROADWAY, NEW YORK
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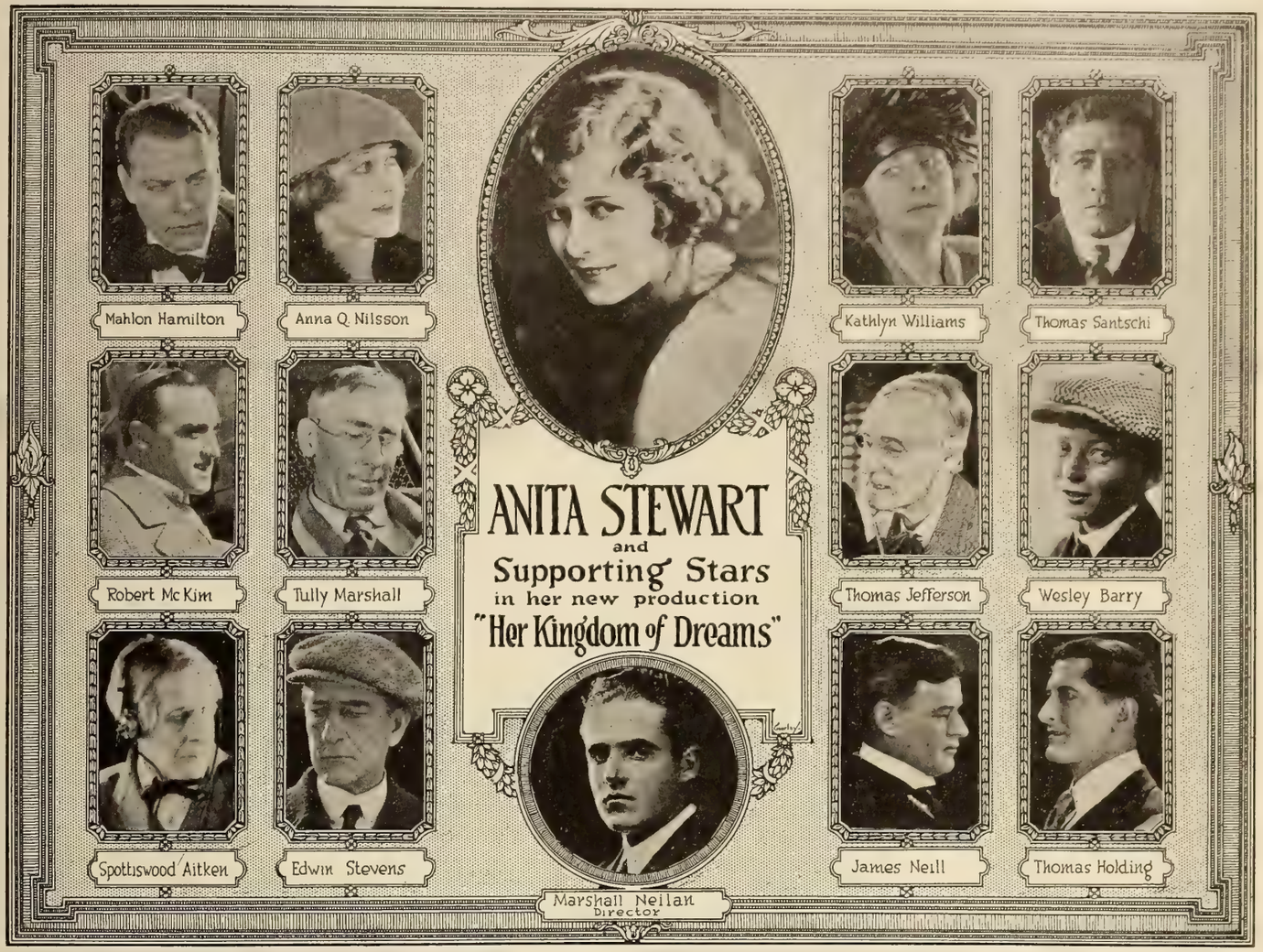
WORLD-PICTURES
WORLD PICTURES
present
EVELYN GREELEY
in
"Bringing up Betty"
by CHARLES SARVER
an APFEL production

these, and 8 other well known players

Wouldn't Louis B. Mayer be a chump

— to hire a cast like this

— to hire Marshall Neilan to direct them

unless he had a story that was worth while?

A September Release

FIRST NATIONAL EXHIBITORS CIRCUIT

A First National Attraction

Yes!

3 to 1

RECENTLY we published a statement to the effect that MOTION PICTURE NEWS was *three* (3) times stronger than any other trade medium—

Three times greater in *circulation* value.

Three times greater in *advertising* value.

* * *

The statement is challenged by another publication, which asks if we mean that MOTION PICTURE NEWS has three times the circulation figures of any other medium in the trade.

No, of course not.

Circulation figures don't determine circulation or advertising value. Every publisher knows that. Every advertising buyer knows that.

* * *

The companies which made the tests, by which the 3 to 1 strength of the NEWS was proven, also knew that circulation figures merely went part way.

So they also asked for reader *interest* and *influence.*

The tests were made through the exchanges. Very careful, thorough and intelligent investigations were made.

* * *

The first test, by one company, showed the NEWS ahead by at least three to one.

The next test, by another company, gave results so similar as to be strikingly conclusive.

And now we learn of a third test, made direct with 1500 exhibitors; and this test also shows, as plain as daylight, the same outstanding superiority.

Three (3) to one.

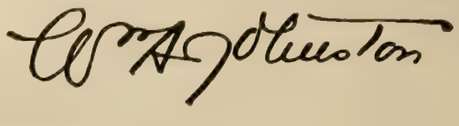
* * *

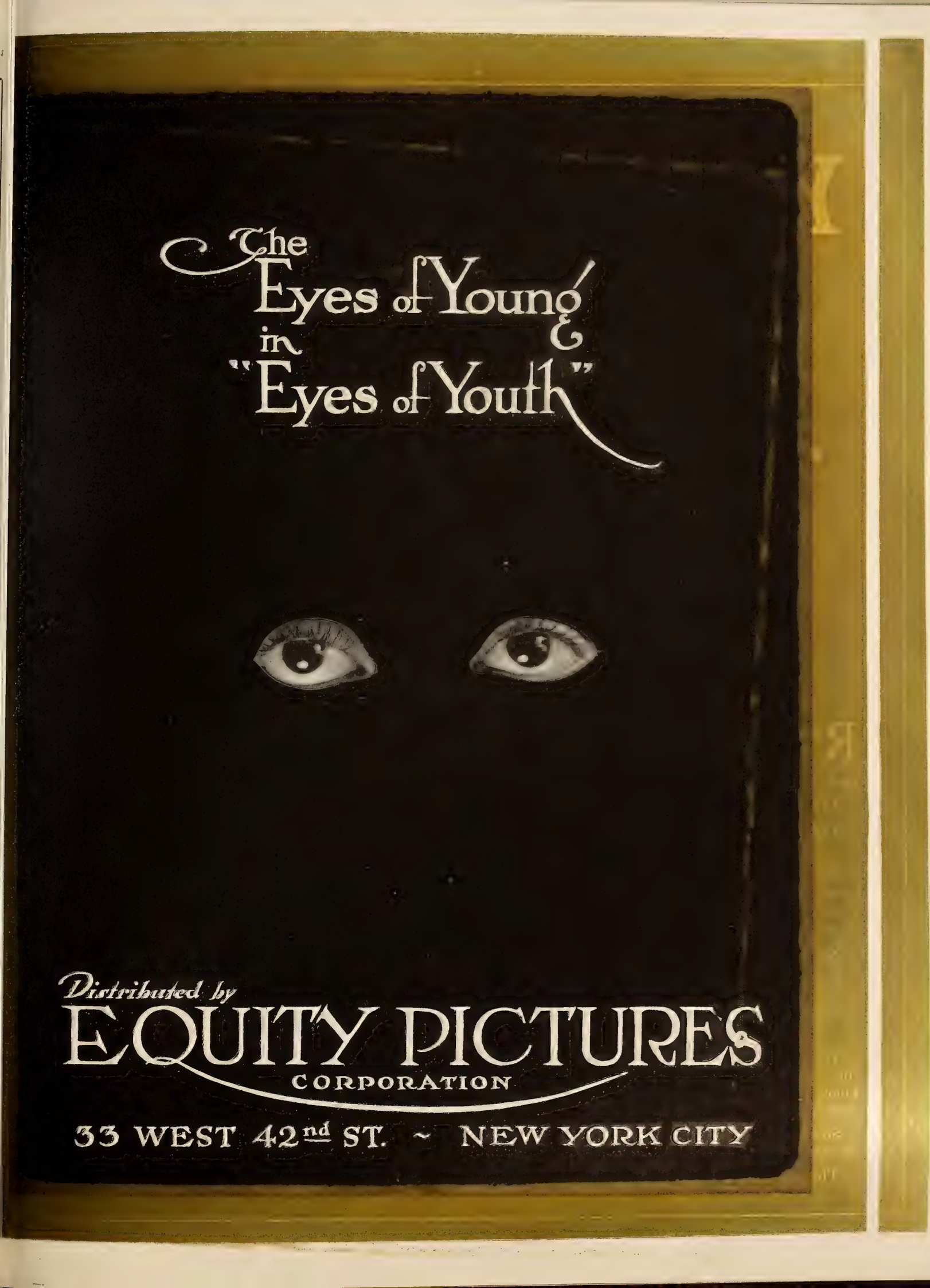
There is no doubt in the minds of any of the three companies as to the results of these tests.

If the trade publication in question still doubts we suggest that these companies will perhaps give light on the subject.

If any advertiser still doubts, we suggest he make his own test.

More, we advise it.




The Eyes of Young & in "Eyes of Youth"
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EQUITY PICTURES
CORPORATION
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Take a Peep Into the Future And

WATCH

Productions

Distributed by

EQUITY PICTURES

CORPORATION

33 WEST 42nd ST. ~ NEW YORK CITY

CLARA KIMBALL YOUNG

In the first of

FOUR BIG PERFECT PRODUCTIONS A YEAR

EYES of YOUTH

By Max Marcin

Directed by
Albert Parker

A Most Important Piece of Theatrical Property
Purchased at the Highest Price Ever Paid For A
Screen Production

Distributed by

EQUITY PICTURES
CORPORATION

33 WEST 42nd ST. ~ NEW YORK CITY

A Proclamation!

"Everybody's Business!"

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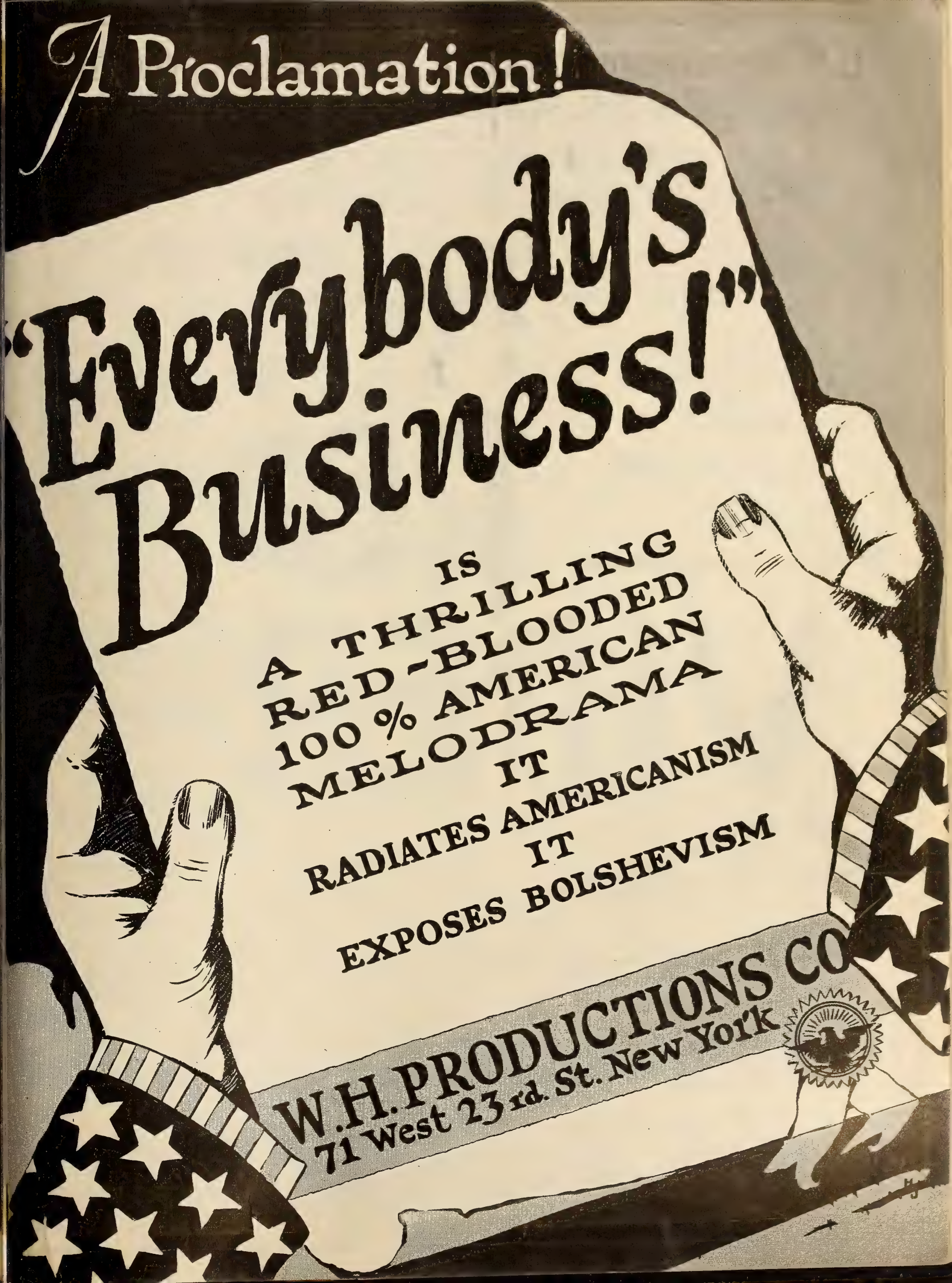
RED-BLOODED
100% AMERICAN
MELODRAMA
IT
RADIATES AMERICANISM
IT
EXPOSES BOLSHEVISM



U. S. GOVERNMENT, STATE AND OTHER OFFICIALS INCLUDING THE FOREMOST MEN OF AMERICA

ENDORSE

TYRAD PICTURES, Inc.

SUPER PRODUCTION

THE RED VIPER

U. S. Senator from Maine.

As Director Film Department,
American Defense Society, Inc.

U. S. Senator from Washington.

State Senator and Chairman of the
Lusk Committ

Governor of Connecticu

Secy. to Governor Milliken of Mai

Secretary to Wesley L. Jones,
U. S. Senator from Washi

As Secretary of American Defense S

U. S. Senator from Florida.

President of the American Cross of Honor.

Governor of Pennsylvania.

U. S. Senator from Colorado.

Secretary to Governor of New Hampshire.

U. S. Senator from New Jersey

Rector of Trinity Church.

Secy. to Governor of Oklahoma.

ETC., ETC., ETC.

Governor of South Dako

ALL HARTFORD ACCLAIMS

The Edward A. MacManus

SUPREME REPRODUCTION

Of Our Country's Most Heroic Fighters

The Lost Battalion

Now showing at the Grand Theatre (Hartford) daily to packed houses that are thrilled with the spirit of patriotism that seems to leap from the screen: with the spirit of romance that veils the tragedy of war, and with the spirit of hope that springs eternal for a world enduring, all world peace. The epitome of faith, hope, charity.

Flashed to New York to the most notable of all New York's Evening Newspapers, THE EVENING JOURNAL re-flashes to its MILLION READERS: "'THE LOST BATTALION' as a production excels in photography, originality and scenic effects. In fact, it is one of the most remarkable screen features ever produced, rivalling anything ever attempted before, greater both in story and romance than 'The Birth of a Nation,' and excelling the latter production in its originality, if not artistically."

THE EVER RELIABLE HARTFORD COURANT sparkles with praise as it rises to a critical penultimate: "Somehow, in some miraculous manner, the producer and director of 'THE LOST BATTALION' have caught the glorious spirit of the American doughboy, and in every scene filmed is reincarnated for history the homely, humorous and noble characteristics of the product of the 'melting pot of the nations,' the American soldier. In its mighty playing on the chord of human interest, in its appeal to the individual's patriotic pride, and lastly, in its power to produce tears of laughter and tears that spring from sight of rows on rows of tiny white crosses in a graveyard in France, 'THE LOST BATTALION' is far superior to 'The Birth of a Nation.'"

NOW READ THIS WIRE!!!

"The Lost Battalion" has smashed all box-office records for the Grand Theatre, Hartford, on Monday night, Tuesday Matinee and Tuesday night performances. The Hartford Courant, Post, Times and Globe proclaim it greatest picture ever shown here.

Congratulations,

FRANK QUINLAN, Manager

DISTRIBUTION PLANS TO BE ANNOUNCED LATER

THE PROVING GROUND No. 2 West 47th Street, NEW YORK

The WILLIAM STEINER

Presents

FIRST

Drop from aeroplane to speeding passenger train!

Actual wedding in the air!

Drop from aeroplane to aeroplane in flight!

Rescue by aeroplane from speeding sea-sled!

Big drama of the Texas Oil Fields!

Nose dives—tail spins—spirals—triple loops—aeroplane ambulance!

The Film of the Age

The inspiring, colossal, seven-part dramatic masterpiece

"SKY EYE"

A Romance of the Oil Fields with an All-Star Cast

All air stunts produced in co-operation with and under sanction of AIR SERVICE, U. S. ARMY

Written by Aubrey M. Kennedy in collaboration with Louis Lewyn

Produced by

WILLIAM STEINER

220 West 42d Street

Tel. Bryant 7690-7691

Directed by

AUBREY M. KENNEDY

Technical Director

LOUIS LEWYN

D. J. MOUNTAN, Special Representative

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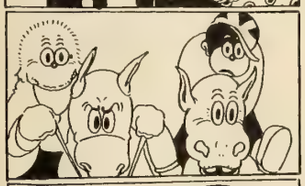
"International" Black-and-White Comedies

ONE SURE-FIRE LAUGH EVERY WEEK

"HIS BRINY ROMANCE"
"Judge Rumhauser"
July 28



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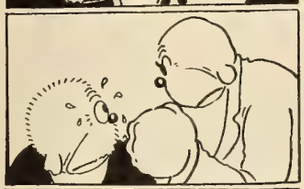

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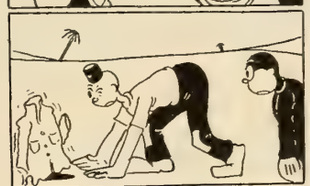

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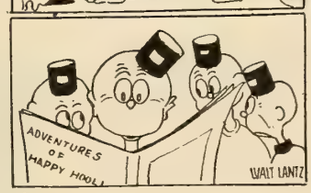

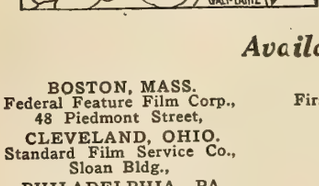

"A WEE BIT O' SCOTCH"
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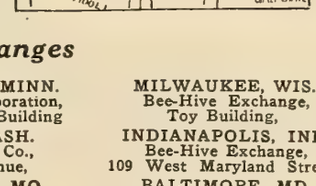
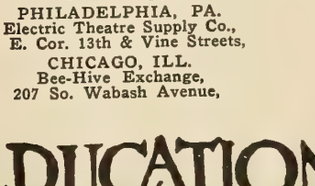
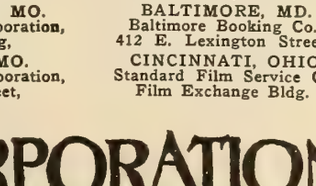




"THE FATAL SECRET"
"Judge Rummy and Silk Hat Harry"
June 16



"THE TALE OF A SHIRT"
Happy Hooligan"
June 9

"THE SAWDUST TRAIL"
"Judge Rumhauser"
June 2

"BRINGING HOME THE BACON"
"Happy Hooligan"
May 26

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First National Exhibitors' Exchange,
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Motion Picture News

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Remember the Public

¶ "What is to be your attitude toward producer-owned theatres?"

We have been asked the question from several quarters; and we reply promptly and candidly that we don't believe in producer-owned theatres.

We don't believe in them as a matter of good business, either on the part of the owner or the owned; we look upon them as an era only in the swift and jerky development of a very large and unruly business.

We do not believe in producer-owned distribution, nor producer-owned exhibition.

And we say this for one simple reason; that the public, which pays for all the pictures made, distributed and exhibited, wants, and always will want, to shop *freely* and easily for its pictures.

All businesses, from the beginning of business, have, sooner or later, had to conform to this inevitable fact.

We are fully aware of the trade exigencies which, for the time being, make it seem very desirable, even necessary, for a producer to own exchanges and then to take another step and own theatres.

The one step in fact leads to the other.

But we are also aware of the simplest and broadest law of the whole business; and that is:

That we are making pictures to please the public. We are in the business of selling to the public—only to the public. Our entire proceeds, our whole welfare, our life-blood, every ounce of it, comes from the public.

We are wholly dependent, in other words, upon the public taste.

This public taste is, or should be always a free agent. It should absolutely dictate the production and distribution and exhibition of pictures. This dictation, or demand, should obviously begin with the theatre, then go to the distributor and thence to the producer. No other force should enter into the situation, especially a reversal of this process.

Now this public taste is a very sensitive and changeable thing.

It differs, often widely, in different sections and in localities and towns within these sections. It has its seasons. It is subject to world events, such as wars, to economic conditions, religious waves, etc.

It is the exhibitor's business to know this public taste, the particular taste of his particular community, to feel its varying moods; if he doesn't know it he isn't an exhibitor for very long.

We can scarcely conceive that a man a thousand miles away knows it better. We cannot conceive of a man with only producing or distributing experience and ability being better equipped to cater to this demand, often purely local.

Neither can we see why, in order to secure maximum bookings on good pictures, it is necessary to own theatres; good pictures, we all know, are in sufficient demand. They don't need forced or controlled bookings.

And finally we don't believe that the many millions of capital invested in theatres, an investment that completely overshadows the tangible assets of the producing and distributing branches, is ever going to be owned, controlled or even wagged by the producer and exchange—not for any appreciable time. Consider, for instance, the fact that since the conclusion of the war over fifty millions of new capital have been invested in new theatres alone.

"Remember the Public" is the best business maxim of all; the trouble constantly is, in this business, that trade angles loom so large that the picture public is overlooked.

The ideal way is for the exhibitor to book what the public wants. That means an independent exchange; and that means independent producers.

And this isn't an ideal theory. It's a plain, business, commonsensible law, as old as the hills. No one in the business world has ever bucked it successfully and permanently.

To reverse the situation is to stuff the market with too many pictures and poor pictures, with, in other words, what the public doesn't want and won't buy. We all know that right here is the cause of over production and poor production.

Of course, the nigger in the wood pile this year is rental prices.

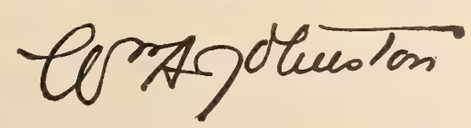
The producer is practically saying to the exhibitor; if you don't pay my price I'll own my theatre.

This isn't good business. It is war and war is ruinous.

We need fifty-fifty prices and fifty-fifty cooperation; fifty-fifty liberality and foresight. We don't want fighting.

Neither side is blameless in the matter; and exhibitor domination is just as bad business as producer-distributor domination.

Remember the Public!



Speaking Editorially

No Credit Wanted

JOHN SIEFERT, president of the Miami Valley Exhibitors' League, and his colleagues on their visit to New York for the purpose of discussing the "Trade Rules" with the "mighty magnates" have made one point clear.

"It isn't credit that exhibitors want who are fighting the unjust 'Trade Rules'," declares Mr. Siefert. "We hear that this is a cash business and it is necessary for the distributors to make it so. If that's a necessity—then it's all right. Exhibitors have large sums tied up in advance deposits, exhibitors are willing to pay C. O. D. on their film shipments. We can put up with these things—*but we can't fight against dark houses.*

"And it is because he is never certain when his house will be dark that the exhibitor is forced to fight the 'Trade Rules' tooth and nail. No amount of apologies for an exchange slip can recompense for the loss of business and the loss of patron confidence that a dark house produces.

"Take the case of a Dayton manager who mailed his check to the Cincinnati exchange on July 2nd for a July 4th show. The check didn't arrive until July 5th—and the exhibitor went without his show on July 4th, the national holiday. Pretty poor mail service, we'll admit—but the 'Trade Rules' declare that the exchange's responsibility ceases when the film has been delivered to the carrier. Why can't the rule work both ways?

"No, it isn't credit that the exhibitors are seeking. They are striving to protect their investments against incompetence and unjustice."

* * * * *

Here's a Line for Advertising Men

AN exhibitor in McComb, Mississippi has given us a line that the advertising men failed to coin when putting forth their open market policies.

In the course of a letter discussing conditions in his territory, J. E. Alford, manager of Jacob's theatre, McComb, declares, "*The public shops for its entertainment and we must shop to get that entertainment for them.* That's why I think that open booking, if properly handled, is the best plan for the exhibitor. Your ideas of the future coincide with the writer's: 'Fewer and better pictures and longer runs.'"

"The public shops." There's the keynote of the situation this year. And the reason that the local manager who knows his public, who strives to please that public, who advertises to that public, need fear none of the shifting phases of the business.

Speaking of such exhibitors, we might well go on to quote the business policy of Mr. Jacobs that allows him to say "Conditions here are very good."

"We show nothing but clean subjects," he writes, "avoiding all suggestive or vulgar subjects of any type. As a result no local church or society knocks us and we hold the good will and respect of every one. The ministers of our town are among our customers.

"We get the best pictures we can obtain and we don't try to 'gouge' our patrons on prices but charge what a production is really worth. We are frank in our advertisements. If a picture is only fair we do not boost it. If it is above the ordinary we say so—*and our patrons believe us.*"

* * * * *

A Combination Worth Watching

IF the exhibitor thinks that he has all the hard work and the producer lolls in an easy chair he ought to be in New York these days while producers and distributors are striving tooth and nail to marshal their forces for the Fall dive.

The announced Goldwyn-Shubert combination is a sign of the efforts being put forth—and an opportunity for congratulation to Mr. Goldwyn.

The Screen and Advertising

DEVELOPMENTS out in the home of that tried warrior, Sam Bullock, seem calculated to produce considerable commotion in the industrial picture field. Cleveland exhibitors, we understand, have discovered that screen advertising controlled by the exhibitors can result in providing sinews of war for exhibitor organizations.

So the organized exhibitors in that city and Pittsburgh have taken the screen advertising problem into their own hands—with resulting benefit to the organization treasuries and the creation of a situation that will cause considerable thought on the part of industrial picture producers.

Commenting on our recent editorial concerning a letter from Exhibitor Carl F. Miller, of Fremont, Ohio, Mr. Bullock writes: "What you intimate *will* take place *has* already taken place in two cities, Cleveland and Pittsburgh. What the result will be Cleveland and Pittsburgh exhibitors neither know nor care, but one thing we do know is, that no producer or distributor can play fast and loose with our screens hereafter with commercial advertising of any kind. Whatever camouflaged advertising is deemed O. K. will help furnish the above organizations with sinews of war. No sinews, no publicity."

For "the benefit of Mr. Miller and 'steen thousands of unorganized exhibitors" Mr. Bullock then appends the form of letter sent by Cleveland and Pittsburgh organizations to all manufacturers and advertisers using screen publicity. The letter follows:

Gentlemen:

I am instructed by our Executive Board to inform you that the theatres represented in this association will not project upon their screens any industrial films, "inserts," pictorial or otherwise, or any pictorial advertising propaganda of a commercial nature whatever, unless the producers and distributors of films of this description shall first obtain the written consent of said motion picture theatre owners or their representatives in this association.

The members of this association are as patriotic and philanthropic as any class of business men but hereafter all makers and distributors of commercial pictures or "inserted" scenes (camouflaged advertising) must recognize the "publishers'" rights to sanction or refuse the publicity necessary in such matters.

The "publisher" in these cases is, of course, the theatre owner, who has the same rights in such premises as the newspaper publisher has.

Our association's membership represents 96 per cent of Cuyahoga County's motion picture theatres, all of which are a unit upon this matter. Heretofore we have been ignored entirely by the producers and distributors, but have presumed to pledge our screens ("circulation") which in many cases they never could deliver. We therefore deem it only fair to your firm to give you this information, asking nothing in return except your careful consideration of the subject.

Shall be glad to give further details at any time at this office.

Very truly yours,

SAM BULLOCK.

Executive Secretary.

NEW PICTURE INCORPORATIONS

Seena Owen Productions, Inc., $100,000; incorporators same as above.

Anna Q. Nilson Productions, Inc., motion pictures, etc., $100,000 incorporators, same as above.

Popular Productions, Inc., Manhattan, motion pictures, $200,000 M. Ostriche, W. Irving, N. E. Sachs, 1475 Broadway.

Clark Cornelius Corp., Manhattan, motion pictures, $750,000; R. Bennett, Jr., F. E. Sturgis, G. Velting, Jr., 14 Wall Street.

Dealing in Personalities

WELL, all the "big boys" shake the Astor dust from their feet—or their food—this week and journey to Rochester. George Eastman plays host and the National Association members really look forward to a meeting with anticipation and interest.

Of course it could be no one but P. A. Powers or Eagle Rock who could suggest that the meeting was really a meeting of Eastman sales managers and customers. No one else would be so mean.

But nevertheless, by virtue of the efforts of a number of committees the National Association should have a business-like meeting. The Film Theft Committee has been on the job and has some interesting facts to report. The Transportation Committee has been working hard and should be able to present a series of interesting recommendations.

And then, of course, there will be the election of officers and such routine functions. It will be a regular meeting. In fact, through the presence of an interesting and important host, there is every indication that the members will return to New York with the feeling that the National Association is a "regular" industrial association.

No—"yours truly" is not going to journey to Rochester. "Yours truly" and the motion picture business must struggle along while the "big boys" sight-see around Rochester.

In addition to the denial that he had sold his theatres there comes from E. H. Hulsey the word that he is "in the market for additional theatres in Texas, Oklahoma, and Arkansas." Gosh, boys, but this theatre-buying craze is going the limit. And before the word "Finis" is spoken there are a lot of fingers that are going to be badly burned. But we don't suppose we should bother to have any opinions since we are an impartial observer getting less than twenty-five thousand a year.

DID the boys in New York really see the inside of that Allen theatre story that appeared in the trade papers last week? We refer to the story that the Allen interests, of Canada, had started work on million-dollar picture palaces in Cleveland and Detroit.

Sounded like an ordinary story at the first reading. But back of it was a declaration of war. And declarations of war are more than interesting reading these days.

It seems as though someone—we might even say a large motion picture interest—had let the word go out and reach the Allens, "We are going to build a new and modern motion picture theatre in every city of Canada where you have a theatre."

And the Allens got sore. And said: "We have as much money as you have. And we don't get it through advance deposits or stock sales. And, since you have got us real mad, we'll just show what we can do. Mr. Architect, please draw the plans for those new million dollar palaces in Cleveland and Detroit. Go the limit on expense. We'll build a regular honest-to-goodness-house every place that these fellows buy one. And if they get us real mad we'll go out and produce our own pictures or buy the best the independent market affords."

EXHIBITORS ATTENTION

West Virginia and Kentucky exhibitors should not fail to attend a meeting that will probably be held at Charleston, on August 19th and 20th, to devise means of joining forces with the Miami Valley Exhibitors' League—thus presenting a solid front of theatre men dealing out of the Cincinnati offices.

For the official meeting-place and other details address "Miami Valley Exhibitors' League, 913 Lindsay Building, Dayton, Ohio."

Another important exhibitor meeting is scheduled for August 13; 4 at Ocean View, Virginia, when the exhibitors of Delaware, Maryland, District of Columbia, North Carolina and Virginia will meet.

Gr'r'r. It's a great battle.

But it doesn't compare with the battle that is going on over stage productions. Zukor has signed up with the Frohman interests. Shubert has combined interests in a measure with the Goldwyn outfit. And we are all expected to stand on our hind-legs and wiggle our ears. Astonishment! Surprise! Consternation!

Rats! And then some more rats! The exhibitor in Joplin, Mo., will continue to pay his money for "The Heart of Humanity," "Tarzan of the Apes," "The Unpardonable Sin," and a half hundred subjects of which the Klaw Shubert Frohman Woods Cort Dillingham Comstock Ziegfeld Erlanger aggregation have never heard.

What's the answer? Oh, rats—again! It's too simple. Ask us another one. Something harder.

E. W. Hammons, vice-president of the Education Films Corporation, has got all swelled up to the point of sporting a new eight thousand dollar Pierce-Arrow car. And one of the reasons is that he claims the honors for breaking all records for the booking of short subjects in leading New York theatres. This week will see six educational subjects in the four big motion picture houses of the Times Square district—the Rialto, Broadway, Rivoli and Strand.

JOHN SIEFERT, president of the Miami Valley Exhibitors' League, was a visitor to New York during the week. Mr. Siefert had important business with the leading producers. Yes, very important. For on his card was scribbled the words "Trade Rules."

"Trade Rules." "Them are fighting words these days." MOTION PICTURE NEWS has got in bad with a number of exchange managers because it has been the only trade paper to mention the subject of "Trade Rules" and go further than that to declare that the "Trade Rules" will be a serious handicap to further developments of the business.

Which is not right. Because exchange managers have always been the friends of Motion Picture News. They were among the first to realize that Motion Picture News was helping to bring more money into the industry through showing exhibitors more ways of making money.

Temporarily—as we say—some of these exchange managers are estranged from us. Because we do not believe that the "Trade Rules" are an engraved tablet handed down from above. And we are sorry. Because it is on such men as Lust, of Cleveland, Pearson, of Milwaukee, Taylor of Omaha and a dozen like them that we place a lot of our faith in the future of this well-known game.

But a year or two from now—or maybe a month or two from now—gentlemen, you will realize that we were right. And you will realize that we know now as well as you know that a large percentage of exhibitors of irresponsible and beyond the pale of decent business regulations. You will realize then that we realize now that the "average" exhibitor doesn't give a two penny damn about the "show" after he has received it and played it himself. He will leave the house at ten-thirty and not give a darn about whether the operator ships the film on to the next exhibitor or back to the exchange—to-night or the next morning.

We know all these things, boys.

But, knowing them, we contend that your "Trade Rules" are a mistake. Because they give the honest exhibitor the treatment of a yellow dog. That's reason enough for our opposition if there was only one honest exhibitor in the United States.

And the first men to admit it a few months from now will be the competent exchange men, the competent bookkeepers, the competent bookers.

Because by that time they will have discovered that for every irresponsible exhibitor there was another incompetent exchange employee.

And arbitrary rules laid down *by one side* will never work as long as the balance of incompetence is fifty-fifty.

As we rumored on this page a few weeks ago, Lewis Selznick is to build a studio in Long Island City. Oh, yes, one of the biggest. Other news of the week includes the fact that we have received from Bre'er Shepherd a clipping from the Saturday Evening Post which shows a heading "Everybody's Business." And we discover that the Satevepost has accidentally been giving publicity to "Everybody's Business" for many weeks past.

JAKE GERHARDT, who broke into the theatrical newspaper game with the Dramatic Mirror while still in his swaddling clothes, leaving it after he had reached the age of manhood to join the General Film Company a year and a half ago, severs all connections to run away and take a vacation next week.

Jake won't tell us just what he has been doing in recent months but we have it on the best of authority that he has been loyally sticking to the General ship until the last wave rolled over the mast-top. "Loyalty" is Jake's middle name. So it was not until he felt that all possible reverence had been paid to the corpse that Jake ran off for his vacation.

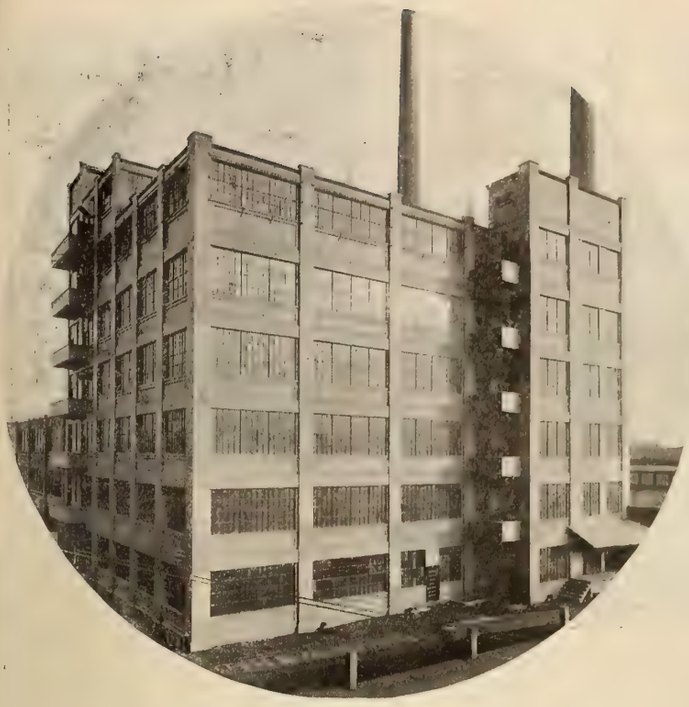
What They Will See at Rochester

With George Eastman as Host to the National Association's Convention
These Are a Few of the Kodak Park Sights the Visitors Will See

One of the entrances to Eastman's Kodak Park Works from Lake Avenue Boulevard

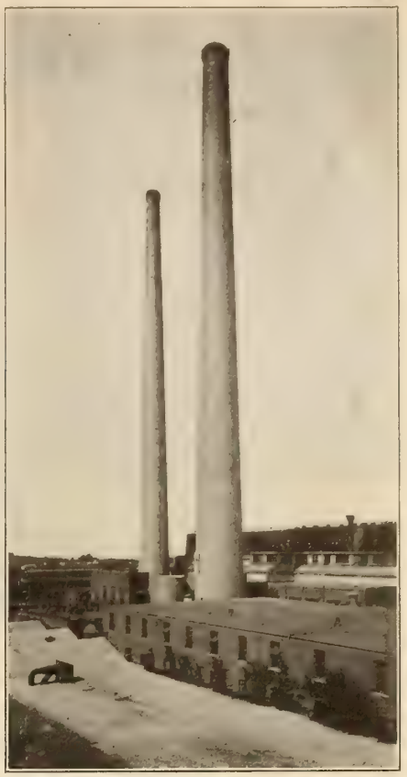
Above: At the left a porcelain basket containing 1000 ounces of crystals of pure silver nitrate after the evaporating process shown in the center photograph. At right, barrels in which soluble cotton is dissolved

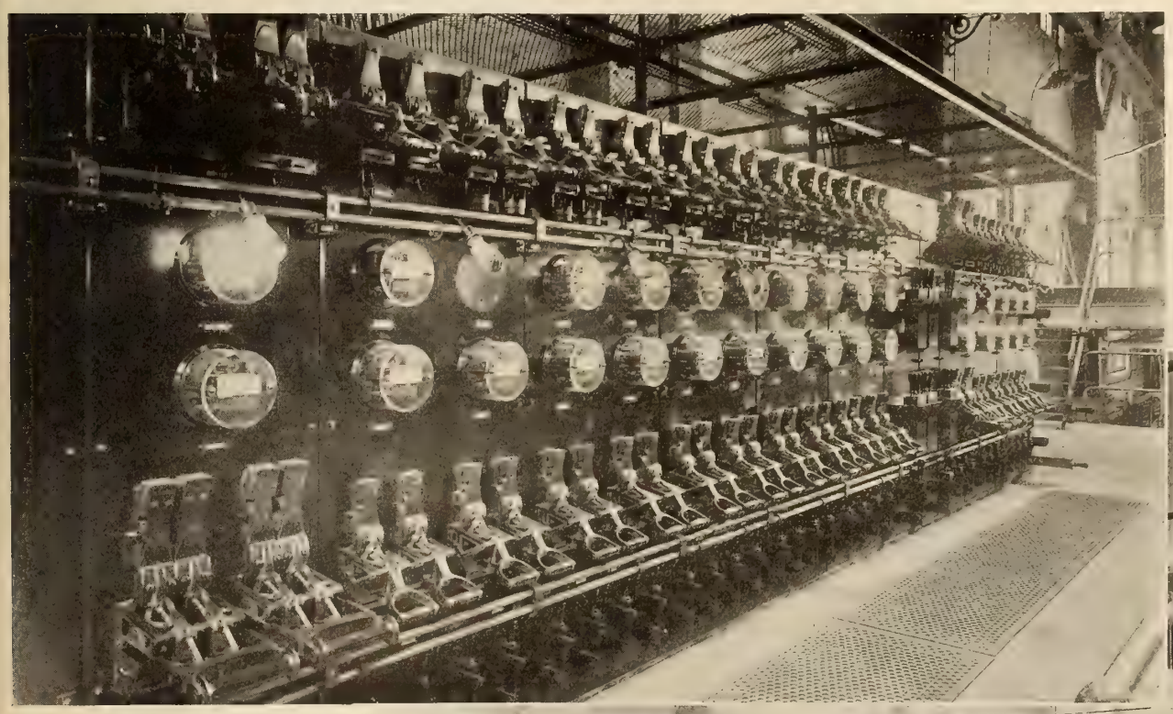
To the left: A corner of the Research Laboratory



The type of modern factory building that will be seen at Kodak Park

The first sight for visitors
The enormous chimneys at the Kodak Park plant loom up as huge sentinels for distances of many miles in all directions. Each of these chimneys is 366 feet high





Below: Here's the way motion picture film leaves Kodak Park and arrives at the laboratories. A corner of the shipping room

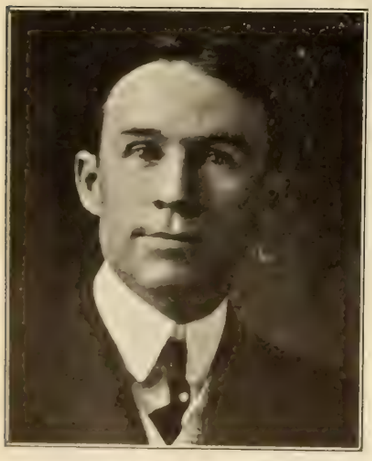
Above: Part of the direct current switchboard which is 41 ft. long
A total of 2150 motors, ranging in size from one-twelfth to 150 horsepower, are required to operate machinery in Kodak Park
The powerhouse contains twenty-two boilers. About 350 tons of coal per day are required to operate the plant

Meet the Boys!

C. W. ECKHARDT is managing the Marlow Theatre, Helena, Montana, for the Ansonia Amusement Corporation. The Marlow is a new hou e opened in April, 1918 and modern in every respect. It seats 1,300, with smoking room, ladies room, writing rooms, nursery, etc.

A large orchestra and an organ are used with all attractions, the pictures being personally pre-viewed before booking. Pantages vaudeville and road shows are also seen at the Marlow. Ushers and other attendants are uniformed and for special picture attractions often specially costumed.

The Marlow is a strong advertiser, both through newspaper space, billboards, and a mailing list. In addition an eight page house organ, The Marlow Theatre News, has a circulation of eight thousand and is a big money-getter.



W. J. LYTLE, who has been an exhibitor since 1913, now has on his string the Empire, Princess, Royal, Wigwam, and Pike, in San Antonio, Texas, with a total seating capacity of over six thousand. In addition he also runs two houses in Del Reo, Texas, seating fifteen hundred.

That he is an enterprising exhibitor may be seen from the fact that he publishes a snappy eight page, nine by twelve inches, program for his principal San Antonio houses that is on a par with some of the best programmes we have seen. All the principal special attractions plays the Lytle houses, while road shows and vaudeville acts reaching San Antonio also find a place in Lytle theatres.

Naturally enough you may expect to hear that Manager Lytle reads Motion Picture News regularly and, he adds, "I think it a big help."

HERE we have H. C. Goldstein, proprietor of the Plaza Theatre, Punta Gorda, Florida, one of the first if not the very first to give his section of the Sunny State pictures on a high plane.

The Plaza has a seating capacity of 400, and caters to its audiences in a manner worthy of note of larger town exhibitors. Mr. Goldstein being a violinist of note, having studied abroad and in this country, offers a musical program second to none in the South. It is his boast he took picture exhibitions out of the store room show class in his town and put them on the plane they merit.

Besides running the Plaza, Mr. Goldstein is in the furniture business.

REYNOLDS MAXWELL is now manager of the Electric Theatre, Joslin, Mo., and has called the show business his vocation and avocation practically all his life, though only entering the motion picture phase in 1918.

His headquarters are at the Electric theatre, Kansas City, Kansas. The Electric theatres operate under the combination policy of vaudeville and pictures. Industrial conditions in his state have been poor the past two years, says Mr. Maxwell, but things are perking up now.

"I look forward each week to arrival of Motion Picture News," he writes. "I do not have any other trade paper, having time for but one.

SHAKE hands, spiritually, with Julius W. Schmidt, manager of the Grand theatre, Breese, Illinois—and with his "partner," Mrs. Schmidt. His town's name by the way is an apt description of Mr. Schmidt's personality, if one pronounces the final e.

He does well at the Grand, and admits it, but is always looking ahead, forgetting the disappointments and successes of the past toward the end of putting over bigger success in the future.

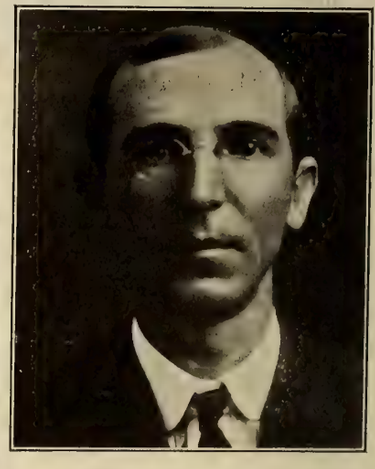
Mr. Schmidt places strong reliance on the trade journals, and writes that it is not misplaced, for, unable to see a picture before booking it, he has depended on the advance word contained in the journals, and a fattened bank book and pleased patronage has been the result. He has a good word for the Paramount, Pathe and Triangle salesmen, declaring that though they are each all for their own concern, yet all are good fellows.

"Have read the News since 1914 and have bright prospects of reading it another five years," Mr. Schmidt says.

W. D. ASCOUGH, manager of the Miles-Regent Theatre, Detroit, may well boast of being one of the real pioneers of the business. His theatrical career dates back to 1895 at which time he joined Sullivan and Considine in Seattle. Later he was in Tacoma, Butte and other cities. Until Jan. 1, of this year, at which time he took over his present position, Mr. Ascough was manager of the Palace, and Poli Theatrical Enterprises at Hartford, Conn.

The Miles-Regent is claimed to be the largest two-floor theatre in the world, and is owned by Charles H. Miles who has a string of houses. The seating capacity is largest of any Michigan theatre.

"I find Motion Picture News an ideal journal to have at my elbow at all times.



F. L. CLARKE is one of the boys who deserves a real vote of thanks for the work they are doing for the motion picture industry. For, as he tells it, "For the past five years I have been making a great effort to educate the people of this town, Hazen, Arkansas, to appreciate and patronize the greatest of all entertainers, the motion picture. It has been an uphill road but I am winning out at last and the interest in photoplays is constantly growing."

Mr. Clarke's house, The Cozy, is, naturally, small, seating only two hundred and fifty. But he goes the limit to make his patrons comfortable and has the last word in equipment. "The hardest thing the small town man has to contend with," he adds, "is the condition of the film sent to country exhibitors. But if exhibitors would refuse to run film in bad condition they would soon get a better deal."

A PAGE OF SNAPPY READING

Five Years Ago—

Film Features Strike New Orleans at Twenty Cents—Big Men in Paramount

THE Detroit Exhibitors' League is trying to induce the exchanges to refuse service to those theatres who violate the Exhibitors' League rule of "three-reel shows for five-cent admission prices and five-reel shows for ten-cent admission prices."

"John Barleycorn," the screen version of Jack London's story, is going to run in a Philadelphia theatre in spite of the State Censors. Bosworth and Famous Players interests are determined that the film shall be shown and have rented a theatre. It is contended that as the Saturday Evening Post ran the story, and is published in Philadelphia, the screen shall be just as free as the press.

Herman Fichtenberg will remodel the Dreamworld at New Orleans and run film features at twenty cent admission prices. Josiah Pearce and Sons of New Orleans, also decide to run big features.

In Milwaukee they book big features in spite of the summer heat. Manager George Fischer of the Alhambra has booked "One Wonderful Night" with Francis X. Bushman and Beverly Bayne, and Manager Harry Graham of the Butterfly Theatre has contracted for "Home Sweet Home."

Los Angeles theatres have just abandoned the idea that paper and photographs in the lobby is all that is necessary to bring the people in. They now use outside billboards and newspapers to advertise their shows.

D. W. Griffiths is producing an adaptation from Poe's "Tell-Tale Hearts." It will be called "The Avenging Conscience," and is to be distributed by Mutual. In the cast are Blanche Sweet, Lillian and Dorothy Gish, Mae Marsh, Henry B. Walthall, Jack Pickford, Robert Harron, and others.

Joseph Hopp, heavily interested in the Union Film Company of Chicago, has been made President of the Fort Dearborn Bank of Chicago.

The motive power of the recently organized Paramount Pictures is supplied by W. W. Hodkinson, James Steele, Raymond Pawley, William L. Sherry and Hiram Abrams.

Frank Rogers of Knoxville, Tenn., has bought the rights for the film feature, "Cabiria" for fourteen southern states. Mr. Rogers travels with two special cars, one Pullman sleeper and one baggage car. An orchestra of sixteen men and two camels are carried.

P. A. Powers, President of Warner's Features, announces that the company will produce one-reel comedies as well as features.

Lewis J. Selznick, vice-president and general manager of World Film Corporation, announces that an Independent Program of twenty-eight reels a week, single and multiple reels,—four reels every day,—would be released.

OUR OWN MOTHER GOOSE

MARY had a little curl
It was so sweet, but oh,
Every time that it was screened
It cost a pile of dough.

G. G.

Now It's "The Story Evil"

It Used to Be the "Star Evil," But Now They're Gone Crazy Over Stories

July 19th, 1919.

Mr. William A. Johnston, Editor,
MOTION PICTURE NEWS,
729 Seventh Avenue,
New York City.

My Dear Mr. Johnston:

While the battle thunder of converted plays, novels and published stories crashes in a mighty assault upon the Verdun traditions of motion picture entertainment, the following letter from a prominent exhibitor of the middle West seems of interest.

"Just now the producers are going crazy over stories appearing in big publications," states this man who controls a chain of houses in Illinois. He continues: "And they are paying unreasonable prices for the picture rights, regardless of the fact that only about one out of every hundred is suitable for the screen.

"My wife and I sat in one of the finest theatres in St. Louis one night last week and saw a production made from a *Saturday Evening Post* story which we both had read. It was so badly butchered up that we both became disgusted and left the theatre before the picture was over.

"I suppose the producer found, after he had purchased the rights, that it would cost too much money to make if he followed the story, and so, caused it to be rewritten, left out the best part, and called it a special feature because of its name, the author and the star. But this is only a starter of the many to come."

The foregoing is one of many letters I have recently received from exhibitors touching on this subject. The evil of preverting the story of even a play, book, or published yarn despite its shortcomings as picture material will alone defeat the purpose of open booking.

This same exhibitor concludes:

"I am indeed glad that you will offer us four original productions during the coming year, as the stories you have created have been the most pleasing I have ever shown. Make these four as good as those in the past and I will take them all."

Therefore, your editorial, "Listen for the Cry of 'Help!'" yields me a certain degree of satisfaction, yet also breathes a warning. So I shall exercise the strictest caution throughout the production of my four special pictures, with the constant thought that the public is my task-master—not a sales policy.

Yours very truly,
MONTE M. KATTEYJOHN.

Where Are the Men?

This Exhibitor Says It Doesn't Matter, Because They Won't Help the Small Man

Editor, MOTION PICTURE NEWS,
New York City.

Dear Sir:

Although I have been reading and using your valuable paper for about two years, never before have I been "riled up" enough to take my pen in hand, and cut loose. I've read with interest the complaints of poor film, poor service, from every place in the country, but although we are one of the small (heavy on the small, too) exhibitors, we have excellent service and excellent film. In the past three years we have only missed out on one show, running three a week in a they-call-it-a-town of 1200 folks. And as for the condition of our film (it's not new service by any means), I really couldn't ask for much better. Once in a while we get one that's not perfect, but as a general rule our pictures are in excellent condition (Paramount and Select). Maybe it's because I'm lucky, or maybe it's because they know I take care of their film and can be trusted with the best they have.

But what I started out to write about was your editorial in July 19 issue. "Where Are the Men? Are They Coming Up from the 'Sticks?'" Well, I guess I'm in as small a place as any, and I *want* to come up, BUT—

Several times lately I've run an ad in different papers for a place as manager of a bigger house, and received several replies, but as soon as I mentioned that I was in a small town—well, nothing doing! Why? Can you tell me?

Is there anyone else who has the training a small town man does? I mean one who is really interested, and wants to get ahead. I started in a show in a town of 20,000 population, ushering at night, when I was only 15 years old; then I helped the operator, became assistant, and finally operator. I didn't work at it a long time, as I didn't intend to stick to it, but I operated for nearly two years, off and on. Then I graduated from high school with highest honors, out of a class of 107, taught school a year in a little place of 900 people, but liked the picture game so well I started in here in 1916—at the ripe age of 20 years.

The standard price then was 10 cents, and now we get 25 cents for practically everything, and bigger crowds than anyone ever got. We run good pictures and advertise them. That's all. But here's the idea—a fellow here has to book all his own pictures, advertise them, be janitor, run his own machine, or at least be able to; usher, sell tickets, keep the records of the tax straight, and everything else. And then when he wants to graduate to a bigger show, they seem to think he don't know enough.

Of course a manager in a big show may not have to do all that, but he should know *how* to do it, shouldn't he?

The biggest house in a town of 80,000, about fourteen miles from here, recently lost

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Annual N. A. M. P. I. Session at Hand

Preliminary Meetings of Various Divisions Are Held This Week in New York; Meeting Will Be Largest in Attendance Ever Held

WITH meetings of each branch of the industry in session this week, members of the National Association of the Motion Picture Industry are looking forward to the third annual meeting of the Association scheduled to be held at Rochester, N. Y., August 5 and 6. The meeting of the Producers Division was called on July 30 in the Times Building (New York), offices of the Association. Later in the afternoon the Distributors Division met at the same place, and on July 31 the Supply and Equipment Division members came together. The final session was a meeting of the General Division.

All these were preliminary to the annual meeting which is coming, to which great importance is attached. George Eastman, President of the Eastman Kodak Company will be responsible, through his generosity for the entertainment of the members.

First Peace Meeting

From present indications officials of the National Association predict that the forthcoming meeting at Rochester will be by far the best attended of any of the annual meetings since the inception of the organization in June, 1916. Through the generosity of Mr. George Eastman, President of the Eastman Kodak Company, the members of the association will be royally entertained as his guests during their stay in the Flower City. Headquarters will be at the Hotel Senaca.

Since this is the first annual meeting to be held in time of peace great importance is attached to the occasion by the N. A. M. P. I. officials. With the gradual return of all industries to a peace time basis and the many new and pressing problems up for solution during the reconstruction period, the leaders of the film industry realize the desirability of concerted action and adequate policies to steer safely through the sea of unprecedented conditions which confronts them.

Yet the present prosperity of the industry is great and there seems no reason to doubt but that good management and vision will vastly increase it. At any rate, with the exceptional opportunity the approaching function affords for jubilation it is expected that the gathering at Rochester will attain the proportions of a celebration.

For the past several weeks President William A. Brady of the National Association, Executive Secretary Frederick H. Elliott, and the Chairmen of the big national committees have been preparing annual reports of their activities to be submitted to the members. It can be stated in general that the condition of the Association, from the standpoint of Membership, of finances, and of concrete results obtained during the fourteen months since the last annual meeting, is extremely gratifying and furnishes conclusive evidence of hard work and loyal co-operation on the part of association officers and committeemen.

In addition to the routine reports of officers, executives of the various companies and members generally will be without question pleased at the astonishing success of the committees.

A WARNING TO FILM THIEVES

REPORTS indicate that the newly organized F. I. L. M. clubs are doing their part in suppressing film thievery.

Recently a Fox representative is said to have discovered some of his organization's pictures in the hands of a George Gaukel, manager of a suburban house in Madison, Wis.

Desiring to establish a precedent as a warning to others, prosecution was pushed and Gaukel sentenced to one year at hard labor. With the approval of both sides, he was paroled.

Penna. Censors Blocked Pittsburg Office

It was the members of the Pennsylvania Board of Motion Picture Censors themselves it is said whose opposition prevented the establishment of the proposed branch censorship office in Pittsburgh, which was so much desired for the convenience of film distributors and others in the trade in Western Pennsylvania.

This was made clear on July 21 when Governor Sproul vetoed the Senate bill No. 510 which provided for the establishment of the Pittsburgh branch and the appointment of an inspector and several subordinate employees to be in charge of it.

The result of the veto is that film exchanges in western Pennsylvania will have to continue to send films all the way to the Philadelphia projection rooms of the State Board of Censors to have them passed upon before exhibition. This involves delay which often is damaging, particularly with regard to news pictures which become less valuable for every hour that their approval by the censors is delayed.

TAKE IT—OR LEAVE IT!!

ARIVAL who wishes to succeed to the crown so recently and so tellingly won by Jack Dempsey has risen on the horizon in the person of Elmo Lincoln, Universal serial star and strong man. Here is what the Universal P. A. writes:

"On July 29 Jack Dempsey, the new world's champion heavyweight prize fighter, was challenged to a match for the title by Elmo Lincoln. The challenge was sent by Lincoln by wire and was delivered to Dempsey in Chicago by Sam Hall, sport editor of the Chicago Herald-Examiner, and George De Kruif, the Universal Film Company's publicity manager for Chicago.

"Lincoln, who is 25 years old, is often called the 'Hercules of the Screen.' He was born in Indiana and is a similar type to the present title holder. Although never having been a professional boxer, he has had many fights with some of the best amateur boxers in the country.

"James J. Jeffries, former heavyweight champion, says of Lincoln: 'I have carefully examined Lincoln and see in him the ability to put up a wonderful battle against Dempsey. I am convinced Lincoln has strength and endurance; what we must teach him is speed.'"

Famous-Lasky Signs Authors

Roi Cooper Megrue and Nina Wilcox Putnam Contracted with; Buy Stories

THE signing of contracts with two of the foremost writers of the present day for original photoplays from their pens, and the purchase of the screen rights to two of the best plays of recent years, are among the week's important announcements from the Production Department of the Famous Players-Lasky Corporation. Roi Cooper Megrue and Nina Wilcox Putnam are the authors and "The Round-up" and "All of a Sudden Peggy" are the plays which have been acquired.

This is the first time that Roi Cooper Megrue, author of some of the most successful plays seen on Broadway during recent years, has entered the motion picture field. The announcement from Famous Players-Lasky states that he will write a new drama for film production, with situations, humor and climaxes specially planned for the cmera.

Simultaneously, Nina Wilcox Putnam is about to write an original photoplay for Famous Players-Lasky, according to the announcement. The best national magazines for some time have been publishing the short stories of this gifted authoress, while her novels include "In Search of Arcady," "The Impossible Boy," "The Little Missioner," "Adam's Garden" and others. The nature of her work is particularly adapted to the production plans of the corporation for the next season.

"The Round-up," by Edward Day, which ran nearly two hundred nights on Broadway in 1907 and is one of the most famous Western melodramas in the history of the American stage, will be produced in picture form on a lavish scale, it is said.

In "All of a Sudden Peggy," which was written by Ernest Denny, it is announced that Marguerite Clark will appear as the star. This will be Miss Clark's fifth subject to be produced in California during her present sojourn there. Walter Edwards will be the director. After this picture is finished Miss Clark will return to the East to resume work at the New York studios of the Famous Players-Lasky Corporation.

To Represent Keenan

Mr. and Mrs. Fred G. Andrews, formerly of Lily Dale, N. Y. and recently connected with the Roycroft Inn at East Aurora, have signed contracts with Frank Keenan to go to his Los Angeles studio. Mr. Andrews will be Mr. Keenan's personal representative and business manager and Mrs. Andrews will have charge of the scenario department.

Manages New Theatre

William J. Mahoney has been selected as the new manager of the Rialto theatre, Providence, R. I. which has its opening here early in September.

Fox Department Heads Hold a Luncheon

The first of a series of luncheons planned to bring the heads of the various departments of Fox Film Corporation in closer touch, was held Tuesday, July 28, in the yacht room of the Hotel Astor.

Winfield R. Sheehan, general manager of the Fox Film Corporation, presided at the luncheon.

Representatives of the corporation who had just returned from various parts of the country told of the enthusiastic reception Fox pictures are receiving everywhere and expressed the belief that the biggest year in the history of the concern is at hand.

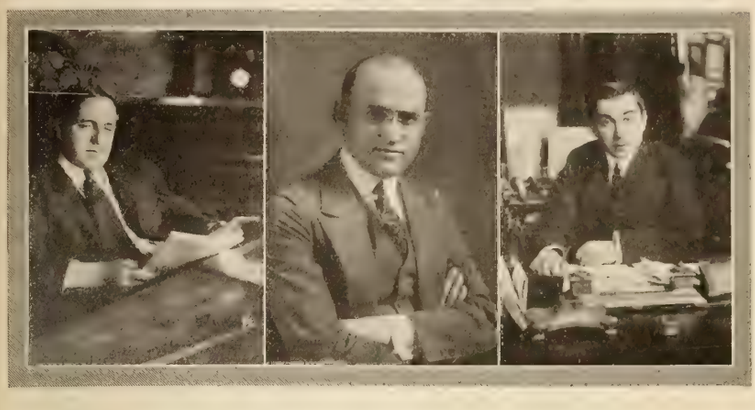
Goldwyn In Epoch-Making Combine

The Shuberts, A. H. Woods and the Selwyns Will Have Voice and Lend Every Aid in Future; Capitalization Brought to 20 Million

AN alliance, wide in scope and far reaching in possibilities was closed last week whereby Goldwyn Pictures Corporation increases its capitalization from three to twenty million dollars, and the Shuberts and A. H. Woods and the Selwyns, leading theatrical men enter by way of the board of directors. The Shuberts control a good majority of the theatres of the country.

The hundreds of plays produced by these theatrical interests on the stage will now be picturized by Goldwyn. A newspaper campaign to reach every corner of the world is under way. Plans for erection of Eastern studios and a laboratory as large as those of Culver City are being drawn up. Every aid will be given by the Shuberts and Woods in the making, exploiting and distribution of Goldwyn pictures.

Goldwyn has in reality, as well as metaphorically, thrown its hat in the ring and is prepared to go ahead on a far vaster scale than heretofore.



Samuel Goldwyn, center, president, Goldwyn Pictures Corp., and two well known theatrical managers, A. H. Woods, left, and Lee Shubert, right, who are to be directors in that organization

Board of Directors

The new officers of the Goldwyn Pictures Corporation are as follows:

President, Samuel Goldwyn; Chairman of the Executive Committee, F. J. Godsol; Vice-Presidents, F. J. Godsol, Moritz Hilder, Lee Shubert, Edgar Selwyn, Abraham Lehr; Treasurer, P. W. Haberman; Secretary, Gabriel L. Hess. Directors: Samuel Goldwyn, F. J. Godsol, Moritz Hilder, Lee Shubert, A. H. Woods, Edgar Selwyn, Henry Ittleson, Jacob Hilder, Harmon August, P. W. Haberman and Gabriel L. Hess.

Seldom has it been the fortune of a producer to surround himself with executives and directors who are so ideally equipped to bring every resource to bear on the making of photoplays of quality. And probably never before has such a tremendous supply of play material been at the disposal of a producer. All of the outstanding successes of the Shuberts, A. H. Woods, and the Selwyns, are now available for the Goldwyn organization, possessing unlimited capital to back any undertaking which may be deemed advisable.

Plays that have been enjoyed by hundreds of thousands of people on the stage, the picture rights to which have been withheld, although many motion picture concerns have tried to secure them, will now be brought to the screen by Goldwyn.

"Potash and Perlmutter," one of the most famous of all stage successes, will probably be among the early Goldwyn productions. Then there are such stage works as "The Woman in Room 13," "Maytime," "Roads of Destiny," "Friendly Enemies," "Tea for Three," "Old Lady 31," and "The Girl in the Taxi," which also are likely to be numbered in the list prepared for early production to mention only a few out of the hundreds of famous plays that may be utilized by the Goldwyn organization.

It is noteworthy that in less than three years, Samuel Goldwyn, starting with one policy—that of producing artistic pictures and handling them in

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Sloth Postpones Tax Repeal

Believed Theatres Would Have Been Relieved of Burden But for Inactivity

THE motion picture exhibitors of the country made their demand for relief from unjust war taxes felt in Washington this week. It was felt to such an extent that when a general debate on revenue measures was held in the House the motion picture taxes were thrust forward as one of the tax measures which should receive preferential consideration as objects of immediate repeal legislation.

That the motion picture taxes were mentioned at all during the debate, is due to the campaign that has been waged by the Committee on Legislation and Tax of the Motion Picture Exhibitors of America, Inc. It is said only the inactivity of state campaign directors in some of the states which the committee has not heard from prevented the motion picture taxes from becoming part and parcel of the bill to repeal the soda water and ice cream taxes which was passed by the House and is now in the hands of the Senate Finance Committee.

"We the undersigned residents and patrons of the Moving Picture Theatres of Baltimore and state of Maryland do hereby appeal to you to vote for the repeal of Sections 800, 906 and 1001 of the Revenue Bill of 1918 (H. R. 12863) known as the Admission Tax, Increased Seating Tax and five per cent rental tax."

Then followed places for names and addresses.

Efforts are being concentrated this week on the Senate Finance Committee of which Senator Boies Penrose of Pennsylvania is chairman. The plan of the exhibitors' committee is to impress the Senate Committee not only with the strength of the exhibitor but with the justice of his fight and the logical arguments which should give the motion picture taxes preference over the soda water tax or at least include them in the same repeal bill. The members of the Finance Committee are as follows and exhibitors in those states represented on the committee should lose no time in demanding recognition of their demands:

Peter J. McCumber, North Dakota; Reed Smoot of Utah; Robert M. LaFollette of Wisconsin; William P. Dillingham of Vermont; George P. McLean of Connecticut; Charles Curtis of Kansas; James E. Watson of Indiana; William M. Calder of New York; Howard Sutherland of West Virginia; F. M. Simmons of North Carolina; John Sharp Williams of Mississippi; Charles S. Thomas of Colorado; T. P. Gore of Oklahoma; A. A. Jones, New Mexico; P. G. Gerry of Rhode Island; and John F. Nugent of Idaho.

Miss Mildred Zukor, daughter of Mr. and Mrs. Adolph Zukor, whose engagement to Arthur Loew, son of Marcus Loew, is announced

Bessie Love's new feature, "Cupid Forecloses," current Vitagraph release, is in a lighter vein and will offer a pleasing change from the more thrilling and tense plays usually shown on the screen.

EXCHANGES IN NEW ORLEANS IN TROUBLE

MOVING DAY is at hand for the film exchange managers—all of them—of New Orleans, because fire prevention experts and others in charge of public safety have put films in the dangerous list and have insisted that they be kept in special fireproof vaults, so that disasters which have occurred in other cities may not occur in New Orleans.

A few of the exchanges have made definite arrangements to get into new quarters suitably provided with such vaults for the storage of films, but owing to the low rental limit they have set, many of the exchanges face the possibility of being homeless within a few weeks

Theatre Men Merry at Golf Tournament

A theatrical men's golf tournament was held at the Idlewild Country Club, Chicago, Wednesday, July 9th. Among the prominent Chicago theatrical and producing managers were —Peter J. Schaeffer, Nate Ascher, Aaron J. Jones, Adolph Linick, Mort Singer, Harry Singer, Ascher Levy, Sam Kohl, C. S. Humphrey, Tom Carmody, C. J. Freeman, Cal Grifiss, Robert Sherman, Frank Schaefer, Fred Schaefer, Tom Hanks, Harry Mitchell, Tom Powell, Ed Clifford, Ed Rowland, Frank Cassolo, and Coney Holmes.

The final scores are as follows: For thirty-six holes gross, Peter J. Schaefer led with a score of 178. Sam Kohl and Aaron J. Jones registered second with 183. Thirty-six holes net was won by Aaron J. Jones and Sam Kohl, with a 165 score. Ascher Levy came second with 166. Frank Cassolo secured the booby prize for the entire tournament.

Exhibitors and Exchange Men Merge

Theatre Owners and Exchange Men of Northwest Combine Respective Associations Into One Organization at Successful Convention

THEATRE owners and film exchangemen of the northwest in convention at Seattle, July 16th to 18th inclusive, merged their respective association into one organization controlled by a board of ten directors, believing that by such an organization, better service could be given the theatres and the business of the exchange could be carried on to a greater satisfaction to all parties concerned.

Previous to the convention, two organizations existed in the northwest territory and the general convention of film industry people was called by the officers of the two organizations. The plan worked out for such an organization by Harry Sigmond, who has been general council for the Northwestern Film Board of Trade for the past year, provides that the Board of Trade shall continue, as will the exhibitor's organization.

Directors of Board

The business in common of the two organizations will be handled by a board of ten directors, five named by the Film Board of Trade composed of exchange men of Seattle, Portland, and Spokane, and five exhibitors selected at the convention.

Film exchange men, at present, directors of the board of trade who will serve on the executive committee there, are: L. O. Luken, Pathe president; L. M. Cobbs, Vitagraph vice-president; M. Rosenberg, De Luxe Feature Exchange secretary and treasurer; J. A. Koerpel, Goldwyn, and W. J. Drummond, Exhibitors Mutual director.

Each of the four northwestern states will have a representative from the ranks of exhibitors and the director at large will serve as chairman of the board. The directors named by the exhibitors were as follows: Dr. H. S. Clemmer of Clemmer & Hippodrome Theatre, Spokane, chairman; Washington: John Hanrick, Rex theatre, Seattle; Oregon: K. L. Burke, theatre at Baker, Oregon; Montana: Henry Turner, Missula Amusement Company; Idaho: C. C. Spencer of Wallace. Harry Sigmond was selected as general council for the organizations.

The opening session of the convention was held at ten o'clock Thursday, when the motion picture people were welcomed to Seattle by Ole Hanson, the mayor, and there were other addresses by representatives from the leading organizations of the city. L. O. Luken, manager of Pathe Seattle Exchange was selected as chairman for the organization convention and committee to aid in transaction of all work. In the sessions, Thursday afternoon and Friday morning, questions of interest together with proposed resolutions were discussed, and the general scheme for the amalgamation of the exchange and theatre associations gone over in detail. All details pertaining to the constitution and by-laws were worked out by the committees and the convention and these were unanimously adopted at the closing session, Friday afternoon, when the officers were selected.

At the closing session there were two hotly debated questions, one was

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AN ANSWER AND A QUESTION

A REPLY to a statement credited to Alfred S. Black, in which he was quoted as asking what the Exhibitors' League has done toward helping to open picture theatres in Utica on Sundays, is given by W. H. Linton of the Hippodrome theatre, Utica. Mr. Linton writes:

"Mr. Black is ill informed when he says that the Motion Picture Exhibitors' League of New York State has done nothing for Sunday opening in Utica. On the contrary, the exhibitors of Utica have received all the help they have ever needed from the League, and I may say that the help has been most valuable. If Sunday opening is not as yet an accomplished fact in Utica, the cause is to be found in certain local circumstances with which we are now contending and which we eventually hope to control.

"In the meantime, I will thank Mr. Black, who says he represents the Park theatre, if he would use his influence with the management of that theatre to induce them to pay their proportionate share for the expenses incurred in the prosecution of the campaign in Utica."

MOVE TO ABOLISH DAYLIGHT SAVING

IT was announced this week by the Committee on Legislation and Tax of the Motion Picture Exhibitors of America, Inc., that an active canvass of Congress has been begun to enlist the support of every member of the national lawmaking body in repealing the Daylight Saving Law.

The Northwest exhibitors, in convention at Seattle, went on record as opposed to a continuation of daylight saving, and the Committee on Legislation and Tax is in receipt of requests from exhibitors in many sections to take a stand against it.

Wally Reid and Jessen Entertain Portland

J. C. Jesson, Los Angeles representative of Motion Picture News, was in Portland last Sunday accompanying Wallace Reid. Mr. Jesson introduced Mr. Reid to motion picture patrons and during one of his personal appearances at the Columbia theatre nearly got that popular star into trouble. "Mr. Reid wants to give the public what it most desires," said Mr. Jesson in his most gallant manner. "How many would like to hear Wally tell a story." The audience received this suggestion with enthusiasm until Mr. Jesson suggested that Wally might play his violin. But the second hand was as nothing to Mr. Jesson's third suggestion for Mr. Reid to do the shimmy. The house went wild. Wally did it.

Strand, Oklahoma City, Is Remodeled

The Strand Theatre of Oklahoma City, Oklahoma, has been entirely refitted and remodeled. A rest room has been installed together with striking interior decorations. During the coming season it will run the leading releases. H. C. Bull is the manager.

Public Sees "Lost Battalion"

MacManus Production Is About Ready; Premier Takes Place in Hartford

FEW film productions have the pep that Edward A. MacManus claims he has injected into his first big production "The Lost Battalion" which is said to be ready almost for release.

It is not the story of the regeneration of the villain on the battlefield, it is not a war play with battle raging off stage, it is the story of the men who came right from the heart of New York, from the melting pot of the East Side and who learned in the training camp and in the old time villages of France what real romance was, and on the battlefields of France what a terrible thing scientific warfare was.

Major-General Alexander who assisted Mr. MacManus in supervising the production and seeing that the most minor details were beyond official criticism, saw the film again last week in its almost finished state and he was prodigal of the compliments he paid the production, especially the romantic story of "The Lost Battalion" which reveals the life of the doughboy in the training camp at Yaphank and the adventures he had in some of the French villages where he was billeted before going into the trenches and Argonne woods. The real drama, that of the fight in the Argonne, is faithfully reproduced. Here were the "funk" holes that marked the front lines and beyond where Whittlesey and his gallant battalion went into the deadly depths of the forest. General Alexander had the engineers follow the plans that were laid down in the Argonne region, as faithfully for the MacManus reproduction.

"The Lost Battalion" will have its first public showing in Hartford at the Grand theatre.

General Film Bankruptcy Case Statement

The following statement regarding the progress being made in settlement by the Trustee in bankruptcy of the General Film Company has been issued by Louis Weinberger, attorney for the Trustee in bankruptcy:

"The General Film Company, which formerly had its executive offices at No. 25 West 44th Street, this city, and exchanges at No. 729 7th Avenue, New York City, and in 25 other cities throughout the United States, has been adjudicated a bankrupt on the petition of Interstate Film Company, and other creditors represented by my associate, Mr. Sheinart, and myself; the General Film Contracting Company, a subsidiary corporation of the General Film Company, which was organized for the purpose of making the contracts and arrangements with the manufacturers of film distributing through the General Film Company, was also adjudged bankrupt.

"Mr. Asa B. Kellogg, of 115 Broadway, New York City, was appointed receiver in bankruptcy of the General Film Company and of the Contracting Company by Judge A. N. Hand, of the Federal Court in New York; immediately steps were taken by us to return to the manufacturers and owners thereof all film in the possession of the branches of the General Film Company, resulting in a saving of hundreds of thousands of dollars to the creditors of the General Film Company, and particularly to the owners of the film; every effort was made to administer the estate of the bankrupt corporations efficiently and energetically, and by reason of the operations of these corporations extending throughout the whole country it can readily be seen that strenuous work was essential to produce desired results.

"The creditors of the General Film Company and of the General Film Contracting Company expressing their appreciation of the good work done by Mr. Asa B. Kellogg, receiver, unanimously elected Mr. Kellogg trustee in bankruptcy of both corporations. While at the present time it is impossible to give any estimate as to the amount or rate of dividend to creditors, both my associate and myself, as attorneys for the trustee in bankruptcy and also Mr. Kellogg, are leaving no stone unturned in the process of marshaling assets of the bankrupt estate.

"In view of the great amount of detail work required in the administration of the affairs of the General Film Company and the General Film Contracting Company, practically most of my time for the last three months has been devoted to these matters.

"Pursuant to the direction of the trustee, all mail or other matter for the General Film Company or General Film Contracting Company should be addressed c/o Louis Weinberger, attorney, Brokaw Building, No. 1457 Broadway, New York City. (Telephone Bryant 6367)."

Production was started recently at Universal City on Harry Carey's newest western feature. "The Eternal Savage" and "Pay Day" are the tentative working titles being used. Jack Ford is directing.

Millions Invested in New Film Theatres

Country Seething With Big Building Boom and New Playhouses That Will Rival Best in the World Spring Up Like Mushrooms

WITH reports from all sections of the country flowing in concerning erection of new palatial motion picture theatres, or formations of companies for that purpose, the theatre building boom is assuming gigantic proportions.

Announcement of the Allen invasion of this country through the erection of two enormous houses last week, is followed by word from Buffalo of a $1,500,000 venture started; from Ottawa, Canada, of the expenditure of $1,000,000 for the erection and reconstruction of theatres, and similar reports from other cities of big activities.

The Buffalo house, which the Shea Amusement Company is behind, will according to claims, rival any amusement structure in the world. The property has already been bought. A new seating plan will take care of the comfort of 3,500 persons according to the plans.

Shows Advancement

The architecture and decorations of this new Shea Amusement company enterprise will indicate the great strides made in theatrical construction during the past five years. No expense will be spared to make the Metropolitan the most gorgeous and most complete institution of its kind in the country. The installation of every known device and convenience, including several innovations will be included in the plans. The auditorium will be broad rather than deep, bringing even the rearmost seats at a comparatively short distance from the stage. The lighting will be the indirect system in four colors which can be used in any combination. The ventilation will be thoroughly modern, tempered air being brought in from under the seats of the orchestra and the balcony and expelled from the great dome, thus insuring a continuous circulation of fresh air.

Actual construction will commence immediately upon the completion of the plans. Prominent architects are now looking over the site and are in consultation with Shea officials. Representatives are touring the country, visiting the newest theatres in search of every possible innovation that might be provided for the pleasure and comfort of Buffalonians. In all likelihood the new theatre will be under the direct management of Harold B. Franklin, who has in a great measure, been responsible for the big success of Shea's Hippodrome.

Considerable rivalry is reported to have developed between Loew's Ottawa interests and the Canadian United Theatres, Limited, the company which controls the Dominion Theatre, Ottawa, even though the proposed Loew theatre for the Canadian Capital is not yet above street level.

J. Albert Ewart, the Ottawa architect for the Loew Theatre, announced on July 24 that the contract for the construction of the proposed house on the selected downtown site had been awarded to the Bate-McMahon Company. The latter had constructed many of the large war plants in Canada for the Dominion Government. Announcement was also made that the Loew house would cost $400,000, not including the cost of the site. The contract calls for the completion of the work by January 15. The theatre will have a seating capacity of 2,600 and will be one of the largest in Canada.

Right on the heels of this statement came an announcement by the Canadian United Theatres, Limited, that the Dominion Theatre would be rebuilt, for which work upwards of $250,000 would be spent. The theatre will be enlarged, alterations proposed being sufficient to add 1,000 seats, making the total seating capacity 2,400.

Another Buffalo announcement comes from W. F. McDonald who last week began construction of a $200,000 playhouse on Hartel Avenue between North Park and Norwalk avenue. This will provide entertainment for the 30,000 residents of this district, and is to be on the order of Shea's Hippodrome.

In Milwaukee a deal is on whereby the Gayety and Merrill theatres will be combined. The wall between will be removed and a hippodrome style theatre result providing a seating capacity of 3,200. The deal will involve approximately $1,000,000, and remodeling will start in September.

AN APPRECIATION

Motion Picture News,
729 Seventh Avenue,
New York City.

MRS. L. MANN, sister of the late William Gilmore, joins me in extending her sincere thanks for your publication, not forgetting Mr. J. A. Koerpel, Mr. Charles Abrams, Mr. George Balston, Sr., and the many friends who have donated for this worthy cause.

Thanking you for the splendid co-operation and trusting you will find space in your valuable columns for the above statement, I am, sincerly yours,

WILLIAM HILKEMEIER,
Exhibitors Mutual Dist. Corp.

The man behind the men who have established the Goldwyn standard of today—Samuel Goldwyn

Fred Jackson who has written "The Crooked Dagger," which will be produced by Theodore Wharton for Pathe

Gertrude Atherton Westbou

Second of Eminent Authors to Begin Collaboration in Filming Writings

GERTRUDE ATHERTON has left New York for Culver City, California, in behalf of her first picture for Eminent Authors, based on her novel of Montana life called "Perch of the Devil." She will go to the Goldwyn studios to go over the scenario now in preparation by the regular staff under J. G. Hawks, chief scenario editor at Culver City, and will have an author's part in the selecting of the cast and the preparation of the production.

A second Gertrude Atherton picture will also be brought to the fore during her stay there, but the novelist is obliged to return to New York in August to fulfill various engagements with current periodicals. After that she plans to return for the second production, and then launch the writing of a new novel, a subject of the present day in America that is very much on her mind. This novel will also be adapted for Eminent Authors pictures.

With the train bearing Rupert Hughes to the Pacific Coast only one day ahead of the one bearing Mrs. Atherton, it is an established fact that Samuel Goldwyn and Rex Beach were right when they said the authors would actually co-operate in the production of the motion pictures. Few could believe that novelists whose works are valued at so much a word would find time or inclination to go over the adaptation of their novels to the screen, and here two authors have already gone far beyond that, crossing the continent to consult in the studios with the Goldwyn staff.

Postpone F. I. L. M. Club Organization

The committee recently appointed to consider ways and means for organizing the F.I.L.M. Clubs and branch managers' associations into a national body as an integral part of the Distributors' Division of the National Association of the Motion Picture Industry, held its first meeting on July 11th. President William A. Brady was present at the meeting, which was presided over by Lewis Innerarity, Secretary of the Pathe Exchange, Inc., as Chairman. Every member of the Committee, which comprises the following, was present, in addition to Chairman Innerarity: William A. Brady, Al Lichtman, Famous Players-Lasky Corp.; L. S. Levin, Fox Film Corp.; Wm. Wright, Vitagraph, Inc.; Felix Feist, Goldwyn Pictures Corp.; Charles C. Pettijohn, Exhibitors' Mutual Distributing Corp.; Frederick H. Elliott, secretary.

After carefully considering the situation and receiving reports from many of the F.I.L.M. Clubs throughout the country, it was decided to defer action on the nationalizing of the F.I.L.M. Clubs until after the annual meeting of the National Association, which is to be held in Rochester on August 5th and 6th.

Representative of Spear Carbons on Coast

E. H. Kaufman, representing the Spear Carbon Co. of St. Mary's, Pa., goes to San Francisco on Aug. 9 in order to supply dealers and exhibitors with carbons and to establish agencies on the West Coast. The St. Francis Hotel will be Mr. Kaufman's headquarters.

Special Service Sections on pages 1271 and 1283

Goldwyn in An Epoch-Making Deal

(Continued from page 1227)

a way that would mean a profit for the exhibitor—has brought his concern to a foremost place in the ranks of picture organizations. In the face of many difficulties brought about by the war, and later by the influenza epidemic, which nearly proved the ruination of so many picture companies, he has succeeded in building up a producing and distributing corporation of limitless scope.

Progress has been steady, and each step has been carefully considered, with a definite end in view. At the present time the roster of stars comprises Geraldine Farrar, Pauline Frederick, Mabel Normand, Tom Moore, Madge Kennedy and Will Rogers. Then, not long ago, Mr. Goldwyn secured for motion picture production, all of the works by Rex Beach, Gertrude Atherton, Rupert Hughes, Mary Roberts Rinehart, Gouverneur Morris, Basil King and Leroy Scott, known as the Eminent Authors.

Distribution facilities have been so perfected that Goldwyn pictures are shown in every country of the world. In the United States there are twenty-two exchanges, exclusive of the New York Exchange, and each exchange is supplied with exploitation experts working on a system devised to aid exhibitors, such as has never before been conceived in the industry.

Now that the doors of the literary storehouses of the Shuberts, A. H. Woods and the Selwyns are thrown open to the scenario writers and directors on the Goldwyn staff, the same policy of care in selecting the material best suited to screen purposes will be followed. Dramas, melodramas, comedies and farces that have proven their value on the stage will be converted into photoplays during the months and years to come, every resource of the finely perfected studio system utilized in the turning out of photoplays that will set a new mark. It is figured that there will be enough work to keep the extensive Culver studios and those to be erected in the East going at their full capacity.

A. H. Woods has grouped around himself the greater part of the active playwrights of today, and has produced many successes. The list of plays staged by Mr. Woods includes, "The Song of Songs," "Parlor, Bedroom and Bath," "The Guilty Man," "His Bridal Night," "Innocent," "He Comes Up Smiling," "Why Worry," "Where Poppies Bloom," "Roads of Destiny," "The Big Chance," "Friendly Enemies," "Up In Mabel's Room," "Potash and Perlmutter," and many others.

The Shubert supply of stage successes is as varied as it is numerous, including such famous works as "Maytime," "A Little Journey," "39 East," "Eyes of Youth," "Sleeping Partners," "Mary's Ankle," "Blind Youth," "Fanny's First Play," "The Fear Market," "The Family," "The Fugitive," "The Guilty Man," "The Hawk," "Old Lady 31," "Pierrot The Prodigal," "Saturday to Monday," "The Torches," and the "Wooing of Eve."

The Selwyns also have many plays that have proved their popularity. Among them "The Crowded Hour," "Tea for Three," "Twin Beds," "The Money Makers," "Lilac Time," "Double Exposure," "Why Marry," and "Under Fire."

The comprehensive plans instituted by the Goldwyn Company include a selection of plays calculated to give Goldwyn exhibitors a perfectly balanced variety of screen entertainment in which the elements of drama comedy and romance will be well mingled.

Millions Are Invested

(Continued from page 1229)

Fort Scott, Kansas is rejoicing in the opening of a big up-to-date house, The Liberty. This house is up to date in every manner and is running the best attractions at popular prices, the war tax being included in the prices, 20 and 10 cents.

Another spoke has been added to the Commerford wheel, through the erection in Wilkes Barre, Pa., seating 3,000, and called "the finest house between New York and Chicago." This makes 42 houses in all that M. E. Commerford controls, and from the Scranton headquarters comes word that the total

With Louis Bennison on the business end of a blue steel weapon, someone appears to be out of luck. Scene from Goldwyn's release "High Pockets"

ZUKOR BECOMES DIRECTOR IN STANLEY COMPANY

AT THE first meeting of the Stanley Company of America in Philadelphia, the concern recently incorporated for $15,000,000, and of which Jules E. Mastbaum is president, it developed that Adolph Zukor, president of Famous Players-Lasky, has been added to the Board of Directors. What this would indicate was not hinted at, Mr. Mastbaum declaring merely that the company proposes to extend its business by buying existing houses, leasing or building new ones, wherever there is an unsatisfied demand for first class photoplay entertainment.

Joseph Reddy with Pathe

Joseph P. Reddy, who since being discharged from the U. S. Army has handled all the trade publicity for Robertson-Cole, has left that organization and become affiliated with the Publicity Department of Pathe. He has been engaged to publicize some of the big special features which Pathe will hereafter release.

Before entering the army, Mr. Reddy was motion picture editor of the *Morning Telegraph*.

State Right Company in Cincinnati

Announcement is made that C. C. Hite Attractions, Cincinnati, Ohio, has been bought by the C. C. Hite Attractions Company, a $200,000 corporation, which has been formed by Mr. Hite and a number of the most influential exhibitors of Cincinnati for the purpose of buying and distributing the better State Right productions for the central states.

Prohibition Claimed to Boost Attendance

Practically every moving picture theatre in Providence, R. I., played to capacity houses last week. Attendances in many cases were the largest since the summer began. While no managers could be induced to make a statement as to the general prosperity, prohibition advocates declared their cause the answer.

Iowa Men Against Film Board of Trade

At the meeting of the United Exhibitors of Iowa, held early this month the following officers were elected: J. M. Anderson, President; J. B. Julius, Vice-President; J. C. Collins, Secretary and Treasurer. A grievance committee was also appointed to settle any disputes between exchanges and exhibitors.

The body went on record as intending to fight the Film Board of Trade.

Mother of the Whartons Is Dead

Mrs. Frances Wharton, mother of Theodore W. Wharton and Leo D. Wharton, motion picture producers, died at Bronxville, N. Y., July 26.

Besides her two sons, Theodore W. of Ithaca and Leo D. of San Antonio, Texas, she is survived by a daughter, Mrs. J. Whitworth Buck of New York City. The funeral, which was private, was held at Kensico, N. Y.

Addition to Universal Exploitation Force

Dean Collins, of Portland, Oregon, one of the best known newspaper men in the West, has accepted the position of publicity manager with the Universal Exchange at Portland. This is the latest addition to the Universal exploitation and publicity staff which is one of the largest of its kind in the country.

Letters from Readers

Suggests Improvements on Star Series Plan

Motion Picture News,
New York City.

I see quite a little said, pro and con, about the star series plan, and also the single picture policy of booking pictures.

I have never seen a contract yet that gave the exhibitor any consideration whatever, although I can say that most of the exchange managers have always given me a square deal.

Of course I am opposed to the single picture policy, but I also think the star series plan could be improved upon. We will take the six Anita Stewart pictures that have and are being produced under First National management, for instance, "Virtuous Wives" was the first, and was a very fine picture from every standpoint. "Midnight Romance" was the second and while not nearly so good as the first release, it got by all right, but "Mary Regan" (the third of the series) is not worth one-tenth part as much as "Virtuous Wives," yet I have to take it and pay the same price for it I did for the first two. It will be hard for me to get Anita Stewart back to "Virtuous Wives" standing after playing "Mary Regan."

The star series plan is all right if the exhibitor has the privilege of cancelling out such pictures as Mary Regan, but I do not think I should have to use any picture that will lose money for me, or either "kill the star" on her or his next picture.

Yours very truly,
J. O. MERCHANT,
Prop. Isis Theatre,
Alice, Texas.

* * *

Exhibitor Who Is Money-Dripping Hour Glass

Motion Picture News,
New York City.

"What are we going to do about it?" is the question we West Virginia exhibitors have been asking ourselves for some time now, and that the News had taken the stand that it has given us some encouragement to battle for our rights which have been completely taken away from us in this exchange field (Cincinnati).

I am only one of the many who have been set upon and done to death. I do not say that all the exchanges in Cincinnati have acted unfair, on the other hand some of them have been forced into this click or "Raid Rule" gang, who lett to themselves will treat the exhibitor as a fellow man doing an honest business.

You will permit me to state some of my experiences of late date and then you will judge as to the merits of a "kick" on this "Raid Rule" gang. "With the Paramount or Famous Players-Lasky Corp." I have, on three accounts, money deposited to the amount of nearly $150. A few days ago or when the new rules went into effect they sent me a statement that I owed them $19.33 and that the service would not be shipped until I paid same. I sent them this amount and also a check for the service that I was to use that week, and then I sent the second weeks' check and then they sent me a "special picture" that I had not booked and did not want, because it was of no value to my people at this late date and billed me for it at a price four times what I was to pay for service, and demanded that I pay for it when I did not weeks' service and received one picture to use it. I then sent to them for the third date and now they insist that I owe them $19.50.

Recently this same exchange made a contract with me for a certain service, and required a deposit of $15 which I gave the salesman. After a period of some two months without receiving a single picture on this contract I got a notice of cancellation at once for "various reasons satisfactory to themselves" and they failed to return the money deposited on same. I immediately wrote the Cincinnati exchange about the matter and I have not as yet heard a word from them on the subject, though it has now been two weeks since.

The Universal Film Exchange has $125 of my money deposited on one picture and I am unable to get a square deal out of them; they also have other moneys deposited on other pictures which they will not give me dates on because of the dispute on this other picture.

What are we to do?

J. G. TORBETT,
Manager Grand Theatre,
Norfolk, W. Va.

Exhibitors Service Bureau

A Word to the Press Agents

Omaha, Neb., July 22, 1919.

W. J. Johnston, Editor,
Moving Picture World,
New York City, N. Y.

My Dear Johnston:

You can publish this or tear it up after reading it, but it had to come out after reading your editorial this week in the MOTION PICTURE NEWS about "The Boss."

First of all, I am one of those exchange managers that you hear so much about today, but I am working for one man in this business who is right here on the job with me in the territory but for ten years previous to my present connection I had the experience of working for New York film corporations.

I can truthfully say with the experience I have had not only in this territory with exhibitors but many other territories that more bunko and dope is handed out by a lot of companies in New York who would be press agents to the exhibitors than you or anyone else in New York can realize. There is only one man who knows and he is the exhibitor. *I wish you could see the unopened mail on some exhibitors' desks in theatres I have visited, not only in the smallest towns but the largest.* (Uncle Sam is getting rich from the picture game.)

The average so-called press agent you see for some of the finest pictures made unfolds a lot of stereotype matter that any newspaper office boy would throw in the waste basket. For instance, some of these fellows in the press departments sit back there and look over the stills, read the story then see the film and start in to rehash ideas telling how to put the picture on, what to use, how to fix up the lobby, dress up the ushers and decorate the newspapers. It all appears to me as if they sit there dreaming up a lot of damnfoolishness to make a hit with the big boss and draw their salary and then look around the Home Office for comment on their clever ideas.

Let one of these so-called dope writers get out into the mines and see how their stuff is handled and he will sneak back into New York with a guilty conscience that he has helped to increase the cost of white paper and used a lot of Uncle Sam's valuable time. If the average exhibitor went to a newspaper office and even asked the editor to insert some of the copy written by these fellows, the newspaper editor would laugh and take it out on the exhibitor as being a damn fool, but from past experience the exhibitor knows this condition and does not pay much attention these days to the dope sent out, *but reads his little old Bible* (MOTION PICTURE NEWS) *and gets more practical information therefrom on how other exhibitors do it than all the stuff he could read in a month in the so-called press sheets.*

I find that the best press sheet is the one with proper illustrations from the play, with an effective line of advertising cuts of the scenes with commercial value. In addition to illustrations of the various styles of paper, slides, novelties, etc., and about four lines of well meant wording hashed down to be easily and quickly read, but you can bank on it that the real ideas and material used generally today *is the stuff that's written in the* NEWS *Exhibitor Service Bureau by other exhibitors.*

I often wonder if the New York press writers ever had any actual experience running a theatre or writing practical copy. I doubt it. If they did some of them are certainly in the right position today, as they couldn't last long in practical theatre operation if they followed their methods and copies sent out to exhibitors.

Mind you, W. A. J., this is not meant for everybody but particularly those who are sending the majority of copy through the mails. In other words, known as the "bright boys" in this game who presumably know it all when it comes to theory.

If some of these fellows could only make a trip into the territory and see how the exhibitor goes to work and prepares his copy, he would soon learn that everything depends on local conditions.

I contend that press material should be prepared on a broad scale, but minimize the copy and accentuate the illustrations. Most generally every bit of press matter pulled today in the film business is localized with the exception of the newsy material that a picture affords, but I believe the "boss" ought to know that the stunts and general advertising matter constitutes a local situation and must be handled as such.

Six years ago, while working for a New York corporation I argued for a publicity man to localize copy and work with exhibitors on their bookings. It was "too expensive." But today the exchange that is getting anywhere at all, is the one that has a capable newspaper man with sales experience who will take the bookings and work with each exhibitor individually by studying local conditions. What is better for an exhibitor than to receive from his own exchange a rattling good idea of a stunt or advertising copy that is just suitable for his local situation?

To the "bosses" in New York—here is a good tip. Cut out the expensive mailing habit of indigestible copy or press matter and put your exploitation man on the job in the exchange and give the exhibitor real service for his money, and above everything else SUBSCRIBE FOR THE LOCAL NEWSPAPERS IN THE BEST TOWNS IN THE TERRITORY AND MAKE YOUR EXPLOITATION MAN STUDY THEM AND FAMILIARIZE HIMSELF WITH THAT PARTICULAR TOWN'S WAY OF DOING THINGS.

What is better and what can appeal to an exhibitor more than to receive a letter from his exchange that has the water marks of a perfect knowledge of what is going on in his town? For instance, there are always many leads of interest forthcoming in local small town newspapers that would furnish the exchange exploitation man with ideas for the local would furnish the exchange exploitation man with ideas for the local exhibitor that that particular exhibitor is blind to.

What's the use of going further? There is only one answer: "If you show a duck water he will swim."

Yours very sincerely,

C. E. HOLAH,
Genl. Mgr. A. H. Blank Enterprises, First Natl. Exhibitors' Circuit,
Iowa, Nebraska, Kansas.

Advisory Board
Exhibitors Service Bureau

Thomas D. Soriero, Park theatre, Boston, and Strand theatres, Lowell.
Chas. H. Williams, Strand theatre, Providence, R. I.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Jack Kuhn, Loew's Stillman theatre, Cleveland.
Mrs. Joseph Grossman, Standard theatre, Cleveland.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
S. Barret McCormick, Circle theatre, Indianapolis.
Edward L. Hyman, Liberty theatre, St. Louis.
Theo. L. Hays, New Garrick theatre, St. Paul.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo A. Landau, Butterfly theatre, Milwaukee.
George Fischer, Alhambra theatre, Milwaukee, Wis.
Julius L. Johnson, New Garrick theatre, Minneapolis.

C. Edgar Momand, Garden theatre, Flint, Mich.
Charles C. Perry, Strand theatre, Minneapolis.
W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta.
Chas. G. Branham, S. A. Lynch Ent., Atlanta
R. B. Wilby, Strand theatre, Montgomery, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
C. A. Lick, New theatre, Fort Smith, Ark.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Herbert J. Thacher, Strand theatre, Salina, Kan.
H. M. Thomas, Strand theatre, Omaha.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Sunset Theatre, Portland.
E. J. Myrick, Rialto theatre, Butte.
A. S. Kolstad, Liberty theatre, Hood River, Ore.
H. L. Percy, Antlers theatre, Roseburg, Ore.
P. E. Noble, Liberty theatres, Portland.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Ralph Ruffner, Rialto theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
A. C. H. Chamberlin, Opera House, Madera, Cal.

Your Idea and Ours

AS a rule this department has a fit when an ad shows up with a lot of black rule used. However, here is a little four and one-half inch double column display, with the rule used to advantage.

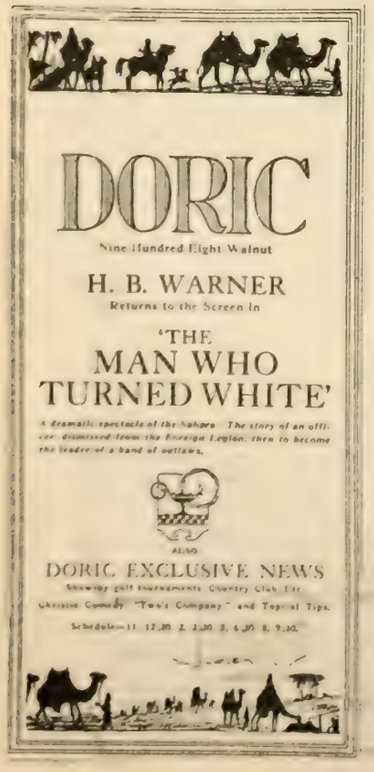
For an offering like this, there is also another effective attraction idea in this ad. At first glance it would

THIS WEEK
FONTAINE FERRY
WILL BE
MAKING MOVIES
EVERY AFTERNOON & NIGHT
Scenes of Photoplay to Be Acted by Folk Who Live Here in Louisville.
YOU CAN BE IN THE PICTURE and Prove, Perhaps, That You Are Another
PICKFORD—CHAPLIN—NAZIMOVA—FAIRBANKS
SEE YOURSELF AS OTHERS SEE YOU!
JACK HAWKINS & CO.
5—OTHER BIG FEATURES—5
33 PARK PLEASURES 33

appear that Pickford, Chaplin, Nazimova and Fairbanks were being shown on one bill, consequently everyone will begin to read about this wonderful program. Then they find out that it announces a "Louisville made movie" with amateurs taking the parts. That is about all that could be expected on a proposition of this kind, so we should say that the whole thing is mighty good.

Some are exhibitors and some are showmen. There is a difference.

THIS two-column, 10-inch display of the Doric theatre, Kansas City, was the only one of a lot of good ads, but we selected it because it had an "exclusive" appearance that is mighty good.

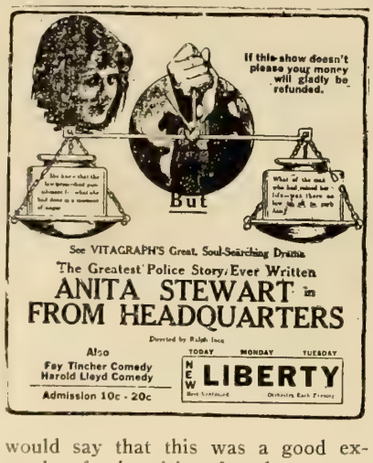

DORIC
Nine Hundred Eight Walnut
H. B. WARNER
Returns to the Screen in
'THE MAN WHO TURNED WHITE'
A dramatic spectacle of the Sahara. The story of an officer dismissed from the Foreign Legion, then to become the leader of a band of outlaws.
ALSO
DORIC EXCLUSIVE NEWS
Monday golf tournaments Country Club Etc
Christie Comedy "Two's Company" and Topical Tips
Schedule—11 12.30 2 3.30 5 6.30 8 9.30

In the first place this is the sort of display that carries an "atmosphere" of the attraction it exploits.

You know the kind of stuff which H. B. Warner does. He impresses you as a gentleman—a man of unusual refinement, and this ad is refined. There is nothing loud about it. With the exception of the two cuts of the desert, top and bottom, this is all typeset and can be duplicated anywhere. If you are going to play "The Man Who Turned White" cut this out and save it for your own showing. It is a sample of the best in every way. From selling talk to border it is correct, a dignified bid to the people of Kansas City to see Mr. Warner in his latest production.

Advertising is like some women. It never stops talking.

THIS display is from the Sioux Falls Press and is three columns by ten inches. If it were not for the fact that the "Anita Stewart" line is crowded and of too large a size we



would say that this was a good example of advertising for the average program feature.

The cut selected is one furnished by the producer and the suggestion of "Justice" properly belong in a police story.

The personal guarantee at the top is "old stuff," but then it can always be found of use.

"The Greatest Police Story Ever Written" is a bit extravagant too and "great" might better have been used in place of "greatest."

Still the whole display catches the eye and invites inspection.

Some men have greatness thrust upon them but exhibitors achieve it only by honest and intelligent effort.

THIS quarter page display of the Princess, Toledo, Ohio, isn't especially artistic, but it is a good, straightforward announcement of what is to be expected at this theatre for the week beginning July 13th, the date the ad was published in the Toledo Times.

If the Princess hadn't had Charles Murray and the "Sennett Beauties," which it wanted to play up big, we would have said some selling talk about the feature picture should have been

added and too, there is some doubt as to the advisability of wording the comedy bill announcement—in just the way it is here.

The Princess has properly displayed the names of the stars, especially if Wally Reid is popular in Toledo, and the cut, secured from the Exchange, carries out the idea that "You're Fired," is a romantic comedy.

There is plenty of white space which relieves the somewhat bold type used. There are more "caps" used than we like to see and we think it would have been better to have set "In their latest photoplay" and "The first time these two prominent stars have been seen together" in lower case.

Let your light so shine—on the screen that people will recognize that your projection is the best in town.

WE ARE selecting this one for two reasons. One that it is a mighty fine example of artistic advertising of the hand drawn type and another that it shows another big city theatre which isn't afraid to bring the good ones back after they are on the shelf as far as most theatres are concerned.

We will say very little about the artistic way this ad has been laid out, for it is one that few theatres can duplicate for the reason that few of them employ an artist.

However, the reading matter is worth commenting on and that is something that anyone may borrow. If you are thinking of playing this Mae Marsh picture again, better keep this page in mind and turn to it, when you get ready to bill "Polly of the Circus."

This display was taken from the Atlanta (Ga.) American, issue of July 20th. It was three columns by 8 inches.

Just knowing a picture is good won't bring a long waiting line at your box office if you keep the information to yourself.

WE haven't seen "Bolshevism on Trial," so don't know what it is about and therefore can not judge as to the producers claim that the feature is a lesson rather than the sensational type of production the title suggests. However, we are inclined to think if we were in the exhibiting end of this film game we would go after business just the way the Alcazar of Birmingham, Ala., has: make the advertising as sensational as the title of the production.

BOLSHEVISM ON TRIAL
SHALL BOLSHEVISM SPREAD ITS WEB OVER INDUSTRIAL LIFE ?
Labor is clamoring for information regarding this, the most discussed topic of the day
THIS SUBJECT IS DEALT WITH IN A MOST IMPRESSIVE MANNER IN
BOLSHEVISM ON TRIAL
CLOSED
ALCAZAR
"THE COOLEST SPOT IN TOWN"
25¢ 35¢
ONE WEEK
BEGINNING MONDAY
25¢ & 35¢
ALCAZAR ORCHESTRA
10 A.M. TO 11 P.M.

This three-column, 18-inch display certainly looks as if it had come straight from Petrograd and it may not be artistic, but you can bet that the people who would be interested in Bolshevism, I. W. W.'s and the rest of the Socialistic "'ism's," read this ad and came to see the picture.

If they were disappointed in that Labor did not crucify Capital every hundred feet of the film it isn't the fault of the manager of the theatre and he still has their money. Besides, if the picture is what the producers claim for it maybe these "nuts" might find a lesson in it.

Anyway, we can't imagine anything any more "artistically horrible" than this one and must admit that the artist

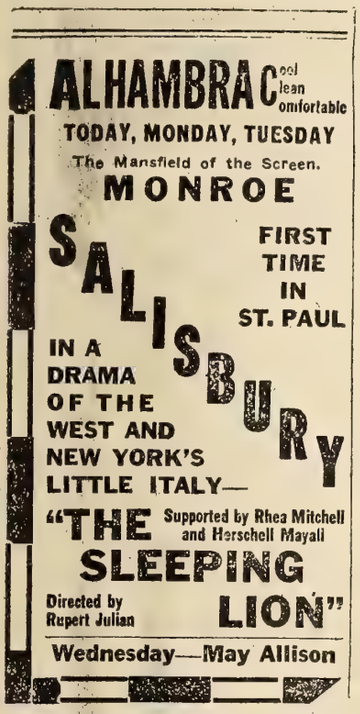
What Live Wires Are Doing

who designed the display made his appear in a way that should "get 'em in" and that is exactly what any manager who books this picture must consider when he decides to play it. We don't care if the picture itself is the most impressive story ever filmed, it's appeal is to those who form that ever-increasing group of restless, dissatisfied souls who believe that everything in the world is wrong because they can't live without working and those are the people who are coming to see it.

At that the sales talk at the left is good, clean, logical stuff and asks a real question of national importance.

When someone thinks you have made a mistake in your booking don't tell him he is crazy—tell him you are sorry.

HERE is a little single-column, 4-inch display that we offer as a fine example of small space advertising. There is quite a lot of reading matter for so small a display, but it doesn't look crowded and it is quite properly balanced. Mr. Salisbury's


ALHAMBRA Cool Clean Comfortable
TODAY, MONDAY, TUESDAY
The Mansfield of the Screen.
MONROE
SALISBURY
FIRST TIME IN ST. PAUL
IN A DRAMA OF THE WEST AND NEW YORK'S LITTLE ITALY—
"THE SLEEPING LION"
Supported by Rhea Mitchell and Herschell Mayall
Directed by Rupert Julian
Wednesday—May Allison

name is brought into prominence in a very novel way. It looks good and in style is worth remembering. It has been a long time when so much of real value set in so small a space has come to our attention.

The Alhambra is located at St. Paul, Minn., and this display was taken from the St. Paul Pioneer of July 13th.

Big oaks may grow from little acorns but big box office returns have never been built on "little" pictures.

WE do not call this especially good, but it was better than the other displays of the Syracuse, N. Y., theatres and we are selecting it as we want every part of the country represented in this department. The big trouble with this three-column, seven-

inch display is that it is not large enough for the three cuts and the amount of reading matter which has been supplied.

There should have been space enough so the talk about the Ray picture at the left of the top portion of the Semon cut could have been shoved up somewhat.

We think the Larry Semon billing is too large, unless this comedian is especially popular in Syracuse. However, with an inch more space over the two columns and giving the title line of the Ray picture a larger point, this would have been a good, fair display.

Make your theatre "a home" for everything but crying babies.

THIS quarter page is from the Topeka, (Kan.) Times of July 20th. As a specimen of the type of display for this type of picture we consider it excellent. It is pretty bold and the black border, which this department usually tabooes is used, but on the whole it probably did what the copy management expected it to accomplish—attract the people who want to see a picture which purports to contain a moral lesson (for everyone but themselves) and which might contain some sequences which are a bit risque.

The selling talk in this doesn't give a hint as to how the story is handled or what it really is about, but that is not necessary or advisable. The appeal of this picture is to the patron's curiosity and enough has been told in this ad to do that very thing if people are

Love counsels haste, but Prudence says go slow when choosing a wife.
SHOWS 2:00-3:30 7:15-9:00
MARRIAGE WAS NEVER MORE PREVALENT THAN AT THE PRESENT TIME—
It's time to call a halt! Let's think it over!
DON'T GET MARRIED
"CHOOSING A WIFE"
VISIT THE COZY MONDAY, TUESDAY, WEDNESDAY and THURSDAY

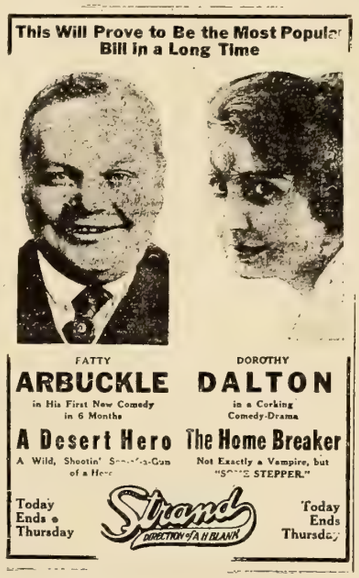
inclined to be curious, and most of us are.

There is one slip in the line just above the last display. "Married persons contemplating marriage" is something unusual, unless one is a Mormon, and Uncle Sam has put this sect on the black list.

Here is a very good cut for a feature of this sort. There is always an appeal in a picture of Old Father Time and his scythe and of the scales of Justice, which attracts the attention. The "Don't Get Married" line is crowded a bit too closely to the line above and would have looked better set in the same type as the two sentences above and used with it. If the Cozy had said "Call A Halt—Think it Over—Don't Get Married" and then jumped to the line beginning "Until you see" it would have improved this display.

God hates a liar and people who go to shows lose confidence in a theatre which lies about its entertainment.

THIS little six-inch, two-column display is selected as an example of what you may expect when you try to


This Will Prove to Be the Most Popular Bill in a Long Time
FATTY ARBUCKLE
in His First New Comedy in 6 Months
A Desert Hero
A Wild, Shootin' Six-Gun of a Hero
DOROTHY DALTON
in a Corking Comedy-Drama
The Home Breaker
Not Exactly a Vampire, but "SOME STEPPER."
Today Ends Thursday
Strand
DIRECTION S. A. H. BLANK
Today Ends Thursday

give a comedy star equal billing with the dramatic star in small space—if you are going to use cuts.

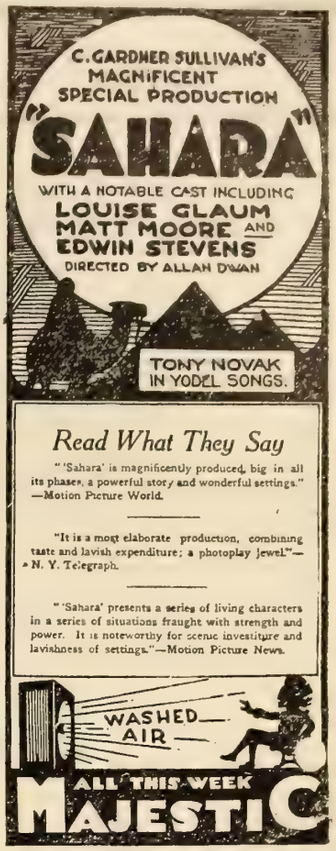
Here we have two ads in one and the result is not any too artistic.

If the cut of Miss Dalton had been a front view instead of a profile we think this would have looked better. The Strand is located at Omaha, Neb., and this display is from the Bee, issue of July 20th.

The best advertisement is a satisfied customer saying, may be true, but how will you get the customer if you don't advertise?

THIS double-column, 10-inch display of the Majestic, Columbus, Ohio, bases its pulling strength on the title of the picture, the name of the author, three players, director and what the trade journals have said about the picture.

While we like to have anyone quote The News as gospel and are willing to


C. GARDNER SULLIVAN'S MAGNIFICENT SPECIAL PRODUCTION
"SAHARA"
WITH A NOTABLE CAST INCLUDING
LOUISE GLAUM
MATT MOORE AND EDWIN STEVENS
DIRECTED BY ALLAN DWAN
TONY NOVAK IN YODEL SONGS.
Read What They Say
"'Sahara' is magnificently produced, big in all its phases, a powerful story and wonderful settings."—Motion Picture World.
"It is a most elaborate production, combining taste and lavish expenditure; a photoplay jewel."—N. Y. Telegraph.
"'Sahara' presents a series of living characters in a series of situations fraught with strength and power. It is noteworthy for scenic investiture and lavishness of settings."—Motion Picture News.
WASHED AIR
ALL THIS WEEK
MAJESTIC

pat ourselves on the back on any and all occasions, we do not think that the trade journals mean very much to the public and would therefore suggest that it would have been better to have placed some good strong selling talk in the space occupied by "Read What They Say."

Giving Mr. Sullivan prominence in the billing is correct. His name means a good deal to fans who have seen so many of his pictures which were good. "Sahara," of course, is entitled to the headline billing and the players' names who are given equal prominence here, we should say was good judgment. Matt Moore and Edwin Stevens are both well known and having good roles are entitled to as much space in the billing as the star.

The "washed air" probably has been given enough publicity previously so that this is sort of a trademark used by the Majestic.

As a whole this is a good display. Columbus advertising as a rule is well above the average in quality anyway.

Don't hire a man who never makes mistakes. He is so slow he never will get anything done.

HERE is a little three-column, four-inch ad of the Majestic theatre, Des Moines, Iowa, which we have selected because it illustrates the correct way to use black rule and for the reason that it is rather unique in design. We wouldn't reccommend this

Convulsions of Laughter!
CHAS. CHAPLIN in "THE BANK"
DOUBLE ATTRACTION
MAJESTIC 10c
STARTING TODAY
HAROLD LOCKWOOD in "PALS FIRST"
—action, mystery and suspense—
that will play upon your emotions and gladden your heart.

Scoring Hits and Errors

sor of style for a steady thing, but for a change it is good

The sign board idea is well put over, for the reason that the perspective has been correctly estimated in the framing of th rule angles.

If the Majestic had attempted to use much reading matter they would have failed with this, but as it stands, it goes for good display of an unusual design. The selling power is, of course, all centered on the stars' names and the titles of the two pictures. Here is another case where equal billing of comedy and dramatic picture is justified, even though the Chaplin offering is a re-issue. A Chaplin is a "Chaplin" and his admirers go to see him regardless of whether they have seen the picture before.

"A guest is always right" is the motto of a famous hotel. Change the word "patron" and memorize the sentence

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HERE is a little two-column—five-inch ad. that has more matter in it than some people get in a quarter ad still doesn't look so terribly

THOS. H. INCE Presents
That sterling youngster of varied type and expression, who digs into your soul and says: "You're holding something back."
Charles RAY
In the Best "Rube Picture" He Ever Made—
HAY FOOT, STRAW FOOT.
He said he could never love her because she was a "play actress." To this country "Rube" the stage was the devil's paradise. But the chain of circumstances that makes him change his mind is what makes this one of the "gol-darndest" best pictures he ever made.
Now Showing Thru TUESDAY
Coming Next Saturday Theda Bara in "Salome"
HAROLD LLOYD COMEDY—"Billy Blazes, Esq."
GLOBE NEWS—Exclusive pictures, showing over 2000 Germans, held here during war, embarking for Germany.
Typhoon cooled
Globe
Perfect Projection

crowded. We would say that a lot of the explanatory reading matter could have been dispensed with to advantage but even as it is this will pass as a nice

To begin with it is the cut of Ray which lifts this out of the common place class. The eye instantly catches this very good likeness of the Ince star and is then attracted to the billing of the star and title. The selling talk while not particular strong is in keeping with the style of stuff which people have come to expect in a Ray production. As a suggestion we should say that it would have been better to have left the words "who digs into your soul and says," etc., out entirely and shoved all the matter concerning the feature up about a half-inch, thereby giving the announcement of the other numbers on the bill more prominence. The Globe is located at New Orleans and this display was published in the Item of July 13th.

HERE is a double column nine inch display which strikes us as being more than good., when you consider the type of picture which is being exploited. This ad. certainly suggests that "Oh Boy" is of the higher variety

RIVOLI
TODAY—TOMORROW
A breezy, buoyant, bubbling outburst of merriment which bristles with mirth, radiates vitality and moves unflaggingly
"OH, BOY!"
CAPRICE—CREIGHTON HALE
ALL-STAR CAST
Delightful Musical Setting Including the Original "Oh, Boy!" Music
R. CAVALLO Conductor
Don't miss hearing your favorite College Songs played as intermission number by
RIVOLI SYMPHONY ORCHESTRA
"Oh, Boy!"

of screen entertainment and that it is well balanced from top to bottom.

Two cuts from the producers have been used to excellent advantage.

The explanatory matter under the "Today-tomorow," while not exactly selling talk, does give the reader a comprehensive idea of what to expect in this production.

The Rivoli has rightly featured the musical angle of this production and left plenty of white space. This ad. might have been improved somewhat if the Rivoli had wanted to go to the bother of cutting a mortise within the black circle of the second "Oh Boy" cut and utilizing the space secured for some mention of the balance of the bill. It really isn't so much work to do a trick like the one suggested as would be supposed. This was taken from the Rocky Mountain News published at Denver.

A straight line is the shortest distance between two points and square dealing is the only road to permanent success.

THIS display of the New Strand, Milwaukee, was four columns by four and one-half inches, and in the original presented a very classy appearance at the top of the page of the Milwaukee Sentinel of July 20th.

We do not see that calling attention that Miss Pearson has been absent from the Strand for over a year adds anything to the attractiveness or pulling power of this display and we would have used the space for the line referred to for anouncement of the en-

TODAY—AFTER AN ABSENCE OF OVER A YEAR
VIRGINIA
PEARSON
"THE BISHOP'S EMERALDS"
A Picture Which Will Cause Husbands and Wives to Hesitate Before Becoming One Another
STRAND

gagement dates as we assume that the Strand is not making a daily change. We would also have dispensed with the two lines beginning with the words, "A picture which—" as it doesn't add anything of value to the display. The elimination of this sentence would have given opportunity to drop all the matter after the first line and would have relieved that crowded look the display now has. Miss Pearson's name is rightly billed above the title of the production in that the title of itself is of no particular significance and Miss Pearson is one of the stars who has made a lot of personal screen friends who will not need to be told that she is again to be presented at the Strand. The cut at the right came up very well.

If a film salesman reports that your competitor will pay more than you think the picture is worth—see if it is a bluff.

IF it were not for this "Futurist" idea stuff that the producers choose to use for the characters in many of the cuts furnished on "Mary Regan," we would say that this was a very good display. There is a nice balance to the ad. and the part of the cut showing Miss Stewart's face and figure registers very well.

It perhaps would have been just as well to have used some selling talk in place of the reading matter devoted to

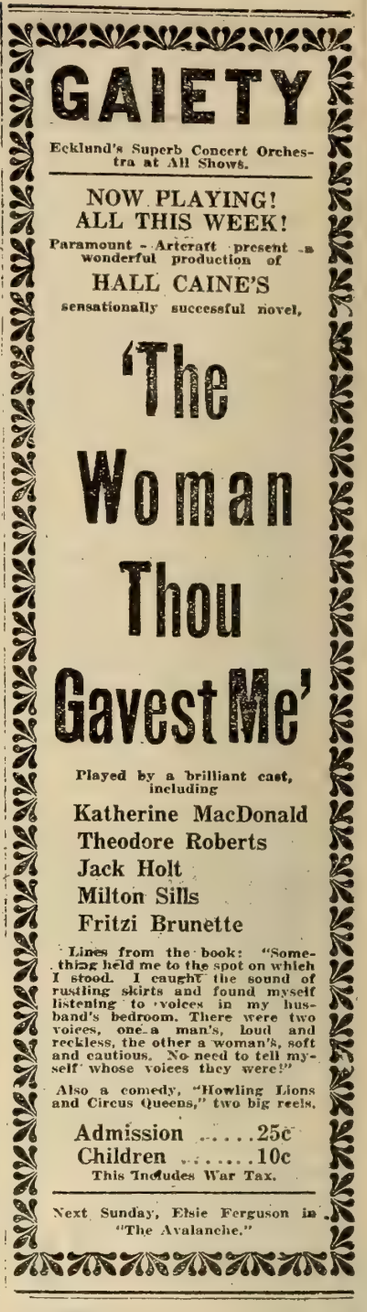
Another Great Ladies' Picture
ANITA STEWART
In Leroy Scott's Sensational Novel of Big Pleasure in New York
"Mary Regan"
That Mary Regan is one of the most popular heroines of modern fiction is proved by the success of the story which has been published in book form, Cosmopolitan magazine and hundreds of newspapers
ISIS
3 Days STARTING MONDAY
SHOWS AT—
12 30 2 15 4 00 5 45
7 30 9

telling how great a success the fiction form of this story has been, but in as much as there is great value in letting people know when a picture is from a popular book this at least passes as good stuff. Then too if the words "Mary Regan" had been set in something less bold it would have looked a bit more refined and still attracted the attention.

The Isis doesn't say anything about its music, the other numbers on the program or the prices of admission. These things are important and must not be neglected.

The original of this was three columns wide and nearly eight inches deep. The Isis is located at Kokomo, Ind.

THIS single column—eight-inch ad. of the Gaiety theatre's, Springfield, Ill., is selected from a dozen used by this same house. The Gaiety has adopted a certain style in its display and only uses one column no matter


GAIETY
Ecklund's Superb Concert Orchestra at All Shows.
NOW PLAYING! ALL THIS WEEK!
Paramount - Artcraft present a wonderful production of
HALL CAINE'S
sensationally successful novel,
'The Woman Thou Gavest Me'
Played by a brilliant cast, including
Katherine MacDonald
Theodore Roberts
Jack Holt
Milton Sills
Fritzi Brunette
Lines from the book: "Something held me to the spot on which I stood. I caught the sound of rustling skirts and found myself listening to voices in my husband's bedroom. There were two voices, one a man's, loud and reckless, the other a woman's, soft and cautious. No need to tell myself whose voices they were!"
Also a comedy, "Howling Lions and Circus Queens," two big reels.
Admission 25c
Children 10c
This Includes War Tax.
Next Sunday, Elsie Ferguson in "The Avalanche."

how much material they wish to display. It also sticks to the style of border shown in this reproduction.

The specimen we have selected here was the best one in the lot and in fact is quite good for an all type ad. and necessarily cuts can not be used to any extent if only one column is to be utilized.

Some of the displays were very bad especially those full column in depth. We wish we might show you one of these full length displays so you could see what we intend to teach in reproducing this one, but the reproduction would be deeper than our page so this is impossible .

Now if the display shown is good while the longer ones are bad it would go to prove that for a one-column display about eight inches is all that can be used and have the ad. balance.

Consequently, let us assume that the Gaiety's "different" ads. are not good beyond a certain depth and when it wants to use extra space it should double it's width and not it's depth.

The reproduction of lines from the book in this one we think to be excellent selling argument. There is noth-

From 100% to Zero

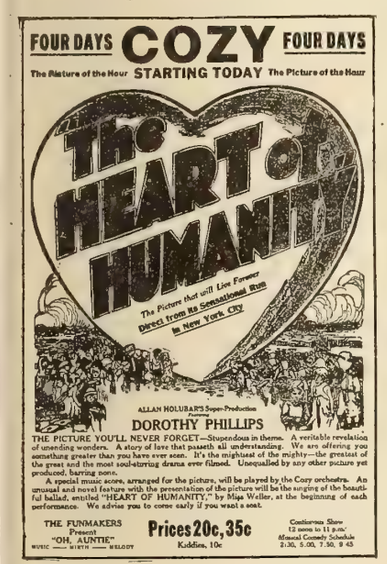
ing interesting in a conversation which does not appear in the best of descriptive reading. However, when this first person style is used care must be observed in selecting good dialogue otherwise the whole thought will react against you.

Good pictures are like a good wife—an exhibitor's greatest blessing.

THIS ad. of the Cozy's, Houston, Texas, a full quarter of a page in size looked out and bid for reading as nothing we have seen this week.

At first glance it is terribly black and bold, but then this is the sort of picture which this kind of advertising fits.

Beginning with the top it tells its story without loss of words. And then the big cut with its title within


FOUR DAYS COZY FOUR DAYS
The Picture of the Hour STARTING TODAY The Picture of the Hour
THE HEART OF HUMANITY
The Picture that will Live Forever
Direct from its Sensational Run
In New York City
ALLAN HOLUBAR'S Super-Production
DOROTHY PHILLIPS
THE PICTURE YOU'LL NEVER FORGET—Stupendous in theme. A veritable revelation of unending wonders. A story of love that passeth all understanding. We are offering you something greater than you have ever seen. It's the mightiest of the mighty—the greatest of the great and the most soul-stirring drama ever filmed. Unequalled by any other picture yet produced, barring none.
A special music score, arranged for the picture, will be played by the Cozy orchestra. An unusual and novel feature with the presentation of the picture will be the singing of the beautiful ballad, entitled "HEART OF HUMANITY," by Miss Weller, at the beginning of each performance. We advise you to come early if you want a seat.
THE FUNMAKERS Present "OH, AUNTIE" MUSIC — MIRTH — MELODY
Prices 20c, 35c Kiddies, 10c
Continuous Show 12 noon to 11 p.m. Mutual Comedy Schedule 2:30, 5.00, 7.30, 9.45

the big "heart," that could not be improved upon. Of course, a large part of the material for this display is from the exchange and as this department only intends criticising the work of the exhibitor, we will pass the cut with only the remark that it is good and confine our efforts to the balance of the ad.

The selling talk is rather full of adjectives but the production will live up to the claims made for it and therefore this excess of verbiage is excusable. We see nothing to criticise and much to praise in this ad.

Dead men tell no tales, nor do they succeed in the motion picture theatre.

THE new Chaplin's today aren't just comedies. They are "Chaplins" and pretty nearly everybody knows that when an exhibitor books one he has had to come across with more money than he would for an ordinary feature, so the Princess of Wichita, Kansas, did the correct thing when it gave Sunnyside and Chaplin the best end of the three column by twelve display which was used on this bill.

There is another reason also why it is probably justifiable to let "The Final Closeup" slide by with passing mention. Shirley Mason with most exhibitors has never got her head up above the average and this feature is one that probably the Princess has been trying to get out of the way so it was put on the bill with a headline attraction. The result is a good bill, well balanced, with Chaplin getting the major portion of the business and "The Final Close-Up" rounding out a pleasing program.

There is one thing we call attention to as very good, and that is the way the "big double bill" sentence has

STARTING MONDAY ALL WEEK
BIG DOUBLE BILL
Charlie Chaplin IN "SUNNYSIDE"
HIS THIRD MILLION DOLLAR COMEDY
GREAT GOBS OF JOY!!
Charlie with his feet that won't behave, Edna Purviance with her lustrous eyes, a score of pretty maids in "back to nature" styles help to make this comedy a hurricane of laughter from beginning to end.
PRICES
PRINCESS
Shirley Mason in THE FINAL CLOSE-UP

been brought out. The following doesn't apply in this case for this is not a double bill so far as length is concerned, but when one is foolish enough to play two five-reel features on the same bill get that fact into your advertising so it will show. There *are* some people you know who like to go to a show that lasts all night and part of the next day so you want to let them know when you have a bargain day for them.

Once in the while someone puts one over on a "shoestring" but we like to see some capital back of a project. Moral—Don't get out where the water is too deep.

WE DON'T want to monopolize this department with displays of the Palace theatre, Wichita, Kansas, but this one is so good as an example of correct advertising, on a return engagement, that we are reproducing it for your inspection. Again there is plenty of white space which the light rule breaks up just enough to keep it from being "glaring."

Beginning with the cut of Miss Pickford, which is correctly placed, we get into the announcement. The first four

NOW! FOR THREE DAYS
One-third of Wichita saw this picture at the first showing—Here's a chance for the other two-thirds.
MARY PICKFORD
IN
"DADDY LONG LEGS"
We are bringing this picture back because it is not only Mary Pickford's best picture, but one of the best films ever made
NOTE:
THURSDAY—FRIDAY—SATURDAY
"MICKEY"
MABEL NORMAND
Afternoon, 25c; Night, 35c; Children, 10c.
War Tax Included.
PRINCESS

lines tell you what the picture did on the first playing, and this is good stuff, for "nothing succeeds like success."

Then the name of the star and the title of the picture. Pickford headlined above the title. Right again. Then the little story of why the Princess brought the feature back. Excellent. Can't be improved upon. This was 12 inches, three columns.

"Sink or swim" should now be written on every picture released.

THIS is a full half page from the Winnipeg Evening Tribune of July 12th. It must have cost the Starland a pretty penny and we should say a good deal of this money has been wasted.

In the first place we hope that the Starland is not a house that has to "bally-hoo" two serials at the same time and if it does how can it afford to purchase so much space.

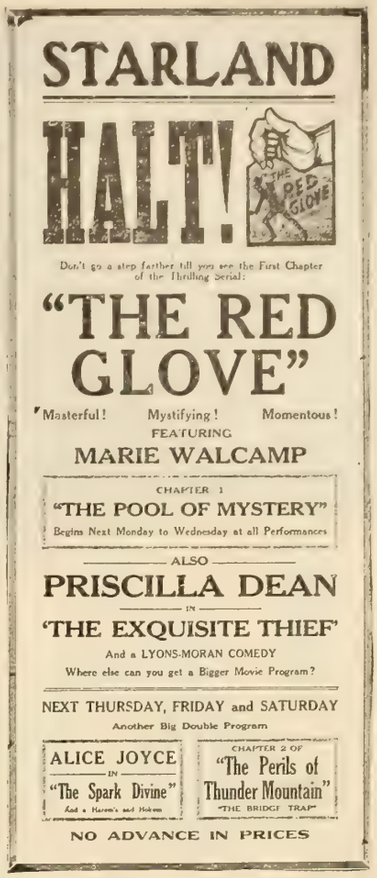
We haven't anything against serials, but we should hate to have a house which depends entirely on them to build permanent business, and for that reason we think the Starland is all wrong in it's style of advertising.

To begin with that "Halt" belongs to the days of the store show. Next "The Red Glove," billed above a good feature and in such a glaring, extravagant manner as this is far from being good advertising.

How much better it would have been to have used a good cut of Miss Dean, billed the title of the feature in a good extended type say about 60-point, using three lines for this at the side of the cut and with Miss Dean's name over both cut and title in a smaller size letter of the same design?

Then if you want to give the first number of "The Red Glove" a boost go to it with a little story which will explain about the new production.

Boys, this is bad in every way. Too much space purchased for what was to


STARLAND
HALT!
THE RED GLOVE
Don't go a step farther till you see the First Chapter of the Thrilling Serial:
"THE RED GLOVE"
Masterful! Mystifying! Momentous!
FEATURING
MARIE WALCAMP
CHAPTER 1
"THE POOL OF MYSTERY"
Begins Next Monday to Wednesday at all Performances
ALSO
PRISCILLA DEAN
IN
'THE EXQUISITE THIEF'
And a LYONS-MORAN COMEDY
Where else can you get a Bigger Movie Program?
NEXT THURSDAY, FRIDAY and SATURDAY
Another Big Double Program
ALICE JOYCE IN "The Spark Divine"
CHAPTER 2 OF "The Perils of Thunder Mountain"
"THE BRIDGE TRAP"
NO ADVANCE IN PRICES

be said, poorly constructed reading matter badly displayed and with too many "caps" used. There really isn't much use of reproducing this kind except to show you what not to do.

"Let a Little Ray of Sunshine In" your theatre every chance you get.

NOW why did the chap who furnished the copy for this three-column 8-inch display want to stick that "Other Doin's" in this one?

If he had used two short lines to mention the rest of the Palace program, using the same style followed above, this would have been ideal for an ad where the appeal is staked on the title of the picture and the star's name, and it would also have been most attractive because it has so much white space.

But perhaps this is merely our personal viewpoint, and there are many exhibitors who will believe that the "Other Doin's" is a catchy little touch calculated to arouse curiosity where a bare announcement of the balance of the program would fall flat.

Gosh, who couldn't feel cool as they entered the lobby of the New Victoria, Buffalo

Still Another Way of Beating That "Hot Weather Jinx" Comes from Buffalo

SUMMER heat waves never put a crimp in the box office figures at the New Victoria theatre, Buffalo, for Manager Bruce Fowler knows how to cool off the hottest weather, at least in the vicinity of his theatre.

Recently when Old Sol was burning up everything in sight around the city, when patrons were wearing ice on their heads and industriously waving fans in an effort to live through it, Mr. Fowler struck upon a happy idea. If patrons thought of nothing but the heat, why not make them think about what a fine life the Eskimos were living up in the land of the Aurora Borealis?

With this idea in view, Mr. Fowler began at once to suround his house with "that cool atmosphere."

The front of the Victoria he transformed into what might look like the entrance to one of the igloos in Iceland. Around the large frames announcing his current attraction he put another frame, prepared by his artist, of snow and ice, which even if it was made of beaver board and mica powder to produce the effect of glistening snow and ice, looked enough like the real thing to make patrons forget all about the heat as soon as they saw it.

Any exhibitor can use this refrigerating plant—and it doesn't cost much

Across the entrance to the lobby he placed a reproduction of hanging icicles and repeated the idea around the large frame that hangs over the entrance to the theatre. At the top of all this frigid display there are the words "COOL AND COMFORTABLE."

Who could resist the interior when the exterior was so attractive. The box office showed that few could.

The "summerizing" idea was not stopped at the front of the house. As patrons proceeded through the lobby into the theatre they came upon a delightful furnished rest room, fitted in the latest style wicker furniture, which Mr. Fowler used to replace the mahogany fittings of the fall and winter. Ferns in the corner and a large wicker floor lamp gave Old Sol the knockout blow and when patrons sat down in the house itself and caught the breeze from a hundred electric fans, the effect was complete, fans were dropped, and patrons really began to enjoy themselves.

The ice bound front of the Victoria has brought forth much favorable comment from patrons not only in the vicinity of the house but from many parts of the city and Manager Fowler feels well repaid for his efforts in helping to make his audiences forget about the performances of the thermometer.

CHARLES B. TAYLOR.

Minneapolis Exhibitors Capitalize Swedish and Norwegian Scenics

Selecting your pictures with an idea of giving them a local interest is displaying real showmanship. You not only get an audience attracted to your theatre from the entertainment viewpoint, but you also get one which comes especially to see the stuff which carries a special appeal.

Manager William F. Vance of the New Lyric, Minneapolis, has utilized this idea to advantage by booking the series of nineteen one-reel Swedish scenics distributed by Exhibitors Mutual and featuring them with his regular five- and six-reel dramas in all advertising. Minneapolis boasts a Swedish population of about 25 per cent and by advertising these special one-reelers in the local dailies and laying stress on them in two local Swedish newspapers Mr. Vance has been able to develop a considerably enlarged clientele. Manager Julius K. Johnson of the New Garrick, Minneapolis, is running a series of Norwegian scenics in natural colors, and is also enjoying increased patronage as a result.

When Is a Stunt Really a Boomerang for the Theatre Manager?

THE Oregon Journal, Portland, Ore., recently printed the following story:

CLASSIFIED AD. DREW MANY COOKS

WANTED—A cook, $100 a month, every afternoon off; use of family car on Sunday. Call Majestic Theatre, and see Mr. and Mrs. Carter De Haven.

This little "want ad." appearing in the classified columns of the Journal during the week, has been the source of wonderment, fun and—business.

The "ad." is worded the same as an ad. appearing in a newspaper on the screen in a scene of "Their Day of Rest," a Mr. and Mrs. Carter De Haven comedy feature at the Majestic Theatre, and Manager Frank Lacey, seeing opportunity for a bit of a joke and an opportunity to test out the pulling qualities of the Journal's classified department, had it published. The result was spontaneous. He has been deluged with answers, in person, by telephone and by mail. The letters, many of them, have been real gems, and Lacey is saving them to be forwarded in a bundle to his film distributing company.

Now this was a good little story as far as the Journal was concerned. It gave the paper a chance to "pat itself on the back" and call attention to what an excellent advertising medium its pages are but how about the theatre which originated the idea and was responsible for the want ad. insertion?

There is no doubt but that the Majestic received publicity through the stunt, free publicity at that, but is it the right kind of publicity?

The newspaper story mentions later that some of the applicants for this "good job" went away "peeved." Do you blame them?

Cooks as a rule are not people who have a whole lot of time to waste, nor can they be expected to be blessed with a sense of humor which would make them see spending an afternoon to call at this treatre, only to find they have been the victim of an "advertising scheme," as a joke.

Now if the Journal had not printed a story about the result of the want ad. insertion probably very few people in the city of Portland would have known anything about the hoax and consequently only those who called would have had an opportunity to ask themselves if this wasn't rather a shabby trick. As it was a whole city read the story and instantly in every mind came the thought that this wasn't "fair."

Yes, this was good publicity—for the newspaper but mighty poor advertising for the theatre.

Newspaper and Exhibitor Tie-up in Boosting Bill Hart

Tie-ups in the shape of motion picture advertising that serve to localize the message of the advertisement have long been considered one of the most effective means of conveying an argument to the public. This method of advertising was employed to good advantage by Mr. Thomas, manager of the Rialto Theatre, Omaha, Nebraska, when he presented William S. Hart in the Artcraft picture "The Money Corral."

A series of stories had been running in the Omaha Daily News entitled "Bill Hart—the Boy's Friend." These had been illustrated with cuts showing Hart in the various acts of explaining to boys the art of handling a gun, the correct methods of mounting a horse and wielding a lasso.

When "The Money Corral" was booked to play at the Rialto, Mr. Thomas took a six column advertisement in the Daily News, including some of the illustrations from the series previously run with a mention of the series.

"Your magazine is a good one and has improved wonderfully in the last year or two."—Richard Stewart, Sherman, Texas.

Teamwork Surely Needed in Store Cooperation

Stuart Gould, Motion Picture Editor of the Omaha Bee, Writes the Following Advice to Exhibitors Contemplating Cooperative Advertising

THE glib, promising film salesman—he places his hand on your knee and stage whispers it to you: "Say, do you want to make a lot of money?" Or mayhap its the breezy press agent, with this: "I've got one now where the town merchants will do all your advertising."

It can't be done, fellows. And the man who knows it now is the tried and true exhibitor—the guy that used to fall for almost any old price on a film if he thought he could get a lot of advertising for nothing. And the reason we aver that it can't be done is just this: YOU'VE GOT TO GIVE THE MERCHANT WHO CO-OPERATES A RUN FOR HIS MONEY—MAKE HIM SEE THE DOLLARS AND CENTS TO HIM.

We've tried both kinds on the Omaha Bee, the kind where the merchants got their share and the kind where all they received was a bill for so much space used and from the newspaper's point of view the only kind that tends towards constructive advertising, and towards profitable to the paper and future advertising, is the kind where the merchant got just as much out of it as the exhibitor, or as the newspaper. Our only apology for the ones that didn't work out is that they looked good at the start.

Enrico Caruso in "My Cousin" was the picture that taught the lesson of making the merchant like it. It was booked at the Rialto Theatre, where H. M. Thomas, a live exhibitor and a big advertiser was manager. I proposed to Thomas that he take a quarter page ad and I would persuade the A. Hospe firm to put in a window display and take another quarter page ad on Caruso's records on the Victrola. In return Thomas was to place a couple of Victrolas on the stage, run a slide, and later we evolved the idea of playing "Pagliacci" while Caruso was shown singing on the screen. It worked like a charm—although the film drew a small crowd. The merchant was pleased over the advertising he received—so was Thomas. So was I.

The next opportunity came on "Mrs. Leffingwell's Boots," starring Constance Talmadge, played at the Strand. A display of shoes in a case in the lobby brought a quarter page from the theatre and another from the Drexel Shoe Company.

But the real cleanup in a two-way tie up was when Wallace Reid in "The Roaring Road," was to be shown at the Strand. Guy L. Smith, distributor for the Hudson auto, came in with a two-page ad, paying for all the space while the Strand paid for only the cuts that went on it. It was the biggest ad the town had ever seen on a picture and it packed the house. H. B. Watts, manager of the Strand, ran a slide for the auto concern and had two of the cars on the stage, making a real stage effect for himself and a lot of advertising for Smith.

It can be done. Not every week nor on every picture, but where there's a good opportunity, giving the merchant his share of the publicity, will go a long way towards making a profitable deal for the theatre, the merchant—and last but not least, the newspaper.

DEMONSTRATION AND EXHIBIT
Pancakes! Pancakes!
made from
Pillsbury's Pancake Flour
served free in the lobby of the Strand Theater all this week in conjunction with the photoplay, "Come Out of the Kitchen," featuring Miss Marguerite Clark. Be sure to see the show and
DON'T FAIL TO TRY THE PANCAKES!
Served piping hot, right off the griddle, baked to a delicate golden brown, swimming in melted butter and dripping with real maple syrup! A treat you can't afford to miss! And so simple to make that you won't have to spend so much time in the kitchen yourself. Ask our demonstrator.
Pillsbury Flour Mills Co.
Minneapolis - - Minn.
See Our Lobby Display and Pure Food Exhibition All From the Regular Stock of
Witt's Market House
C. F. WITT
705-707-709 HENNEPIN AVE.
Marguerite Clark—in her delightful kitchen at the Strand Theatre this week is using a full line of Witt's Groceries and Witt's Meats.
WITT'S MARKET HOUSE WILL
Make Your Kitchen Popular Too—
"there's a difference"
Not only is Marguerite Clark a charming cook—but she is showing keen judgment in selecting pure food products.
Witt's Market House—
"there's a difference"
MARGUERITE CLARK in "Come Out of the Kitchen"
Come Into the Kitchen at the STRAND
There is no doubt about where all Minneapolis housewives are going all this week—
Follow the crowds to the Strand and see the daintiest, sweetest little cook in the world—
MARGUERITE CLARK
Supported by EUGENE B. O'BRIEN in
"COME OUT OF THE KITCHEN"
—To fail to come in for "COME OUT OF THE KITCHEN" is to miss one of the most satisfying and memorable screen offerings of the season."—The Tribune.
See the Mill City's tastiest foodstuffs on display in the kitchenette lobby—

An example of the sort of cooperative advertising that works both ways. Further details regarding this campaign will be found in the story on page 1241

by-the-way is also manager of the Star theatre of the same town, if he found it payed him to run the new stuff.

"It surely does," he replied, "a great many traveling people stop here over night and most of them wish to go to the theatre, but they want to see something new. Some of them look in the papers to see what is playing and others look the front of the theatre over. If the show is new and something they have not seen they go in. When we have a very new picture we advertise in the local papers that 'If you miss this picture here today you can see it next week at the Stanley in Philadelphia, or perhaps the Strand in N. Y.

"That sets the people to thinking and when they get the city papers on Sunday they verify our statement. I always keep posted by the city papers what is to be shown at the big theatres the week following."

Mr. Weber has also solved the daylight saving problem for the smaller towns at least. He says that if you get one full house during a summer's evening you are doing nicely. Instead of starting his show at the usual time 7:30 and 9:00 o'clock he runs one show in the afternoon at 2:30 and one show at night starting at 8:15 and he has found that instead of dragging out two shows which usually start with about two dozen people and ending with about the same amount, everybody gets in by the time the big feature starts. No one is disturbed during its showing, there is a jolly big crowd in the house, the show goes over twice as good as with the old way, and when the show is over everybody goes out with the big crowd happy and glad they came. On Saturday when the crowds are too large to be accommodated at one show, Manager Weber uses his winter schedule which is to begin his shows at 7.00 and 8.45 P. M.

There is another reason why the two shows are run on Saturdays.

People from the surrounding smaller towns come into Chambersburg on Saturday and they have become used to the two show schedule and Mr. Weber does not want to inconvenience them.

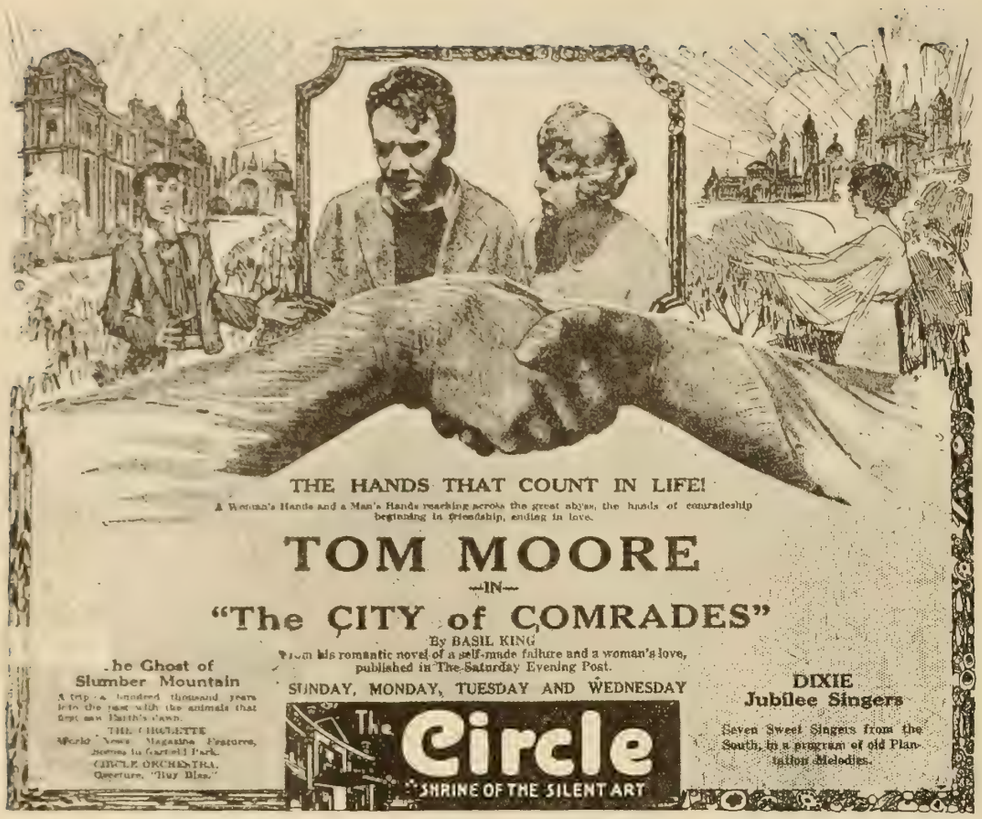
Under the one show plan, the matinee business of both the Star and Orpheum is double over that of last summer. The usual two shows will be adopted again beginning in September.

Why a "Small Town Guy" Plays 'Em Off the Bat

Recently we found a town of a little over ten thousand located along the Lincoln Highway playing pictures right out of the can. The town is Chambersburg, Pa., located midway between Philadelphia and Pittsburgh.

This was so unusual for a town of this size that we took the trouble to inquire of the manager of the Orpheum theatre, H. R. Weber who

"I want to compliment you on the June 28th issue of MOTION PICTURE NEWS, giving us our first glimpse of the new size. It's great. The new and better size is jam full of good live stuff that every exhibitor should have. Your race for fewer and better pictures has been won. Your cooperation with the exhibitor is wonderful. Success and more success to MOTION PICTURE NEWS."—A. G. P. Chamberlin, Madera, California.


THE HANDS THAT COUNT IN LIFE!
A Woman's Hands and a Man's Hands reaching across the great abyss, the hands of comradeship beginning in friendship, ending in love.
TOM MOORE
—IN—
"The CITY of COMRADES"
By BASIL KING
From his romantic novel of a self-made failure and a woman's love, published in The Saturday Evening Post.
SUNDAY, MONDAY, TUESDAY AND WEDNESDAY
The Ghost of Slumber Mountain
DIXIE Jubilee Singers
Seven Sweet Singers from the South, in a program of old Plantation Melodies.
The Circle
SHRINE OF THE SILENT ART

Occupying a position at the top of the page, outside columns, this S. Barret McCormick ad stood like a house afire

One Exhibitor in Every City Can Use This—But You Must Be First

SO far as we have observed no one yet ever invented anything that couldn't and wasn't improved upon by someone else, if the idea was worth anything in the first place.

Therefore it is fitting to call attention to the fact that this exploitation stunt is only an improvement on the original patent, but it is a good one at that.

Readers will remember when Mr. Kashim, at the Broadway theatre, New York, pulled a real "new one" by running Charlie Chaplin's first screen production on the same bill, "Shoulder Arms" and thereby got itself in the limelight with attendant pecuniary returns.

It remained, however, for Manager H. M. Thomas of the Rialto, Omaha, Neb., to further improve on the Broadway's original idea.

Many managers believe in hot weather to curtail expenses—Manager Thomas thinks to the opposite, so when the thermometer is registering around ninety-five in the shade, instead of going and getting the cheapest program he can find, he goes out and books a double bill consisting of Charlie Chaplin in "Sunnyside" and Marguerite Clark in "Come Out of the Kitchen." Then, for fear he was not giving his customers enough for their money, he digs up the very first Chaplin comedy ever made, and puts it over in something like this manner.

On one side of the stage he had the oldest moving picture machine he could find—an ancient Edison, while on the other side was a modern machine. In the center of the stage stood an old broken down electric piano, a relic of the nickelodeon days. Manager Thomas then comes on the stage, and announces that the Rialto will present the very first comedy Chaplin ever made, with projection and musical methods as in vogue in the old nickelodeon days, to be followed by the presentation of Chaplin's latest picture, "Sunnyside," with proper musical and projection setting.

To get the proper effect on the first Chaplin comedy, the operator used alternating current on a machine set for direct current, while breaks were made in the film by putting in plain white leader, and every time a break occurred a slide would be shown, "just a minute please, the operator is fixing machine," or similar slides which caused the audience to recall the five-cent movie days, while the wheezy piano croaked and groaned "In the Good Old Summer Time," "Shade of the Old Apple Tree" and other equally as well known old time popular tunes.

What was the result? With the thermometer hovering around ninety-five all day Sunday, the Rialto broke all attendance records.

This little inexpensive stunt is an example of one of the best methods of kicking the football of good business up for new goals in the shape of extra money and unusual attention.

This sort of stuff is "showmanship" of the highest order and the kind which pays in dollars and cents.

Mr. Thomas borrowed an idea and improved upon it just the same as every successful business man must do in any line of business if he is going to get up out of the average class.

We don't see any reason why every exhibitor can't utilize this scheme to his material advantage.

Many theatres have an old time projection machine lying around somewhere and if one was unable to get the really authentic first Chaplin, he can get one old enough to carry out the idea, besides who is going to prove that even the Broadway's and Rialto's Chaplin was the really and truly initial film this comedian made. Certainly not the writer and he has been connected with this hectic film game since the days Chaplin was a member of Billy Reeve's vaudeville offering, "A Night in an English Music Hall."

You won't have to place your affidavit on the authencity of the Chaplin film so go to this stunt for extra profits. It can't fall down any place where you get in with it for the first time.

Big League Advertising by the McGraw of Exhibitors

ONCE again we have to apologize because we are not able to reproduce an ad of the Circle's, Indianapolis, Ind., in colors so you might see the very highest type of newspaper display which a careful perusal of papers from all over the country discloses.

"A work of art" is a term which usually cannot be used in describing a newspaper ad. However, the original of this reproduction is all of that. It was printed in three colors, so nicely blended that all the effect of lithogravure was secured.

The idea is original with Mr. McCormick, who frames all his own ads. The cut used over the clasped hands was made from a "still." All the rest of the ad except the type matter is hand drawn.

It is perfect in every detail, from design to the wording of the selling talk. No wonder Mr. McCormick has secured the reputation of being the "most progressive exhibitor in America."

The size of this display was a full quarter page, and without question is the best display which has ever come to the writer's attention. It has been enlarged to two columns that it may be large enough for you to see it in all its artistic beauty, for there is beauty in a good newspaper display as well as in a flower or any other thing that we are wont to call beautiful.

Detroit Exchanges Put Publicity Men at Service of Exhibition

Michigan exhibitors are to have more publicity assistance in the shape of special press agents employed by the exchanges to aid an exhibitor in his exploitation of features.

Two Detroit exchanges have just announced the appointment of advertising and publicity men to help Michigan exhibitors in the exploitation of the features booked from them. Harold Heffernan, screen critic on the Detroit News, has been engaged by the First National exchange and Harry Guest, formerly of John H. Kunsky, Inc., will do similar work for Goldwyn. In fact Mr. Guest has already gone to work while Mr. Heffernan will commence on Monday, August 4.

Paramount and the Universal exchanges have had publicity men for more than a year and the plan has worked out well to the advantage of the exhibitors. Neither exchange insists that their publicity men and material need be used but they are always on call when an exhibitor wishes help in putting over some big feature and, of course, there is no charge to the theatre manager.

Australia Six Months Behind Time—On the "Flu"

From far off Australia comes another letter from Colin E. Wood, who controls the destinies of the "Caulfield Town Hall," Melbourne, Vic.

It seems that the Spanish influenza epidemic which is now only a memory with the States exhibitor, although in many cases not a pleasant one, was on June 5th, the date of Mr. Wood's letter, making the immediate prospects of good business in Melbourne look like the proverbial snowball.

But optimism seems to be Mr. Wood's middle name and there was no hint of mourning over the inevitable in his breezy epistle.

The bills mentioned as having current showings in Melbourne theatres at the time of writing, were: "The Rise of Jennie Cushing," "The Call of the East," "On the Quiet," "Woman's Weapons," "The Turn of the Wheel," "The Lure of Luxury," "For Husbands Only." You will note they are all American films. In fact American subjects are practically the only available bills on the Australian continent.

Using the Stage Setting for "Advance Work"

How Weinberger "Railroaded" Chaplin in "Sunnyside" to "S. R. O."—Novelty Slides Also Help Arouse Interest

PROVING that like charity, exploitation begins at home, Leo Weinberger, manager of the Strand Theatre, San Francisco, launched a new idea for the world of showmen to ponder over, when he recently arranged a big stage setting to herald the coming of a special feature attraction.

For two weeks previous to a two weeks' run of "Sunnyside," Charlie Chaplin's comedy, large, selected audiences of the Strand have been getting a little taste of "Sunnyside," in the form of an extra added attraction, which, according to box office reports is "worth its weight in gold."

In arranging his big setting to exploit "Sunnyside," from the stage of his own theatre, Weinberger scoured the city in search for the largest available picture of Chaplin in a reclining position. He found just what he wanted on a 24-sheet. He cut that figure out and pasted it on card-board. Using this papier mache specimen of the star, he built a background of a typical village scene. A full drop painted especially for this setting and picturing a cross-roads, water tank, the "Charlie Chaplin Special," and cultivated fields of farmlands in the distance.

But the setting itself was greatly enhanced by the clever use of slides which were used to introduce the setting, as it were. Four weeks before the opening date of the attraction, the Strand used slides to the effect that Chaplin was on his way to the Strand and that he could be expected to drop in almost every week. Two weeks before the date set, the slide read:

"We promised to tell you when Chaplin arrived. Here he is now. He will appear at the Strand beginning Sunday, July 20, in his third million-dollar comedy, 'Sunnyside'."

Following the showing of this slide, the curtain arose on a sunrise setting, with lights graduated in order to give the effect of dawn, and the orchestra softly playing, "Please Go 'Way and Let Me Sleep." The entire effect provoked long rounds of applause at every performance.

With the second largest seating capacity of any theatre on the Pacific Coast, the Strand played "A Dog's Life," Chaplin's first million-dollar production for four solid weeks with doors opening at 9 a. m., and not a single performance when it was not necessary to hold out a large number of patrons on account of lack of seats. "Shoulder Arms," Chaplin's second First National production played a three weeks' engagement, only being crowded off the boards to make room for accumulated pictures, the contracts for which could not be broken.

Leo Weinberger, manager, the Strand, San Francisco

Each of Chaplin's pictures has been heralded by a unique stage setting, the foundations for which have been laid by the use of a series of slides. Weinberger has proved himself a past grand master at the art of writing slides with a punch.

The Strand's success at heralding advance productions with the use of novelty stage sets should be an inspiration for exhibitors who desire to boost a production to the maximum several weeks in advance of the opening playing date. According to Weinberger, there are certain limitations in the use of this form of exploitation that it would be well for exhibitors to observe.

In the first place, a stage set should only be used when the star and story are of undoubted popularity and the exhibitor can be convinced that his attraction is certain to please an audience. Use of this form of promotion with any average attraction would cheapen its value in the eyes of the audience.

A cut-out from a twenty-four sheet served in this stage setting used by Leo Weinberger at the San Francisco Strand on "Sunnyside"

"Dog Days" Show Credit Instead of Debit Balance for Hyman

WHEN the "dog days" of the summer descend upon your city it certainly is a difficult task for the manager of a photoplay theatre to book such attractions that will bring patrons to his theatre.

This is an admitted fact and those who know anything about the "movie" game are continuously perplexed during the hot weather to do something to fill their theatres.

Manager Edward L. Hyman of the St. Louis William Fox Liberty Theatre has adapted several common sense schemes which have almost assured him that the St. Louis theatre will show a credit, instead of a debit, on the books at the start of the fall season.

Hyman has accomplished success during the time when "debt is on the books" and he has no hesitancy in telling others who are trying to gain the same ends how the trick is done.

The booking of productions and the rendition of music are, of course, the paramount issues. People have to be assured that the production they are going to pay their money to see must be a good one and not too long.

They must also be satisfied before they enter the theatre that they are not going to be bored by too many "triangle" plays. Hyman overcame the first problem by booking such pictures as George Walsh in "Putting One Over," Albert Ray in "Be A Little Sport," Peggy Hyland in "Cowardice Court," and William Farnum in "The Lone Star Ranger," and adding short films, such as Mutt and Jeff cartoon comedies, outing and scenic pictures and short reels of personal and intimate pictures of the stars of filmdom and also Fox Sunshine Comedies.

Then he arranged a program whereby the Liberty Symphony Orchestra, conceded by St. Louis movie fans to be the best orchestra in the city, played light and airy selections for the latest and most successful musical comedies now playing on Broadway in New York City.

One can easily forget the high temperature of the weather if their ears are filled with good music. There is an old adage which runs "Music soothes the savage beast."

Just so it soothes the patron who seeks relief from the heat, and anyone who doubts this assertion has only to ask his patrons to learn whether it is so or not.

Then Hyman used judiciousness in his advertising. The accompanying copies of advertise-

(*Continued on page* 1240)

BEGINNING
SUNDAY AT 12:30
HIPPODROME
SHEA'S
CONTINUOUS
11: to 11:
ALL STAR CAST
INCLUDING
Ralph Graves
Little Ben Alexander
Mabel Ballin
Spottiswoode Aitken
H. E. Herbert
ALSO-
MACK SENNETT'S
"Trying to get Along"
Maurice Tourneur's Master Production
THE GREAT DRURY LANE MELODRAMATIC SUCCESS
"The WHITE HEATHER"
IT EXCELLS "SPORTING LIFE" BY THE SAME PRODUCER
A Romance of the Scotch Highlands and the Sea, with grim studies of night life in London, filled with terse moments and dramatic incidents—
YOU NEVER SAW SUCH A SCENE IN YOUR LIFE

The Buffalo newspaper situation doesn't encourage the use of large space, but Harold Franklin, Managing Director of Shea's Hippodrome, needn't worry with hand-drawn artistic gems such as this one.

Will the Circuit Idea Solve the Small Man's "Special Number" Problem?

FROM time to time, exhibitors have written to this department asking if we could advise them in the matter of providing novelties in the way of additions to their feature programs, outside of the smaller lengths of film which nearly all houses now use.

Music is one of the subjects most of these letters inquire about no doubt because the big houses are making the musical program compare favorably with the best to be had anywhere at any price.

We have agreed that it would be a nice thing for every exhibitor if he could improve his bills by additions to it along the lines we mention but we have never been able to offer anything practicable which would tend to solve the individual problem.

However, we are in receipt of a letter, from William A. Dillon, manager of the Strand Theatre at Ithaca and a well known song writer as well which we publish as a possible solution of the smaller theatre manager's evident desire to make his musical numbers more of a feature and in publishing it do so only to invite discussion from exhibitors on the subject.

The News is not going into the booking business nor does it intend to boost any Lyceum bureau or other concern which may furnish talent of the type for which there is evidently a demand right at this time but it does aim to aid the exhibitor wherever it can and this looks like a place where a discussion in our columns might be productive of something tangible along the lines suggested by Mr. Dillon at the instigation of Mr. McVoy.

Following is Mr. Dillon's letter. The New's offers you space to express your views on this subject. If you people who would be affected by such an arrangement as is suggested aren't interested enough to pick it up and give it some impetus, the idea will die a natural death as many another good thought has done because everybody waited for someone else.

Mr. Dillon's letter:

Ithaca, N. Y.
July 24th, 1919.

Motion Picture News,
New York City,

Dear Sirs: Ross McVoy of the Morgan theatre has written me for my opinion on a subject and in replying I am choosing to take a public route in so doing. In other words I want to pass this request for opinion along to other exhibitors, and at the same time will give my judgment on the matter. My idea is that a little discussion from all sides will help.

This fellow, McVoy, always has good ideas and always will have, but likes to have someone else agree with him. This time he picked on me. McVoy believes that a circuit of theatres could be established over which a high grade entertainer, singer or instrumentalist could appear in connection with picture program. The idea of a singer on such a program has been tried out but never on an established circuit. Many times where tried on independent bookings it has proven a big success, but more often a failure for several reasons.

The average singer does not know how to lick a movie audience and the same compliment applies to some of our most popular managers because of their judgment in placing the act. Often times the selection or lack of personality is the cause of failure.

My opinion is that a circuit could be established and an entertainer used in connection with the pictures and with several weeks' bookings the managers could secure some excellent talent that would be an addition to any picture program, but no matter how great the artist, the manager must be sure to pick the right spot for such entertainment. Picture audiences do not want to be interrupted when enjoying an interesting picture unless by several good acts of vaudeville. It is the continuity, that rapidly interesting continuity of today's pictures that holds the movie fans in their seats. They get deeply into the picture and do not want to be interrupted, so it is my belief that in most cases the singer should choose a song in his repertoire that would fit a certain part of the feature and render this selection during the picture as a surprise to the audience, thus creating a situation of entertainment that most any second rate entertainer could extract big applause from. It is the unexpected in show business that makes the hit, if the artist were to appear after the picture he would have the goods and the big punch in delivery, for just the moment the lights are turned up and preparations are made to offer something special, the audience sit up and say. Hello what is this? Where did he come from, what has he got to offer? They expect him to be good, because he is featured and believe me under those circumstances, must be good, in order to get over to say nothing of being an asset to such a program. Put him on unexpectedly during the picture and it's a pipe for him to clean up providing the song fits.

Illustrated songs were a big hit and will be again with good singers. In some cities they are being revived this year with much success, but above all the picture is the thing, at all times that will win against everything except a real vaudeville combination. A good singer, a good orchestra and a fair picture will starve to death,

The Hand Drawn Ad, At Its Best, Shown in This Franklin Copy

SHEA'S Hippodrome at Buffalo, under the management of Harold B. Franklin, is consistently demonstrating week after week that it is not necessarily the big ad which has the pulling power.

Advertising rates are high in the Bison City and therefore Mr. Franklin tries to make his display so attractive and different that a smaller space display will bring the same results that a larger ad of the ordinary type would produce.

In order that we may show you the full beauty of one of Mr. Franklin's creations, his display on "The White Heather," the Hippodrome bill for the last half of last week, we are taking this out of "Your Idea and Ours" and placing it here.

Certainly this little ad which in the original was only four columns by three inches has pulling power that a much larger display carelessly framed would not produce.

It took time to draw it by hand, too, but the result is worth the effort. Shea's Hippodrome advertising has an individualism that stamps it as the result of the brains which are back of the theatre.

Hyman's Dog Day Policy

(*Continued from page* 1239)

but a good picture will do business with no other attractions. We see it almost every week in our Broadway movie houses. Wonderful orchestras, organ, beautiful theatres, fair picture, business off. Versa vice across the street, business big because the picture has the wallop that the other one lacks.

Movie patrons want good movies and with such they will find perfect satisfaction at all times. Entertainers, etc., are good addition as novelties, but will never save the show when that big interest is lacking in the silent drama.

Yours very truly,
WILLIAM A. DILLON.
Strand Theatre

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ments used by the Liberty Theatre suggest coolness itself. Hyman has gotten away from the old system of using stock type for his advertisements and for a few cents more has employed a competent artist to carry out his plans with pen and ink.

It isn't necessary to decorate your advertisements with frost and snow. Not at all. A clean, cool appearing advertisement has more psychological value than any other.

Hyman has "gotten by" the worst period of the year by the methods employed above and it seems to reason that if others do likewise they can accomplish the same end.

Spelling "Co-operation" With a Capital "C"

A Corking Lobby Display, Dandy Newspaper Advertising, and Satisfaction All Around, the Results of a Twin City Splurge on "Come Out of the Kitchen"

THE "Twin Cities" have come through with a new idea on the exploitation of "Come Out of the Kitchen," in which Marguerite Clark is starred, and, of course, the heroes of the story are members of MOTION PICTURE NEWS Advisory Board.

You will remember that the plot of this feature, adapted from a stage comedy, has to do with a young Southern girl who has to masquerade as the cook to satisfy the young man who is leasing her house, owing to the fact that he has a prejudice against colored servants. In reality Marguerite's old colored "mammy" presides in the culinary department while the girl gets credit for the edibles produced.

At the New Garrick, St. Paul, the feature was booked for a four-day run and Manager Theodore L. Hays began his advertising campaign early. The lobby of the theater was reconstructed into a "kitchen" and everything usually found around a real kitchen was installed.

With the opening of the show Mr. Hays added a gas range, a refrigerator, several tables and shelves full with canned goods, flour, and meats and daily demonstrations were given by representatives of local merchants who had put in the displays. Pancakes made with local flour were baked for those attending the theatre by the flour demonstrator in the lobby and Bohn refrigerators were demonstrated, iced and taken apart by representatives from the local agency.

Mr. Hays got the merchants who had their wares on display in his lobby to advertise their demonstrations in the local press. A composite ad about three quarters of an eight-column page in size was made up. Each ad referred to the demonstrations and the film play and contained a different picture of Miss Clark.

Success was assured before the first day had passed and Manager Hays booked the picture for another three days, playing it a full week to overflow business.

The Sunday following the close of the "Come Out of the Kitchen" run at the New Garrick, St. Paul, the Strand Theatre, Minneapolis, began a scheduled four-day showing of the film. Manager Perry was handicapped to a certain extent by having a much smaller lobby than did Mr. Hays, but the entire lobby was turned into a pantry and kitchen. Shelves covered both side walls of the lobby and extended around the right and left fronts of the theatres. The shelves were filled with canned goods of many brands and many colored labels and in front of the shelves demonstrators for local merchants held sway. The Pillsbury flour mills representative fried flap jacks on a gas plate on the left and a market representative demonstrated the best meat cuts, gave out recipes for tasty dishes on the right. The lobby was filled with curious women, children and men from early morning until midnight and the clever stunt became the talk of the city. A Theatrical advertising representative for the Minneapolis Tribune obtained ads from the Pillsbury and Witt firms and combined them with a four-inch seven-column strip furnished by the Strand for a three-quarter page advertising display in the Wednesday night and Thursday morning issues. Each portion of the ad contained a picture of Miss Clark and referred to the demonstrations in the lobby and the photoplay.

Manager Perry, who, like Mr. Hays, is a member of the MOTION PICTURE NEWS Advisory Board, was not satisfied with the "kitchen" atmosphere in his lobby but had his doorman dressed as a cook and all of his girl ushers and ticket sellers dressed as "kitchen mechanics." The realism of the setting caused newspapers and public to comment upon the showing frequently. Receipts for the first four days of the showing were of such size and enthusiasm at such a high pitch that Manager Perry also held the film over for three extra days with receipts for the final three days totaling greater than those of the four opening days.

HAZEL WISE.

Bringing a Famed Sign Where All Who Ride Could See It

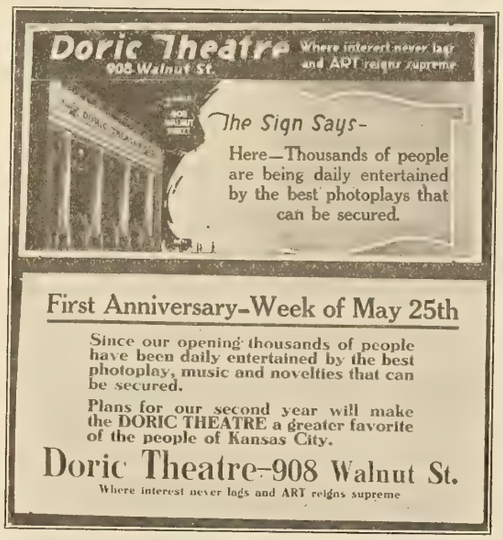
PROTRUDING from the top of the Doric theatre of Kansas City, is an immense sign which, by day or night flashes a message that may be read from any place on Walnut Street in the shopping district.

A. M. Eisner, manager of the Doric realizing the advertising value of the sign which is so familiar to all who have seen it, has capitalized it in a street car advertising campaign prepared by the Central Advertising Company of Kansas City. In other words, the sign which was visible only on Walnut Street has been brought into the street cars so that it may be seen in any part of the city; and it has been given a talking personality that appeals to the reader of street car advertising.

The campaign, reproductions of which are shown herewith, started with a semi-teaser card portraying the Doric sign in colors with the caption "A Permanent Beacon." The copy carried the slogan "Where interest never lags and Art reigns supreme" which has been used effectively in the follow up of this campaign.

DORIC
908 WALNUT STREET
A permanent beacon
beckoning you to come—where interest never lags, and ART reigns supreme!
DORIC
908 WALNUT STREET
The Sign Says:
Here—beneath my Rays
Entertainment Supreme Awaits
You—Every Day.
The Sign Says—
that here—entertainment and recreation—beyond compare await you. Photoplays the latest and best, augmented by novelties which alone are worth the price of admission.
Doric Theatre
908 Walnut St.
Where interest never lags and ART reigns supreme

The series of car cards that carried the Doric's sign into every section of the city


Doric Theatre
908 Walnut St.
Where interest never lags and ART reigns supreme
The Sign Says—
Here—Thousands of people are being daily entertained by the best photoplays that can be secured.
First Anniversary—Week of May 25th
Since our opening thousands of people have been daily entertained by the best photoplay, music and novelties that can be secured.
Plans for our second year will make the DORIC THEATRE a greater favorite of the people of Kansas City.
Doric Theatre—908 Walnut St.
Where interest never lags and ART reigns supreme

Two more cards in the series

In the second card the same plates and color schemes were used, the copy being changed to carry out the nucleus of the campaign "The Sign Says."

The following cards, showing a reproduction of the Doric theatre front were printed in five colors from plates which are interchangeable, a different color scheme and change of copy being used on each.

This campaign will be run throughout the season with periodic changes of copy and occasionally a special feature card, as for example, a card commemorating the opening of the Doric theatre, which was displayed on the first anniversary, week of May twenty-fifth.

Uncommon Advertising Brings Exceptional Business

The Strand Theatre, Allentown, Pa., believes in advertising exceptional attractions with uncommon advertisements. Results were recently obtained on "Stolen Orders" through the use of the seven-inch, triple-column advertisement in the five daily newspapers.

This display was a radical departure from the customary Strand advertising. Included among the selling arguments was the announcement that this feature is a companion picture of "The Whip," which enjoyed a very successful run of a week at the Strand. The price of admission was omitted because the Strand has never varied its admission price since the theatre was opened. During the week the newspapers, following an established custom in Allentown, published free notices daily, giving detailed information relative to the production. Alluring and inviting lobby displays augmented by enlarged photographs of Kitty Gordon, June Elvidge, Carlyle Blackwell and Montague Love exhibited conspicuously in show windows of business establishments on Hamilton street, the principal business thoroughfare, completed the advertising program for this feature.

The Strand has four shows daily, comprising two matinees and two evening performances. This plan was adopted for the benefit of patrons who dislike to get into a theatre at the middle of a picture. Every Strand advertisement clearly indicates the hour that the feature showing begins.

Ralph Ruffner's ushers and his lobby helped to gain atmosphere for "The Man Who Turned White" at the Rialto, San Francisco

Real Thing As "Daddy Long-Legs" Will Help in New England Showings

STUNT ideas used in the exploitation of Mary Pickford's "Daddy Long Legs" have been many but it remains for Boston to come through with a real novelty in the shape of the engagement of Fred H. Wilson, the champion stilt walker of the world who parades the Boston streets as a living example of what "Judy" imagined her "Daddy Long Legs" looked like.

Wilson is not new to the exploitation game, having in the past been employed by various business enterprises in advertising numberless articles, but has never been engaged in a capacity where his particular talents were so fitting to the occasion as in being "Daddy Long Legs."

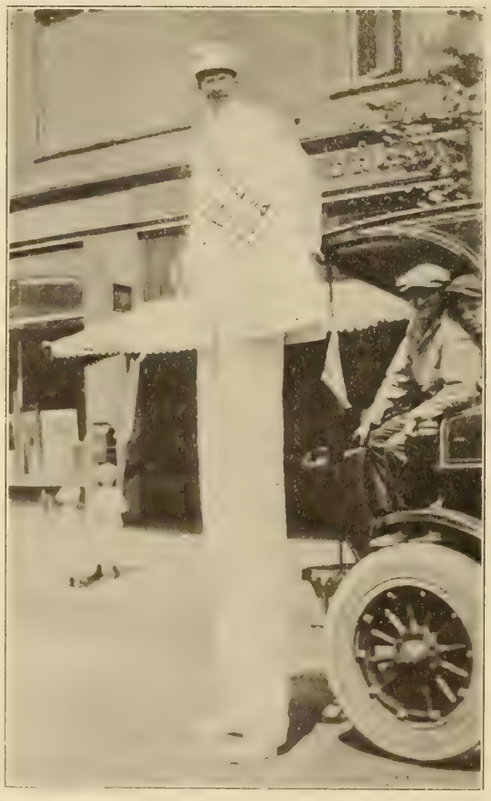
Wilson when equipped with his wooden legs stands thirteen feet in height and takes steps six times as long as those of the average man. It can be imagined with what speed he is able to walk without even hurrying and the attention such a figure would attract even in a busy city. To give an idea of his height and rapidity of motion, we relate an incident which occurred in Boston during a recent Liberty Loan campaign. A spectator on the roof of a building on "Newspaper Row" dropped a lighted cigarette on an awning below and in the course of a few minutes a fire which threatened to result seriously was blazing merrily.

Bystanders ran for water but before they could return the giant Wilson, who was engaged in urging people to buy liberty bonds at the other side of the street, dressed in the uniform of a soldier, had crossed to the scene of the conflagration with a few monster unhurried steps and smothered the small blaze with his hands.

He received a few minor burns in so doing but was not seriously injured. His act was greeted by a wild applause from the spectators.

Wilson's publicity work is to parade the streets of the city, stopping here and there to gaze about and talk to some little lad or lassie who would chance to ask a question or pass a remark about "Daddy." A sign on his breast, bearing the inscription, "Mary Pickford in Daddy Long Legs," is visible from every nook and corner in the Bean Town, and once he passes you, you see another sign, "At Tremont Temple," pinned on his back.

After a successful run of five weeks at the Tremont Theatre, removing only to make room for a musical comedy, the film removed to the Tremont Temple, a few blocks below the Tremont, and is expected to have a run of from six to eight weeks. Wilson will travel with the film throughout New England when the producers start on their tour of the states, visiting all the large cities, and giving the "Yankees" of New England a chance to see "Daddy" in real life as well as in screen life. Wilson will remain in Boston for a few weeks during the beginning of the film engagement at the Temple, and will then bid his farewell to Boston to start on his extended tour.



Ruffner Gets "Atmosphere" Into Lobby on Presentation of "Man Who Turned White"

RALPH RUFFNER, now managing the Rialto Theatre, San Francisco, put over an effective lobby display in "The Man Who Turned White," as illustrated on the left.

The whole atmosphere of the picture was carried into the lobby display. The background showed the wastes of the desert and set as if to appear actually on the sands was a life-size cut-out of "The Man Who Turned White" on horseback. A few real palms set off effectively the idea of the oasis in the sands. An Arab tent of striped canvas was draped about the box office window. Realizing that the atmosphere was carried through effectively without the aid of lengthy explanations only the words "H. B. Warner in The Man Who Turned White," in medium-sized letters appeared in the lobby.

The attractive girl ushers in their Arab pantalette costumes were kept well in the foreground and they attracted a big crowd.

Atlanta Bookstore Co-operates in Advertising "Firing Line"

COOPERATION in advertising by window display has been recently accomplished by The Forsythe Theatre, Atlanta, Georgia, which merits more than passing mention.

In the illustration accompanying this article is a demonstration of what can be done at small expense to secure the very best form of publicity that can be had at any price.

This photograph taken of the window of the Weinuberg drug store of Atlanta is fundamentally a Ladies Home Journal display.

However, at the same time, this was attracting the attention of Atlanta shoppers, the Forsythe was running "The Firing Line" in which Irene Castle has the leading role.

Now the current number of *The Ladies Home Journal* had quite an article devoted to Mrs. Castle profusely illustrated with photographs of the actress. It also contained a mention that Mrs. Castle's latest picture was "The Firing Line," and attention was directed to the Forsythe bill.

The "pasters" on the windows said "Irene Castle's Summer Dresses That She is Wearing as Heroine in 'The Firing Line' are Pictured and Described in the July 'Ladies' Home Journal.'" This display in the Weinberg drug store, Atlanta, was one of several

How New York Stages the Show

THERE is diversity enough this week, between the three big Broadway picture palaces, the Strand, Rialto, and Rivoli, to satisfy even the most fastidious.

The bills range from melodramatic farce, comedy, burlesque, to the real thing in melodrama, a crook mystery production.

In the division of stars, the women are again in the lead with two, to the male persuasion's one, while broad comedy has crowded the more refined variety from the boards for the time being.

So far as the casual observer can see, the hot wave has not decreased attendance to any great extent and this fact is no doubt due to patrons of these theatres, knowing that the thermometer does not register any higher in these temples of the silent art, than it does outside and that if one must perspire it is just as easy to do so, sitting comfortably in a theatre with something to take your mind off the attempts of Old Sol to establish new records, as it is to perform the same function elsewhere.

It is at a time like this that a big roomy scientifically ventilated house, has the decided advantage over the smaller theatre and consequently is bound to profit in the matter of attendance.

The announcements for next week are as follows:

Strand—The Westerner by Stewart Edward White.

Rivoli—The Dark Star with Marion Davies.

Rialto—The Career of Catherine Bush with Katherine Calvert.

Rivoli Theatre

THE Rivoli feature offering this week is a serious drama based on the stage success "Nancy Lee," with the comedy balance of the bill depending on the smaller numbers.

The overture selected by Erno Rapee and Joseph Littau, is from Jules Massenet's composition "Phedre" a Grecian subject of great dramatic action. The plot of "Phedre" dates back to the time of Euripides and was again used by the French author Racine. The opera was written in 1873 and has been a favorite with musicians since but has never become a popular subject owing to the fact that it is difficult of rendition.

The second number on the Rivoli bill is the Bruce scenic titled "Scenic Succotash," referring to the fact that the reel is miscellaneous strips of scenic film made into a heterogeneous whole. It is screened to "Canzonetta" continued to the title "If the Landscape" with a serenade following to the title "Beat In a Few—" when "Canzonetta" is used again followed by Melodie in F. Effects are used on scenes where water falls are shown and as the waves roll in on the beach.

A stage setting is used for the third number, classic dancing of "Passepied" by Tulle Lindahl. This was in keeping with the number and served as a background to further beautify the offering. The stage was lighted in green with spots following the dancer.

The Rivoli pictorial is screened to "Petrova Waltz" which is continued through Kinograms footage on the arrival of the R-34 in England and Pathe's conrtibution concerning the passenger sea plane at San Pedro Cal., to be followed by "Corinalus" for Gaumont views of a spectacular fire at St. Louis.

On the scenes of the Chicago "Blimp" accident (Gaumont) the organ furnishes the music, with the orchestra returning on Pathe's views of the recent race riots at Washington, for which "Don Giovanni" was played.

This selection is continued into the projection of the cartoon comedy "His Briny Romance" with a change to "By the Sea" on the title "On The Beach," after which "Love The Sand" is played to the action where the man yells for help.

"Trosseau Ball" is played from this title until the man and girls are again on the beach when, "This Is the Life" is used until the title "Alexthander" when "Rip Van Winkle" is played to the end of the cartoon story.

"Cavalry Parade" is used on Kinograms strip concerning the U. S. Field Artillery on the Border with a change to "Rambling Roses" on the California fish scenes from International. "Amerinda" serves for the scenes by Kinograms of the lumber raft at San Diego, Cal., and "Ballet Suite" for Pathe's footage of U. S. Subs being repaired at Boston with "Manhattan Beach March" for the balance of the reel. scenes at London, England, showing General Haig honoring American officers.

Number five on the program, Mark Winston baritone, singing "Invictus" was rendered with the stage in green and the orchestra flooded in amber. The green rays were projected from the sides.

For the feature the orchestra was tacit for the screening and until the title "Let it Be Understood," when "Clematis" (D. S.) was played for the footage to the title "Nancy's Martyrdom" when a change is made to "Wild Women."

As the dancing stops and she reads the letter "Remembrance" is taken up and continued to until Nancy and the boy are left alone where there is a short pause, with the same selection again used for the sequences to the title "At Her Lawyer's office," then "I'll Pray For You" is the melody for its length after which the organ relieves the orchestra for the scenes up to the title "Out In The Westchester Hills."

On this title the orchestra again comes into action using "Fillonette" until Tony hears the piano, when recourse to "Wild Women" is again made for the footage to the title "Mrs. Trevor came down here—", on which "Constance" is used, until the couple leave in the car.

"The Old Love Story" (D. S.) is used for the scenes following to the title "With the death of Nancy's father," when "Uncle Tom's Cabin" is the selection, to the action where Tony comes to Nancy when the "Old Love Story" is resumed for the footage to the end of the picture.

Vincent Bach, trumpet solist renders "Love's Old Sweet Song" for the seventh offering.

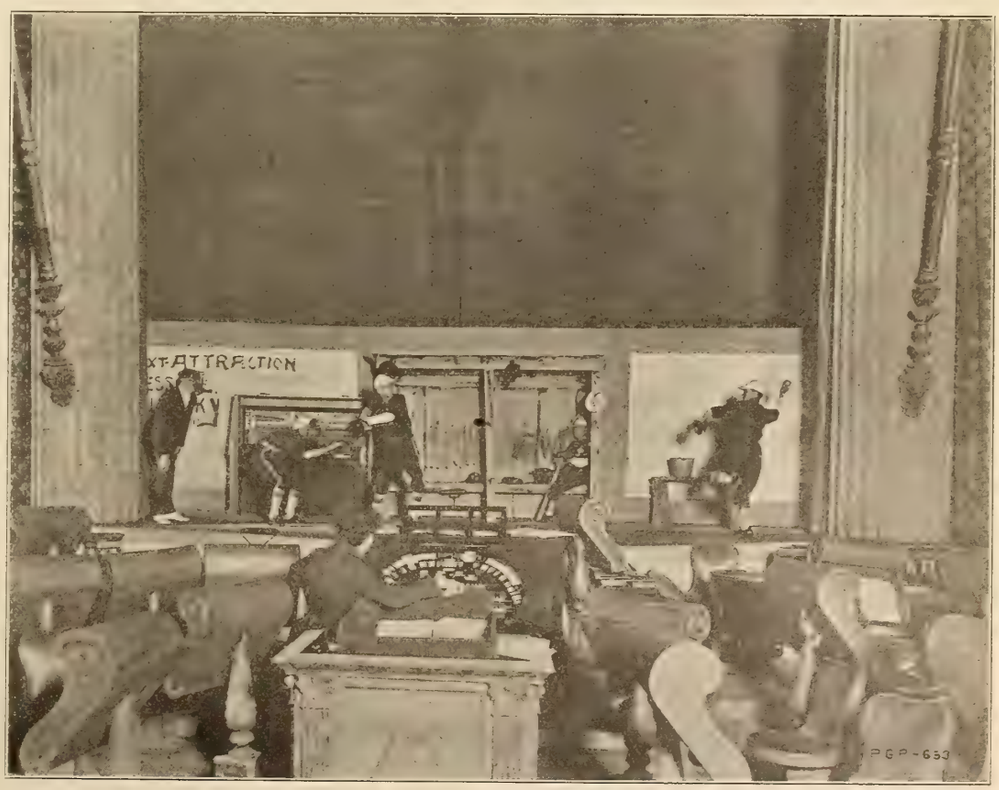
Number eight on the bill is a comedy "A Baby Doll Bandit" which is screened to "Porcupine Patrol" and continued to the title "He also Robbed the Country" when "School Days" is taken up for the footage of the colored boy eating the melon when "Kinky" is played.

For the school room scene "I Can't Do That Sun"—is played with "Nice and Breezy" when the train comes in and "Good Morning Mr. Zipp" as the action goes back to the school room.

For the saloon scene "When It is Circus Day Back Home" is played changing to "The Zoo Step" on the title "He Has Seen So Many," following which "Toute La Nuite" is played beginning on the title "Paying the Bank."

On the title "To Keep A Date" "Wyoming Days" is begun and played to the end when "Club Gallop" follows for the footage remaining.

The organ solo is the grand march from "Aida" played by Prof. Firmin Swinnen.



Sid Grauman has his back to us, for he is busy rehearsing an elaborate prologue arranged for the presentation of Charles Ray's "The Busher," at Grauman's, Los Angeles.

Rialto Theatre

THE Rialto theatre has a bill this week where comedy not only dominates but monopolizes. The Educational subject contains comedy, the comedy is really comedy and the feature is a farce comedy with burlesqueing, a melodramatic plot used as the method of getting the laughs.

The overture selected this week, is excerpts from the light opera "Jolly Robbers", a composition not commonly known but which offers excellent melody as played by the Rialto orchestra. "Jolly Robbers" is from the pen of Franz von Suppe (1820-1895) and was done in Vienna in 1867. It is typical of the music of the period and is one of the best of von Suppe's creations. Von Suppe wrote many operas and light works for European music lovers.

The overture is rendered with the house dark and at the opening with the orchestra flooded in blue, which is later changed to amber.

The Educational number, "A Day and Night at Coney Island", is screened to "Holly" followed by "He's Had No Loving" until the title "Prince Nelson", where "Geraldine" is taken up and played to the title, "The Human Poll Table", with "Jazzin' the Blues" used to the finish of the reel. Wind effects are used on the scenes showing the "Crazy House" and water effects on the water scenes.

The third offering on the program is the rendition of Strauss' "Spring Voices" by Rosa Lesca, coloratura soprano. This number is given with the stage lighted in scarlet and the singer within an amber spot.

The Rialto Magazine opens with a Pathe strip showing scenes at Camp Farwell, Washington, and is screened to "Master Builder", which is used through scenes by Gaumont concerning San Francisco with a change to "Humorous Drinking Character" on the Mutt and Jeff cartoon "West Is East". Following this to International's contribution concerning the big seaplane on the Pacific coast, "Pahjamah" and "Moorish" are used and on the change referred to at the title "Biggest Sightseer's—" "China land" and "Bluebird" are played, with the orchestra tacit and motor effects used as the machine is seen flying.

Gaumont furnishes the next strip, with scenes of a bicyclist who rides down steep inclines into water, at Oakland, Cal., to which a drum roll is used for the footage to a novelty, a cartoon of a tooth beginning to decay. Through this "Silent Sorrows" is played with anvil effects as the tooth aches, and the orchestra playing "Anvil Chorus".

Gaumont's views of the Pacific fleet leaving Hampton Roads is projected to "Col. Philbrook March", this selection being continued to the finish which includes a strip from International with further views of General Pershing and other notables abroad.

Greek Evans, baritone, renders "And He Played on His Old Bass Viol," for number five on the bill, the stage being lighted in scarlet with the singer within a spot.

The feature picture, "Nugget Nell", with Dorothy Gish in the leading role is screened to "Stampede No. 159" which is continued to the place where the men sing "Sweet Adeline" at which the orchestra changes to this song.

When the men stop singing, "Whispering Flowers" is played continuing to the title "Here Comes Some One" when the organ relieves until the title "At Last the Outlaw Gang", when "Stampede No. 75" is taken up to be followed by "Dear Little Boy of Mine" (burlesqued) on the scene where the outlaws leave the man at the table.

On the sequences following this action and to the scene where Nell enters her home three selections from the Rialto private library are used with a change on the above action to "Zephyr" with reference again to the Rialto library for scenes to the title "The Last Bullet" where "Hearts and Flowers" is taken up (from sign) and played through with resort again to the Rialto library for two selections until the title "Stranger Pull Your Freight" when "My Hero" not too slowly, is used to the finis.

The comedy "Shades of Shakespeare" is screened to "Songs of Shakespeare No. 2" played twice, continued into the action and followed by "Midsummer's Night Dream" played until the title "Prof. Irving Boote" when resort is again made to "Shakespeare Songs No. 2".

When the band is seen the chorus of "Over There" is played with changes to two sketches until the title "Just As Shakespeare Did" when "Breil Tremelo Agitato" is taken up and played until she kisses her hero, when a change is made to "Salut D' Amour" (burlesqued). On the title "Naturally Everybody", "Garden of Love" (from sign) is used with "Flirtation" as the selection when the sign of the final dress rehearsal is shown.

As the curtain rises for the performance, the snare and drum are used with march effect, with "April Moods" played quickly as the scenery falls down. On the scene where the German officer comes, "Keep Your Head Down Fritzie Boy" (from chorus and played to action) is played with a change to "He's Just Like You" as the curtain drops.

After the title "With a Sight Change" "Battle Agitato No. 317" is taken up and played to the title "The Germans Are Coming" where a trumpet signal and snare drum are used timed to the action, stilled to a muted trumpet signal as the title "They're a Long Way Off" appears. When the orchestra leader rises, "Oh, How I Hate to Get Up in the Morning" is played with "Reuben Fox Trot" used as the fire house is seen.

A return to "Battle Agitato No. 317" is made when the curtain rises again with the orchestra tacit and a bell effect when the man rings the fire bell, with the orchestra coming into action again with the chorus of "How I Hate To get Up" as he stops ringing.

When the curtain again rises, "Battle Agitato" is again used and is played to the scene where the curtain drops, when "Oh Harry" with the chorus fast, is played to the end of the picture.

The organ solo is played by Arthur Depew. The title is not announced.

Strand Theatre

THE Strand program for this week might truly be said to have been prepared for those whom Lincoln said God must have loved, for it is the best of "movie fan" stuff, just the sort that never disappoints the majority of those who go to the theatre for entertainment.

The overture is from Victor Herbert's "Naughty Marietta," one of the most popular of this composers' works, and the exerpts rendered are familiar enough to our ears to give them an added interest.

Herbert is probably the most popular of any of the living composers and his history is so well known that we will not dwell on that point. Suffice to say as master of the Twenty-second Regimental Band his name is as familiar as that of a President of the United States.

The scenic offering from the usual source, Outing Chester, is "Put Your Cares On Ice," being what the title suggests, winter sports scenes. Appropriate music is played throughout it's length, with the orchestra and organ alternating.

Dorothy South's vocal number this week is "Starlight Love," rendered with orchestra accompaniment and with the singer in a spotlight of amber.

The Strand Review contains Pathe's "How Britain proclaims Peace," and scenes of the "Chicago Blimp," the "Grand Prix Races at Paris," Kinograms views of a monster log raft at San Diego, Cal., Internationals "Henley Races," Pathe's colored views of the goldfinch, The Literary Digest's "Topics of the Day," "The Bray Cartoon," Pathe's strip concerning a fire from gasoline at Bayonne, N. J., International's views of "General Haig Honoring American Officers at London," and Pathe's scenes of army ceremonies at Camp Farwell, Wash.

For the screening of the feature, "The Love Burglar," "La Nave Rossa" is played, continuing until after the title "Joan Gray," which is followed by "If You Look Into Her Eyes" (after introduction), until the scene where Coast stops the girl singing when "Merci Beaucoup" is taken up for the sequences to where Bull reads the letter.

The next selection is "Crafty Spy," used to the title "There's a Little Bit of Bad—," when the change is to the song of the same title, for the footage to the scene where Reid puts his ear to the wall when "Dreamy Alabama" is played until the girls stop singing.

"Templeweithe" is then played to the title "Lay Off, Boys," when "The Vampire" is used until the title "You Know the Marriage Service," the selection then made being "Dramatic Andante."

When the parson goes to the piano, the wedding march (piano alone) is played, after which the organ furnishes the music for twenty minutes.

After the scene where Coast leaves the barroom, the piano is used for the rendition of "Sentimental Melody" until the girl listens, when the orchestra begins again with the same melody playing this number to the title "On the Evening of Elsie's Wedding," when "I Hear You Calling Me" is used until the title "Dave Dorgan."

On the above title "Mason and Dixon Line" is played until the title "If you Need Any Help," when "Love Theme" is played for the footage to the title "We've Had a Guy Around Here," the change then being to "Roust D' Omphale" (at H).

On the title "The Real Colt Kid," "Gruesome Misterio" is played to it's end with a change to "Andrea Chenier" as the man chokes the girl.

When the mother enters the "Love Theme" is repeated to the scene where Reid takes off his sweater, when the wedding march is played to the end.

For the sixth number on the program Malcolm McEachern rendered "The Company Sargeant Major" and "Friend O' Mine." Mr. McEachern is a basso.

"Mary Pickford at Her Home," a single reel released by the Photoplay Magazine, is the seventh number.

The comedy is "A Howling Success," one of the "Hall Room Boys" series, a picturization of the famous McGill Evening Sun cartoons.

The organ solo is a selection from "Il Trovatore."

Two Special Service Sections This Week

See Pages 1271 and 1283

"Hallowe'en Masks" Advertise "False Faces"

The Palace theatre of Burlington, Iowa, managed by L. P. Blank, recently evolved a clever advertising idea for its presentation of "False Faces" by having a sort of "Hallowe'en mask" printed in quantities which were distributed to the children. Of course the "masks" bore some advertising concerning the film, but the Palace did not make the mistake of overdoing that part of the thing, and in consequence the whole of Burlington's host of young hopefuls were wearing these paper masks for days.

The cost of the masks was small compared to the results accomplished in publicity.

Making a "Drive" Help Out for Full Weeks

The Imperial, of Ottawa, Works on That Principle and Recently Showed How It Is Done with the Medium "Choosing a Wife"

MAKING a big drive with a good picture and securing great crowds for a week's run lends momentum to a theatre's patronage for several months to come if the proper plan is followed, according to Manager Joe O'Leary of the Imperial theatre, one of the finest in Ottawa, the Canadian Capital.

An example of special boosting for an attraction was seen during the week of July 21 when the feature at the Imperial was "Choosing a Wife." The Imperial enjoyed first Canadian run for this picture and emphasized it in such a manner that the house was literally bursting with people twice each night during the week although the weather was hot. By boosting this one feature and then drawing attention to coming attractions in several different ways the theatre's popularity was insured for six weeks to come, according to Manager O'Leary. And the fact of the matter is that the "stunt" has been done successfully on previous occasions.

The Imperial theatre went to it hard in the matter of advertising for "Choosing A Wife." Newspaper advertisements, theatre programmes, window cards, window posters, newspaper publicity, various sizes of billboard posters, slides and an automobile were used in the campaign for the one attraction.

Two daily newspapers are found in Ottawa and in each appeared a 1,500 line advertisement on Monday, July 21. This makes practically two-thirds of a page and the moving picture editors of the two papers used the remaining space on the page for reading matter and illustrations referring to the feature. O'Leary emphasized that it was the first run in Canada for the release and the hook on which he hung his advertising theme consisted of advice to see the picture before one thought of getting married. It might be a real lesson for those who contemplated wedlock in the near future. The title was just the kind to bring out the women and O'Leary made a big play with the title. He mentioned it whenever he could, and paid little attention to the cast, the principals, the director or anybody else. "Choosing a Wife" was a box office title, he figured.

During the remainder of the week O'Leary scattered seven, eight or nine small advertisements, 25 line space each, daily throughout the Ottawa *Journal*. He used 100 or 150 line display ads in the other paper, *The Citizen,* daily by way of change. On Tuesday, July 22, the small scattered ads in *The Journal* carried only the name of the feature five times, the name of the theatre and the regular prices. On following days there were references to some of the situations in the story. In Tuesday's and Wednesday's *Citizen* appeared an "apology" because many people could not gain admittance to the theatre on previous nights and advising prospective patrons to try the matinee performances if they wanted to see the picture at all. Regular advertisements also appeared in the same editions.

The theatre programmes printed for the week totalled 10,000 and these were handed to only every second or third person entering the house.

Posters and window cards were used in quantities.

Both one sheets and the window cards were used in windows but the larger posters were used on the regular stands around the city. Passes were given to storekeepers in the usual way where window cards or posters were displayed.

A Dodge touring car was fitted with three large cloth signs on which appeared the name of the feature and the theatre. This was driven around the main streets all week and was on the go practically all day and during the evening. Slides were screened during the previous week as is the custom in many theatres.

Now comes reference to the methods pursued to "cash in" on the big patronage during the week. One of the slides used read as follows:—

"Tell your friends that this picture is being shown here all week. Tell them to come and enjoy the picture as you have done and they will thank you."

The printed programme bears a similar request while another slide draws particular attention to the programmes distributed. This slide reads:—

"Read the synopsis of next week's attractions in your programme."

Once more there is a link between the present and the future. Another detail of the programme which helps the patrons to think of the future consists of a list of coming pictures at the Imperial. This list extended to the end of August and length of each run, the title of the release and star of the feature are given in condensed form for quick reading. In addition to the synopsis for the next week's attractions and the lengthy list of coming features, as well as the request to patrons to tell others about the enjoyable current picture, the printed folder gives a picture of the star for the next feature. The complete programme for the current week is also given in detail, of course. During the last three days of the week, reference is made in the newspaper advertisements about the coming attraction. This consists of a mere line or two at the bottom of regular ads.

The interest aroused in coming attractions during the one week's drive is felt for a month to come, and longer, according to Manager O'Leary. The people take home the four-page programmes and keep them for future reference. Incidentally, the use of colored slides for coming features at the Imperial as well as at the Family theatre, another local theatre owned by Harry Brouse, also works along the same lines.

Considerable money is spent in advertising the one feature and such prominence is indirectly attached to coming events during the one week that it is considered sufficient to use only ordinary newspaper space and but a few posters during the next four or six weeks. This policy has been followed by the Imperial theatre for a number of years, and with admitted success.

The Imperial theatre does not have an orchestra but it does have an organ and an organist who plays to suit the action of the picture. The organ is played continuously throughout a performance and an organ overture is also a distinct number of the programme.

Cincinnati Newspapers to Increase "Movie" Pages

Cincinnati newspapers are beginning to see the light of advertising. It is known that plans are afoot, following a long "missionary" movement by Oscar A. Doeb, publicity manager for the Lisbon chain of theatres, to open moving picture departments of important size in at least two of the four dailies.

The Cincinnati *Enquirer* is already giving more space to moving pictures and is carrying material of interest to the fans and therefore of more benefit to the local exhibitors. It is said that this paper plans to start a four-page Sunday supplement within a few weeks devoted to theatricals and films.

The *Post,* always an ardent admirer of the moving picture, and thoroughly realizing the importance of movie news as a circulation builder, also is making plans along this line and already is giving much more space than formerly. The *Times-Star* and *Commercial Tribune,* too, are devoting more space than ever.

There is no doubt but that these improvements can be traced in a measure to the large advertising campaigns of the big local theatres—especially those of the Libson movie houses. The Walnut, Strand, Family, and the Lyric now use three times as much space as they did a few years ago.

House Manager W. E. Jones of the Superba theatre, San Diego, Cal., gave a Mardi Gras effect to his lobby for the showing of "The Crimson Gardenia"

Live News from the Producers

First United Artist Film Is Named

DOUGLAS FAIRBANKS will inaugurate the releases of United Artists' Corporation on September 1st with his big new film, "His Majesty, the American." The picture has been in course of production since April. The actual filming is completed and the picture is now in the stages of final editing and titling.

Eight weeks were devoted exclusively to the preparation of the scenario. Director Joseph Henaberry, with the assistance of Elton Banks, developed the story, and it is reported that the picture is a veritable Fairbanks frolic, giving Doug a wealth of opportunities such as no production has heretofore offered him.

The picture abounds in novelties. Its very beginning offers a feature that alone has cost a little fortune to produce, but that is counted on to make a season's hit in itself. It shows Doug in the agonies of a nightmare and the stunts he goes through and the dangers he courts start the story off with a rush. In these nightmare scenes many novelties in photography and set construction have been employed. Those who feel that there is nothing new under the sun are said to have a revelation awaiting them.

A splendid cast surrounds the agile Doug in his first "Big Four" production. Marjory Daw plays the

Fairbanks Subject Is "His Majesty, the American"

feminine lead. This makes the sixth picture in which she has played opposite Fairbanks.

Frank Campeau, who has been associated with Fairbanks for over a year, plays the heavy role. He was a noteworthy member of numerous recent Fairbanks' cast and has a big reputation not only as a screen artist, but likewise as a stage player.

Albert McQuarrie, who had a good part in "The Knickerbocker Buckaroo," likewise appears in "His Majesty, the American," and in addition served as an assistant to Director Henaberry.

Much interest also attaches to the initial screen appearance of Sam Sothern, well known New York and London actor and a younger brother of the famous E. H. Sothern.

Lillian Langdon, who appeared with Fairbanks in his first motion picture, "The Lamb," and in a number of later productions, is also prominent in the cast.

In the realization that "His Majesty, the American" was to be the first release of the "Big Four," Fairbanks is said to have spent a fortune on the production. Massive sets, both interiors and exteriors, have been provided without reckoning the cost, for Fairbanks has had in mind the longer runs to which the picture is booking, and he has put everything into the production to justify the highest hopes of United Artists' Corporation and the exhibitors who are going to run the picture.

Incidentally, the advance bookings on the production are said to set a record that is unequalled in screen annals. Beginning last May the biggest theatres throughout the country began booking the picture for lengths of runs that were actually revolutionary. A check-up of the first run bookings carries practically every big theatre and circuit throughout the country that could be accommodated for a simultaneous showing.

It is confidently expected that in the first four weeks after release, "His Majesty, the American" will show to more people than any picture that has ever been released.

Bookings are now being made through all seventeen of United Artists' Corporation Distributing Depots in United States and Canada and enough business has now been written to keep a big number of prints busy without let-up over a long period.

A new Goldwyn luminary, Florence Deshon, recently signed to a five-year contract

Claim W. H. Production Will Score Heavily

"Everybody's Business," the six-reel photoplay which W. H. Productions Company has now in the final preparation for distribution, is considered by the producers to be a remarkable theme in many ways. In the unfolding of its story it possesses the unusual elements of a serial photoplay; every foot of film being crowded with punch, pep and power. It has the delicate touch of romance and love and the contrasting features of intrigue, adventure and sensationalism. All of these elements are closely woven together so that they form a perfect continuity of story.

W. H. Productions Company predicts that "Everybody's Business" will not only be a tremendous financial success, but it will also be one of the most talked of films that has been released in recent years.

Big Equity Announcement Coming

BOTH Herbert K. Somborn and Joseph I. Schnitzer, respectively president and treasurer of the recently formed Equity Pictures Corporation, will leave New York City within the next few days on a tour of the important moving-picture distributing centers of the United States and Canada. Upon their return there may be expected a detailed announcement of the plan of distribution and exploitation which has been devised by the Equity people and the important connections which have been made for the company. This detailed announcement will be received with interest by the industry in general, as it is known that the several novelties intended to make for greater co-operation between the producer of the pictures which the Equity company will handle and the men and organizations in the field that will ultimately introduce the pictures to the general public are the things which were responsible for enlisting in the Equity corporation the enthusiastic personal and staunch financial support of a number of the most careful operators in the motion picture industry.

The trip which Messrs. Somborn and Schnitzer are making is intended

Officials on Trip to Arrange Distribution Plans

to close a number of important contracts which have already been arranged, but which can be most conveniently closed in territory outside of New York.

Another announcement of interest which the Equity corporation will make in the immediate future will have to do with the acquisition of the pictures of an internationally-known star. Four pictures a year by the Fine Arts Film Company, starring Clara Kimball Young, have already been announced. There are to be four big pictures a year by the other star whose name is being jealously guarded at the present time. In addition, in all likelihood, there will be two other pictures a year of a calibre which will make them stand out.

President Somborn, of the Equity corporation, is in constant touch with the Clara Kimball Young organization on the Coast and is informed that work on the first production to be handled by his company, "Eyes of Youth," starring Miss Young, is well under way. Pauline Stark has been engaged to play the sister in the bill. Vincent Serrano will appear as the yogi, Milton Sills as "Louis Martin," William Courtleigh as the impresario, Gareth Hughes as the brother, and Edmund Lowe as the "lead." Albert Parker is directing the production from a scenario provided by Charles E. Whittaker.

Some idea of the thoroughness with which the Equity corporation has gone into the matter of helpful co-operation with the field distributors and exhibitors of Equity pictures may be gathered from what is already being done from the New York offices in regard to the first release, "Eyes of Youth," which will be ready about the middle of October.

A research publicity and advertising department has been established and exhibitors throughout the country are being asked to express themselves as to just how "Eyes of Youth" ought to be handled to get the most money in their respective territories. Their attention is being called to the remarkable box office strength which the play has shown in New York and the "provinces" ever since its production a couple of seasons ago and they are being asked to send in reports which will help to measure the interest in the play which has resulted from its presentation in stock in the various important cities of the country. This information is being tabulated in the New York offices of the company and will be used in laying out the general advertising and publicity campaign which it is planned to prepare for the exhibitors and to have ready at the time the first picture is released.

A Booking Record to Be Proud of

Vice-President E. W. Hammons, of the Educational Films Corporation of America, claims honors for breaking all records for the booking of short subjects in the foremost New York City theatres. Last week saw six "Educational" subjects in the four big motion-picture houses of the Times Square district, the Rialto and Broadway having two pictures each, while the Rivoli and Strand both used single-reel productions.

Younger Roosevelt Endorses "Red Viper"

Theodore Roosevelt, son of the late Theodore Roosevelt, states that the effective work portrayed in "The Red Viper," Tyrad production, would counteract Bolshevism, and meets with his unequivocal indorsement. Governors Robertson of Oklahoma, Norbeck of South Dakota, William S. Sproul of Pennsylvania, Holcombe of Connecticut and Milliken of Maine have indorsed this photoplay and movement. In addition such indorsements as Hon. Clayton R. Lusk, chairman of the Lusk committee; Thomas W. Herndon, president American Cross of Honor; Right Rev. Manning, rector Trinity Church; United States Senators Frelinghuysen, McClean, Thomas, Trammel and Fernauld have been received by the producers.

Two of the largest distributing organizations in this country have offered to buy the negative. No decision has been reached in connection with same, pending the arrangements for a Broadway showing.

"The Red Viper," "The Menace of a Nation," promises to be one of the most unique photoplays—exceptional and novel in many respects. Mr. Jacques Tyrol, director of the production, and Miss Winifred Dunn, who wrote the story and scenario, announce that the cast includes Gareth Hughes, supported by Ruth Stonehouse, Jack Gilbert, Irma Harrison and Alfred Hollingsworth.

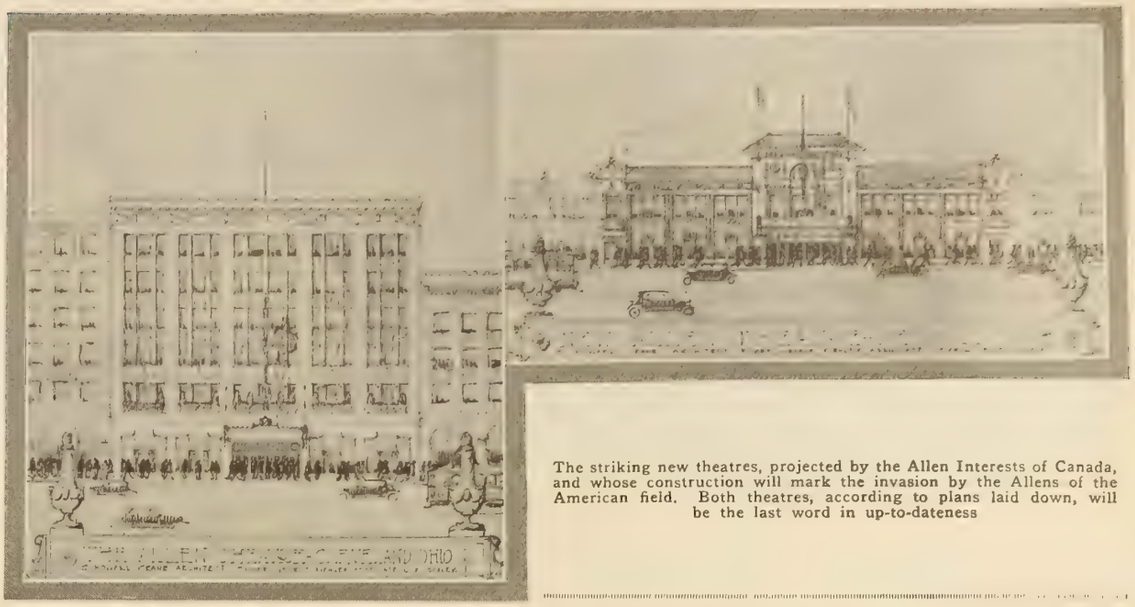
Outdoor Ad Campaign Begun by Realart

Realart Pictures Corporation has started its extensive outdoor exploitation campaign. Within a very few days a poster advertising Mary Miles Minter has made its appearance on the billboards of New York. It is soon to be seen in other cities.

The poster is a twenty-four sheet and not only does it appeal to the eye because of its artistic beauty but the public's attention is held by the unique, concise and unusual manner in which the story Realart has to tell about Mary Miles Minter appears.

The presses of the lithographic concern, with whom the contract for the posters was placed, are running now and it is expected the quantity will soon be large enough to undertake extensive work.

Frank Keenan, Pathe star, being welcomed to Seattle by that city's intrepid mayor, Ole Hanson



The striking new theatres, projected by the Allen Interests of Canada, and whose construction will mark the invasion by the Allens of the American field. Both theatres, according to plans laid down, will be the last word in up-to-dateness

New Allen Theatres to Excel

Expected to Set a New Standard in Beauty of Construction; the Plans

A NEW mark in the construction of motion picture palaces is promised with the opening of the Allen theatres in Detroit and Cleveland—houses that will mark the invasion of the United States by the Allen Theatre Enterprises of Canada. C. Howard Crane, of Detroit, who has designed more high class theatres than any architect in the country, is authority for the statement that in every way these five will mark a most advanced step.

Size will be one of the striking things about the two houses. The Allen, Cleveland will seat 3,000 while the Detroit house will be still larger, caring for 3,500. And though the auditorium will necessarily be very large including space for orchestras of fifty pieces and room for all sorts of presentation effects. It is said that more space will be devoted to rest and recreation rooms and features other than the theatre proper than in any house ever built.

One of the striking features of the Detroit theatre will be a tremendous inner lobby thirty-five feet wide and 100 feet deep which will form a Palm Court, with an eliptical ornamental glass roof through which all sorts of color effects may be obtained with either natural or artificial lights. There will be playing fountains and atmosphere suggestive of the Tropics. In fact during the winter season one will get a breath of the far south amid Detroit's snows.

In exterior appearance the Cleveland Allen theatre will be entirely different. On the one houndred feet front there will be a six story office building, and naturally the lines will have to be modified. Front of the building will be of Bedford lime-stone and the decorations simple, yet striking. With a handsome marquee and unusually large lobby this theatre idea will be kept dominant.

Although it has been but a week since the announcement of the Allen Enterprises to enter the United States through Detroit and Cleveland, the headquarters in Toronto report scores of letters received from residents of the two cities congratulating Messrs. Jule and Jay T. Allen and pledging their patronage. A great share of these have come from people who have visited one or more of the finer Allen theatres in Canada and who are familiar with the entertainment standard maintained by these houses in the Dominion.

Many other letters have come from residents of other cities who have seen the Allen Canadian houses and who express the desire for the Allens to build theatres in their respective cities. However, word comes from Toronto that no definite plans have come for houses in other American centers for the present.

Fox's Salesmen Contest Enters Last Month

Never has a contest between salesmen of Fox Film Corporation created such a strenuous rivalry as has marked the Mutt and Jeff Animated Cartoon competition. Now entering the last month of the contest, Fox salesmen the country over are straining every nerve to win the beautiful Mutt and Jeff silver cup, donated as a trophy by Mutt and Jeff's creator, Capt. Bud Fischer.

The contest opened June 29, and will end with the close of the day's business on Aug. 30. Each day the exchange offices send a telegraphic report of the day's sales to Tom North, manager of Fox Film Short Subjects, at the home offices in New York.

Mollie King to Star in Five Pictures

After running their first production, "Greater Than Love" starring Mollie King, Walter Niebuhr, president of the American Cinema Corporation, immediately signed John M. Stahl to direct the next five productions with Miss King. Work on her second picture will begin within two weeks. Title and author of her next picture will be announced shortly.

Ellen Terry in First and Only Picture

There comes from Triangle one of the most interesting bits of news of the week in its announcement that Ellen Terry has at last succumbed to the lure of the silver-sheet sufficiently to make one picture. The production in which Miss Terry makes her bow to the movie public is entitled "Her Greatest Performance," and is scheduled for August 24th release. The story was written especially for Miss Terry, and it is a satisfying reflection upon the sagacity of this artist that she chose a vehicle wholly suitable to her mature years, and did not attempt to play the part of a woman young in experience and age.

Ellen Terry is too well known as the greatest living emotional English actress to require an introduction to the American public. As leading woman for Sir Henry Irving and the Bancrofts, frequently she has visited the United States, where her ability always has been widely acclaimed.

Charles Ray's Newest

Under the working title, "A Man's Money," Charles Ray has just started work on a new picture for Paramount-Artcraft release, at the Thomas H. Ince studios in Culver City.

The Hodkinson star, Doris Kenyon, snapped while on location

At the left is a moment in the William Farnum production, "Wolves of the Night," Willia m Fox picture. In the center is a scene from "Checkers," and at the right is Tom Mix in "Rough Riding Romance"

First Fox News Weekly In Sept.

ANNOUNCEMENT as to the preliminary arrangements for showings of Fox News, now being featured as "the news weekly that will surprise the theatre-going public," has been made by Winfield R. Sheehan, general manager of Fox Film Corporation. The first issue of Fox News will be released about Sept. 15, and thereafter there will be weekly releases of features which Mr. Sheehan says will have a power and quality never before known to the screen.

"Fox News is to be something absolutely new in motion pictures," says Mr. Sheehan. "It will be a feature that no exhibitor can afford to overlook, for it will have tremendous drawing power and will be talked of wherever motion pictures are shown."

Arrangements have been made whereby news and special current event picture features from all parts of the world will be released through Fox News. There will be motion picture correspondents in London, Paris, Petrograd, Brussels, Berlin, Hamburg, Tokio, Shanghai, Buenos Aires, Bogota, Sidney, Australia, Fairbanks, Alaska, Copenhagen, Stockholm, Hawaii, Manila and throughout the United States, Canada, Mexico and the West Indies.

Herbert E. Hancock Is to Be in Charge of of Feature

In charge of Fox News is Herbert E. Hancock, formerly a newspaper reporter, editor and special writer of note, and later a director of picture features. Mr. Hancock has established headquarters on the fourth floor of the Fox Building, No. 130 West Forty-sixth street, and now is busy completing his staff and interviewing expert cameramen. In Mr. Hancock Mr. Sheehan believes he has an executive and motion picture feature editor who will make of Fox News a screen feature journal that will make a new epoch in pictures.

William Fox, president of Fox Film Corporation, is the originator of the entertaining and instructive idea to be embodied in Fox News. When he presented the idea to Mr. Sheehan, the latter, an experienced New York newspaper man, became enthusiastic. He and Mr. Fox worked out the plan, which, while founded on the regular news reel features now being shown, is a new and surprising elaboration of that idea, and then Mr. Hancock was engaged to supervise Fox News.

The Fox News section of Fox Film Corporation, it is announced, will have the biggest staff of cameramen ever known in the picture industry. It will be divided into three departments—one for news, another for features, and the third for sales. Each department will have as its head a man well known to the trade. Mr. Hancock has with him his brother, Don, who is a former newspaper man and was business manager for H. & H. Productions, Inc.

"Fox News will be handled like a big newspaper, with the added advantages offered by motion pictures," said Mr. Hancock. "What the average man or woman of intelligence wants to know nowadays is: 'What happened, how did it happen, and who were the parties concerned?' Fox News will show those things intelligently. There will be no wild clamor for 'beats' and the like. We will get what happened, tell it briefly, forcefully and attractively in pictures, and show it to the public. Then we will have features in which the public is keenly interested—features that appeal to children as well as grown-ups—features that tell something and that entertain."

Messrs. Miller and Leonhart of the California theatre, Los Angeles, in a striking pose with Douglas Fairbanks and Oscar Price of the United Artists Corporation

Gertrude Atherton Now at Goldwyn Studios

Telegrams from Los Angeles announce the arrival of Gertrude Atherton at the Goldwyn studios for her first Eminent Authors Picture, "Perch of the Devil." She motored out to Culver City just in time to wander through bits of Petrograd, Cairo and London, and to find herself an onlooker at a magnificent victory ball with Geraldine Farrar the central figure.

On the vital question of her transcontinental journey, what had the Goldwyn staff done with "Perch of the Devil," she wires: "Having had disastrous experiences with three companies, am delighted to find that continuity of 'Perch of the Devil' is the sort I would write if able to write continuity at all. They have caught fascination of the ore and mining and grasped psychology of my characters. There is not one point I could criticise."

Year's Tour Starts for Travelogues

With his photographic equipment and personal effects in three automobiles L. J. ("Dick") Burrud, producer of American and foreign travelogues, left Los Angeles last week for a fifty-two weeks' tour of the American and Canadian Rockies. Burrud, who will release his pictures through Bulls-Eye, is one of the pioneers in travelogue photography, and has the distinction of having received government commendation for his pictures of the Yosemite Valley and the new Roosevelt National Park. After completing his present tour Burrud will go to the Orient.

Patsey De Forest, who will be seen in one of Adolph Phillip's productions

"Auction of Souls" is a Washington Hit

The local appreciation for a special feature attraction recently caused the Garden Theatre, Washington, D. C., to establish a record for the house by holding the picture over for another week's run, according to Tom Moore, manager of that theatre.

Personal appearances of Aurora Mardiganian, star of "Auction of Souls," of which First National Exhibitors' Circuit is the official distributor, the use of two full orchestras, morning matinees for ladies and use of the apt phrase "the only picture ever shown at $10 per seat," are thought to be largely responsible for the great success of the attraction.

William Rippard, manager Realart's Washington branch

"Sky Eye," Long Feature, Made by Steiner

From the offices of William Steiner, the independent producer of extraordinary motion picture features, comes the announcement through D. J. Mountan, special representative for Mr. Steiner, of the completion of the seven-part feature "Sky Eye," upon which the Steiner company has been actively engaged in production for the past four months.

Mr. Steiner's latest "hit" carries the embodiment of two subjects which stand prominent in the eyes of the world, namely the vast Texas oil fields and the subject of daring aviation. The authors of "Sky Eye" have interwoven from these two subjects a romantic drama of the oil fields and the air.

Under the direction of Aubrey M. Kennedy and Louis Lewyn, Mr. Steiner has, through the co-operation and sanction of Lieut.-Col. Lawrence W. McIntosh, J. M. A. Commanding Officer of Ellington Field, been permitted a wide scope in taking of startling airplane thrills and hitherto unphotographed "stunts."

Broadened Plans for Paramount Magazine

The wide prestige already attained by the subjects appearing in the *Paramount Magazine* was emphasized this week by Nathan H. Friend, general manager of the Educational Department of the Famous Players-Lasky Corporation, which is producing the magazine for release on a weekly basis beginning September 1.

Each number of the magazine, it is declared, will comprise epigrams taken from the *Smart Set Magazine,* epigrams written by Helen Rowland, of the New York *Evening World,* an animated technical drawing of some popular scientific subject, and animated comic cartoons by the best artists now doing this work.

Barthelmess East for Griffith Play

Richard Barthelmess, who has the leading role in the D. W. Griffith production to follow "Broken Blossoms", has completed his scenes in the West Coast studio and is expected to arrive shortly in New York, where, it is understood, the next Griffith play will be enacted.

Ovation Accorded MacManus Film

"The Lost Battalion" Given Showing at Hartford

THE S. R. O. sign outside the Grand theatre, Hartford, July 28, and a thermometer registering 96 degrees in a drug store next door marked respectively a red letter night in the capital of the Nutmeg State. The theatre however, was packed from orchestra to gallery with an enthusiastic audience who braved the heat to see Edward A. MacManus's production of "The Lost Battalion."

The first public showing of the picture brought together many of the survivors who had not seen themselves as others see them, and they were just as enthusiastic as the rest of the audience for among the tears that rose unbidden to the eye, come also tears of laughter, for the American fighting man even in face of death is a humorist and Edward A. MacManus has drawn out all the comedy and romance that beset the life of the doughboy in the camps at Yaphank and in France.

The theatre scribe of the Hartford Post in a spirit of enthusiastic criticism extolling the MacManus production said: "Last night at the initial showing of "The Lost Battalion," some of the pain and the suffering of those valiant men was transplanted into the hearts of the distinguished gathering. The heat was overpowering yet, cold drinks waited out doors just a few feet away, while on the screen was pictured those agonizing days when the surrounded men were practically without food or water or hope of relief. What a contrast! And the audience realized and understood.

"The audience forgot their own discomfort for 'The Lost Battalion' picture never loses its interest." Whether or not as one notable critic said: "Our hearts do not keep the fragrance or pain of yesteryear" everyone admitted through tears, through laughter, which the picture evoked in lightning succession, that 'The Lost Battalion' was not only a beautifully visualised romance, a stirring drama, but that it was an imperishable record of American valor, an inspiration to the youth of the land, a holy reminder of duty well performed to those who returned, and the much needed story for those who could not go, but who made great sacrifices for those who had the glorious privilege of participating in the greatest battle ever recorded in American history."

"Thrills and Laughs," said the Hartford Daily Courant. "'The Lost Battalion'," the battle motion picture which reproduces the stand of one battalion of the Seventy-seventh Division in the Argonne Forest, cut off from communications with the Americans and besieged for six days by Germans on all sides, is more than an entertaining picture, as shown at the Grand theatre last night. It is more than a battle picture. Its scenes portray for history's keeping the two pregant years through which this nation has just passed, and showing the rapid formation of our national army, it culminates in visualization of one of the bravest exploits of any military unit in all the years of history. Because of its fidelity to details and to the spirit of every home and individual throughout this land when once the United States was roused to war. 'The Lost Battalion' may be called a most valuable historical document."

The New York Evening Journal correspondent wrote:

"The film, which was reproduced by Edward A. MacManus, was shown at the Grand theatre. Governor Holcomb and Mayor Kinsella attended.

"The house was packed, hundreds being turned away, necessitating an extra detail of police to keep traffic clear.

"'The Lost Battalion'" as a production excels in photography, originality and scenic effects. In fact, it is one of the most remarkable screen features ever produced, rivalling anything ever attempted before, greater in both story and romance than the 'Birth of a Nation,' and excelling the latter production in its originality, if not artisically."

Claim "Desert Gold" a Sensation

Private New York View Is Given; Release About Sept. 1

REALLY successful motion pictures are, after all, so comparatively few and far between that the achievement of one becomes known throughout the length and breadth of the industry as if by electric communication. Such a feeling with regard to Benjamin B. Hampton and Eltinge F. Warner's first Zane Grey picture, "Desert Gold," is claimed by the producers to have received verification during the week upon the arrival of the picture in New York and its private presentation, folowed later by a trade showing for the representatives of the English and continental picture organizations.

For two months the W. W. Hodkinson Corporation, distributors of all the Benjamin B. Hampton Great Anthors and Zane Grey productions, has been seeking to expedite the delivery of "Desert Gold" to New York and with equal resoluteness Benjamin B. Hampton has been holding on to his production until it received from his California organization final touches.

"Desert Gold" is a picture that Hodkinson believes will beyond question make records. W. W. Hodkinson's personal comment on the production after its initial showing to the executives of the Hodkinson organization gives a valuation of the picture. He said: "Not since I first saw 'The Birth of a Nation' have I had such a thrill from a motion picture." And a competitive distributor of one of the most powerful companies further emphasized this comment by saying: "'Desert Gold' is not in the same street with any other picture I can remember."

Zane Grey manifestly expresses his own complete satisfaction with his picture by putting his autographed signature on the opening title of the first of his novels made by the company bearing his own name.

T. Hayes Hunter is the director of "Desert Gold" and following the Hampton idea and policy of not permitting any one actor to dominate a picture and consequently distort the story by such undue character emphasis, there is a cast with E. K. Lincoln as Fighting Dick Gale; Margery Wilson as Dolores Castaneda; Eileen Percy as Nell; Russell Simpson, W. Lawson Butt, Arthur Morrison, Edward Coxen, Frank Brownlee and William Bainbridge. Readers of the story "Desert Gold" will be amazed to see the tremendous breadth of the story and how a plot of such diversity and so many angles has been compressed into seven vital reels. No detail or sequence of events in the plot of the novel have been eliminated or abridged.

The Hodkinson organization announces that "Desert Gold" prints will be in all of its offices by August 15th and definite announcement is made that no theatre presentation to the public can be booked or arranged prior to September 1.

Grace Davidson, co-starring with Conway Tearle in the Pioneer picture, "Atonement"

Odd Animal Life Shown in Pathe Review

Of rare appeal to naturalists is the Pathe Review, No. 15, released August 3rd. Every student of the habits of birds and animals will find in the scenes presented some new and surprising phases of life in the open. Under the title "Zoo Babies", a series of pictures taken under the direction of Dr. Ditmars, curator at the Bronx Zoological Gardens, one gets an intimate portrait of the Australian emu.

The Ditmars pictures also show little Teddy bears at play, mother meantime watching.

Benefits of Non-Theatre Release

A DIRECT benefit to exhibitors is one of the important results expected from the plans of the Famous Players-Lasky Corporation to produce and distribute educational subjects to non-theatrical organizations such as schools, clubs, commercial bodies and social welfare centers. This declaration was made this week by David K. Niles, head of the non-theatrical pictures department of the Famous Players-Lasky Corporation.

"Only one section of the motion picture's field has been developed thus far," declared Mr. Niles. "The situation in the film industry as it stands now is the same as if all the publishers in the world united and declared they would publish nothing but love stories, adventure stories and joke books. Practically the only motion pictures that have been produced are photo-dramas or comedies.

"Now there is an immense section of the American public that would like a little more solid food with their entertainment. These people, educators, ministers, social workers, club women—attend motion picture plays in theatres, but the number of people who have not yet realized the merit of pictures—in fact, condemn pictures out of hand—is astonishingly large. These people are a dead loss to the exhibitor; he cannot reach them with the pictures which he shows for entertainment.

"One of the results of the distribution of educational pictures to clubs, schools, colleges, etc., will be that this large public will be sold on motion pictures in general. Once they see pictures that have an educational value—and people in the film industry, I think, are pretty unanimous in the opinion that the motion picture is the greatest educational force there is—they will be more open-minded regarding pictures in general.

A beautiful set of white fox furs—and Enid Bennett, Paramount-Ince star

"The educational picture will act as a missionary which will convert millions of men and women to the motion picture. Thus the non-theatrical distribution of pictures will bring new patrons to the regular exhibitor's theatre—and these patrons will be leaders in the community.

"The truth of the statement that the best way to convert the motion picture's enemies to the merit of the screen is to show them good pictures of an educational value was strikingly illustrated at the recent centenary convention of the Methodist Episcopal Church in Columbus, Ohio. There were a large number of Methodist clergymen and church dignitaries who, opposed to motion pictures, confessed that they never had seen a picture. We showed them some, and right then and there those men became picture fans. When they returned to their home towns they were new patrons for their film theatres; and because of the prominence of their position they will prevail upon others to become film fans, too.

"The same result will happen from the distribution of our pictures to schools and women's clubs. This distribution will win educators to the value of the picture as a community asset and will enlist their support in behalf of the regular picture exhibitors.

"So that exhibitors will get the full benefit of this missionary force of the educational picture, we are taking elaborate precautions to insure the regular exhibitor from competition by the non-theatrical picture shows. The pictures which we shall distribute to the non-theatrical field will be of a nature that will not bring them in competition with exhibitors."

French Sales Offices to Rent Vitagraphs

Ronald A. Reader, formerly at the head of the Vitagraph Company in Paris, France, has sailed for France, where he will open a number of sales offices for the renting of Vitagraph films in that country.

While abroad Mr. Reader will make an exhaustive study of post-war conditions in the motion picture field, not only in France, but in England and other countries. He is thoroughly conversant with the European field, both as it concerns the native and the American-made product.

In addition to a general office in Paris, Mr. Reader will open offices in Marseilles, Bordeaux, Dunkirk, Havre, Lyons, Nice, Rouen, Toulon and possibly other French cities.

Journal Editors Aid "Topics of Day"

Editors of a number of the leading newspapers of the country have voluntarily offered to cooperate with The Literary Digest and Timely Films, Inc., by sending in timely editorial comments and pithy paragraphs for showing in the popular screen subject, "Topics of the Day."

Taken from the Christie mirth-maker "Shades of Shakespeare" featuring Alice Lake and Earle Rodney

A Serial to Reach All the Theatres

THE prejudice of many of the exhibitors in the larger motion picture houses against the serial or episode play undoubtedly has cost not only the producers many thousands of dollars but has been nearly as costly to the exhibitors themselves. In addition it has deprived hundreds of thousands of picture fans from seeing a form of entertainment which they welcomed and enjoyed.

This situation has been brought about, Vitagraph believes, not alone through the inferior quality of chapter play which crept in during their infancy, but the unfavorable conditions under which they were booked.

Vitagraph always has had faith in this particular form of entertainment. It continues to make serials, and now it is soon to launch a big one, William Duncan in "Smashing Barriers".

Vitagraph points out to the exhibitor, the very name of the producer is a guarantee of the excellence of the serial. Neither Albert E. Smith, president of Vitagraph, nor Cyrus Townsend Brady, who wrote "Smashing Barriers", would lend their names to any play which was not clean and wholesome and which they were not confident would please every man, woman and child.

The day has come, Vitagraph believes, when the big, the exclusive, the down town motion picture theatres, should balance its present program by arranging a new one, not so classic as to be almost boresome. Music, lights and color are all very well, but the pictures should not be overlooked, for it is they that make the screen theatre possible. Vitagraph claims for its serials that they are far above the general run and has undertaken to impress this, not alone upon the exhibitor, but upon the general public as well.

Vitagraph Believes Its Play Will Break Prejudices

Mr. Duncan is making rapid progress on the new serial. Working in the mountains of upper California ten episodes have already been completed. Mr. Duncan is acting as his own director. Literally hundreds of persons have been engaged for the picture and in addition there is an unusually strong supporting cast including Edith Johnson and Joe Ryan.

Antonio Moreno in the Vitagraph serial "Perils of Thunder Mountain"

"Smashing Barriers" is described as a big, high-powered play of the open spaces. The producers have planned it as a play for every theatre. It is a story of luck and pluck—love and jealousy. Starting in at college, where he is a foot-ball hero, but is expelled for the wrong doing of another, Dick Daring, as played by Mr. Duncan, is taken through a strenuous career in which he successfully combats the efforts of his enemies to keep him down. He succeeds in regaining the love and confidence of his father who has turned from him because of his failure at college, Of course, ultimately he wins the girl who has been his companion throughout all his trials.

No Vacation for Morey

Harry T. Morey, Vitagraph star, is a busy man these days. His "The Man Who Won" has recently been released, "The Gamblers" has been completed and now Mr. Busy is busy on his new feature, "Out of the Dark." In fact, Mr. Morey has gone with his company to the lumber camps in New Hampshire to "shoot" the outside scenes.

Twin City Theatres Give Return Dates

For the first time in the history of the New Garrick Theatre at Minneapolis and the New Garrick Theatre at St. Paul, special feature attractions which were adjudged record breakers by popular opinion, will be playing return engagements at those theatres during State Fair week in Minnesota beginning August 31.

"Daddy Long Legs," starring Mary Pickford, produced by her and released by First National Exhibitors' Circuit, which surpassed all records for the Minneapolis house by more than $1,000, and which also established a high record at the New Garrick in St. Paul, will be the attraction during this carnival week.

"Burglar by Proxy," starring Jack Pickford and "A Dog's Life," a million dollar Chaplin picture, both First National attractions, will be presented State Fair week at the Lyric in Minneapolis, and the Strand at St. Paul respectively.

Jeannie MacPherson at work on the script of "Male and Female," Cecil B. DeMille's new production for Paramount

Territory Snapped Up on S. L. K. Serial

Attesting the poularity of Helen Holmes as a serial star, announcement comes from the S. L. K. Corporation that with only four episodes of "The Fatal Fortune" completed, practically all the American and European rights to the serial have been sold.

S. S. Krellberg, the producer and president of the S. L. K. Serial Corporation, has the following to say:

"The demand for the Helen Holmes' serial, 'The Fatal Fortune,' is away beyond my fondest expectations. It proves clearly to me that Helen Holmes occupies a niche in the moving picture world that has never been obtained by any serial star.

"All those who have witnessed the first four episodes of this latest serial are very enthusiastic, and I believe the public is to witness, when completed, in 'The Fatal Fortune,' the greatest serial story that has ever been produced."

Sterns Announce First "New Plan" Comedy

The new policy already announced by Messrs. A. and J. Stern will commence on September 3rd. The first release will be a Century comedy directed and supervised by Fred C. Fishback. The title of this subject is "A Village Venus" and features Edith Roberts, formerly of the Universal, and Jimmie Adams, a well-known Keystone favorite.

Fishback has woven this little story about a home-loving wife who owns a husband, a baby, and a mortgage, and when the wily artist vividly paints a rosy horizon for Edith if she will go with him, she sees the means of paying off the pending mortgage. At the studio of this artist very funny situations arise wherein an ebony maid, some pretty scantily dressed maids, and some artists get into a mix-up. A very interesting finish ensues.

Anita Stewart in East

Anita Stewart, accompanied by her husband, Rudolph Cameron, and her production manager, R. W. MacFarland, has returned to New York after almost a whole year at the Coast. Her stay here will be brief, for she plans to return shortly to the coast to begin work on her next season's series of production under the banner of Louis B. Mayer.

Eminent Authors Refute Slander

Criticism of Pictures by Scientist Calls Forth Replies

AN answer to the attack of Dr. Hickson, psychopathic hospital expert of Chicago, on the motion picture, has been given by seven authors, whose writings are filmed by Eminent Authors. Dr. Hickson was quoted in a Chicago newspaper as saying pictures appealed only to persons whose mentality is that of children. Statements were immediately telegraphed to the Goldwyn offices in refutation and thence telegraphed to newspapers in Chicago.

Wrote Rex Beach: "Dr. Hickson evidently knows more about psychopathic ward in Chicago hospitals than about motion pictures or he would know that many established writers are anxious to follow the lead of Eminent Authors and coöperate directly with scenario experts and directors for the screen as seven of us are now doing and as I have done for several years. He is still in the dark ages of the movies, while a new day, the author's day, has dawned."

Gertrude Atherton said: "There was a time—and that not so long ago—when the author had so little consideration paid him that it wasn't strange he hesitated to write for motion pictures, but more and more I am sure the best writers will have the pleasure of seeing their stories on the screen. I am at the Goldwyn studios in California to coöperate in the production of my first picture for Eminent Authors, 'Perch of the Devil.' Actions perhaps speak louder than Dr. Hickson's words."

And Rupert Hughes: "Every man is worth writing about and writing to—even Dr. Hickson. There is still too much good in the worst of us for the best of us to scorn the rest of us. The average man is America's greatest problem. He is the chief ingredient of the cup of fury which Father Time is holding up to the lips of the world."

Basil King followed with: "Dr. Hickson is too severe. At worst the producers of motion pictures have got into a rut. My sensation at screen plays is that it is a little always the same thing—as the French say. I am at present writing what I think will make a really big picture play, and I am not appealing only to the mentality of children. Does that answer the doctor's criticism?"

Mary Roberts Rinehart replied as follows: "Moving pictures must inevitably take their place among the solid institutions of life. Here is a new art, compounded of the work, the coöperative effort of the author, director and actor. It is an art as stable as the theatre."

Gouverneur Morris wrote: "The screen is rapidly becoming a new and true medium for artistic expression, that carries something of the charm and personality of an author as well as sustains the spirit of his story."

And Leroy Scott: "Contrary to report of Dr. Hickson's statement Tolstoi thought the peasants were the hope of Russia and the true artists. Ask the doctor to read 'What Is Art,' by Tolstoi. Personally I have great hopes for the photoplay. It is coining a new form of art."

Rush Noted at Universal Studios

Thirteen Directors Busy on Coming Releases

THIRTEEN directors are actively engaged in production at Universal City this week, four others are busy cutting and titling and still another is making necessary preparations to start producing at an early date. In fact, Universal City is the busiest center of the motion picture art at present. All of the work is being carefully watched by Carl Laemmle, who is on the ground offering suggestions and supervising the production of the bigger and better pictures which Universal is now producing.

Tod Browning is filming the Henry G. Rowland story with Mary MacLaren in the leading role. Such well known players as David Butler, Spottiswoode Aitken, Fred Turner, Clarissa Selwynn and Eugenie Forde are seen in her support.

"Loot", Arthur Somers Roche's mystery story, which ran serially in the Saturday Evening Post, is being made into a six-reel photoplay by William C. Dowlan, with Ora Carew and Darrell Foss in the principal parts.

Harry Carey and his entire company of more than sixty persons are on location at Big Bear Lake shooting the mountain exteriors for Carey's new photodrama, "The Eternal Savage", written by the star in collaboration with Jack Ford his director, and for which Hal Hoadley prepared the scenario.

Production started last week on "The Winged Trail", the five-reel serial melodrama, which Jacques Jaccard is producing with Lieut. O. L. Locklear, the only aviator who changes planes in mid-air, as the star. Francelia Billington, who played the principal feminine role in Eric von Stroheim's "The Pinnacle", heads Locklear's supporting cast.

"The Desert Trail" is a two-reel western drama Edward Kull is producing with Pete Morrison and Magda Lane in the principal roles.

Final scenes are being taken by Director Paul Powell on "Common Property" a drama of nationalization of women in Russia, by Elliott J. Clawson, starring Robert Andersen, Colleen Moore and Nell Craig.

"The Trembling Hour" the mystery melodrama by Kenneth B. Clark, which George Seigmann is directing, is progressing speedily with Kenneth Harlan and Helen Eddy as featured players.

Having taken the final scenes for "Sundown Trail", starring Monroe Salisbury, Rollin Sturgeon is collaborating with the editorial department on its cutting and titling.

Florence Turner this week completed "Oh, It's E. Z.", a one-reel comedy, both starring in and directing the funfest.

"Sea Goils" is the title of a beach comedy with bathing girls de luxe, which Eddie Lyons and Lee Morgan are producing at Universal City.

Monroe Salisbury's next story, based on "The Altar on Little Thunder", is being prepared by F. McGrew Willis under the supervision of Douglas Gerrard, who is to direct this new Salisbury feature play.

Norman Dawn is meeting with much success in the production of his dog drama, "The Eternal Triangle", a play of domestic life, in which only canaine actors are used. "The Jack of Hearts" is the title of a two-reel western drama Reeves Eason is producing with Josephine Hill and Jack Perrin in the leading roles. Thrills and heart interest are paramount.

Monroe Salisbury is declared to have one of the best roles of his career in "The Face in the Moonlight," Universal film

Corinne Griffith, now that she has completed her new Vitagraph feature, "The Bramble Bush," is taking a vacation before beginning her next picture, "The Climbers."

Actor Deals a Blow to Bolshevism

Frank Keenan is Guest of Famous Mayor Hanson in Seattle

FRANK KEENAN has taken the Northwest by storm, and has done a powerful work in combating the feeling of unrest among workmen of that territory. During his visit to Seattle, Mr. Keenan was the guest of Mayor Hanson, whose determined stand against the men who virtually represent Bolshevism in the United States won him nation-wide fame.

The meeting between Mayor Hanson and Mr. Keenan was a memorable event, because of the views in common held by these two regarding American labor and the things that make for ideal Americanism. In Keenan's special production, "The World Aflame," which Pathe is releasing, Seattle's historic strike finds a close parallel in the situation in which the film-world Mayor personally settles a great strike by running a car throughout the route, and finally deporting the alien disturbers. But, in the screen story, the Mayor goes further than the record of reality of making strikes thereafter impossible by bringing about the establishment of a profit sharing plan which would give labor a property interest in the work —not an autocratic profit sharing, Mr. Keenan explains, but a democratic arrangement without any touch of paternalism.

Like Senator J. Hamilton Lewis, Mayor Hanson thinks the story of "The World Aflame" carries a timely and most vital message.

In fact so thoroughly impressed was the famous Mayor by the earnestness of Mr. Keenan's interest in the working man, and of the great good which "The World Aflame" will do, that he has offered to do everything possible to further its exploitation. He has even gone further than to endorse the production by agreeing to appear in Seattle and Tacoma and make a speech during the runs of "The World Aflame," booked for those cities.

On Tuesday morning, July 15th, Mr. Keenan arrived in Spokane, where he was met at the station by Ex-Mayor Flemming and a large delegation of business men. He was conducted to the Davenport Hotel, where he was received by Mr. Davenport and escorted to the presidential suite, in which place he received hundreds of admirers until noon. He then went to the Chamber of Commerce Building, where a special luncheon had been prepared for him and at which time he gave a comprehensive talk on Labor and Capital and his next big release, "The World Aflame," a super-picture based on this vital question. In the afternoon he went to the Clemmer Theatre, where he appeared in conjunction with one of his recent releases, "The Gates of Brass." Again at the theatre his talk took a large audience by storm.

Tuesday evening he left Spokane for Seattle, arriving there Wednesday noon. Two hundred enthusiastic exhibitors and Exchange men, together with Mayor Hanson were at the station to greet him.

For a week he was honored guest at receptions and banquets, sandwiching in speeches at theatres between times.

Walter McGrail, a prominent member of the cast supporting Pearl White in the Pathe serial "The Black Secret"

Fairbanks Company Is Working in Three Units

There is so much activity going on around the Douglas Fairbanks Studios in Hollywood these days that the casual observer might think that there were three companies working instead of one. As a matter of fact, for all practical purposes, there are three companies at work, all with the energetic Doug in the stellar role.

No quick-change artist on the vaudeville stage has anything on the irrepressible Fairbanks these days.

He has three distinct working crews busy on his first United Artists release. As soon as he finishes with one bunch he jumps to another gang that is all set up and waiting for him. Sometimes it means a change of make-up and costume and if it does—Zip!—Ready—Camera.

Joe Henaberry is in charge of the first company and is director-general for the picture. Art Rosson has a second outfit and Victor Fleming has the third.

Pathe Serial List Progressing

Two Subjects Complete and Three More Under Way

PATHE'S serial program for 1919-1920, the largest in the history of the organization, is progressing rapidly. Two serials are ready for release, three new ones are in production and three more will be started on August 1st.

"The Great Gamble," the Western Photoplays serial co-starring Anne Luther and Charles Hutchison, will be released on August 3rd. This will be followed by "The Black Secret," Pearl White's last serial, based on stories by Robert W. Chambers and produced by George B. Seitz Productions, Inc.

At the Seitz studios, Director Seitz has just completed the first episode of "Bound and Gagged," a ten-episode comedy drama serial by Frank Leon Smith, and has started work on the second. Mr. Seitz is co-starring himself in this production with Marguerite Courtot and handling the direction at the same time.

Ruth Roland has her new serial, "The Adventures of Ruth," well under way in Los Angeles. This is from a story by Miss Roland herself, and is the first production of her own company, Ruth Roland Serials, Inc. The scenario is by Gilson Willets. Supporting Miss Roland is a splendid cast headed by William Human.

"The Isle of Jewels," the Arthur F. Beck serial for the Pathe program, is in production at the Crystal studios in New York City. Co-starred are Stuart Holmes and Frankie Mann, and the supporting cast includes Wilfred Lytell, William Welch and John Webb Dillion. The story is by Charles Turner Dazy, author of "In Old Kentucky," and the director is Perry Verkoff.

On August 1st, Jack Norworth, vaudeville and musical comedy star, will begin work in the stellar role of a ten-episode serial by Fred Jackson, playwright. This is entitled "The Crooked Dagger" and will be produced and directed by Theodore Wharton at Ithaca. The supporting cast has not yet been announced.

About the same date Lillian Walker will begin work at Ithaca in a serial entitled "One Million Dollars Reward" by Arthur B. Reeve and John W. Gray. She will be supported by a strong cast, headed by Coit Albertson. George Lessey will direct. The serial will be produced by H. Grossman of Grossman Pictures, Inc.

The Louis J. Gasnier serial, "The Third Eye," co-starring Warner Oland and Eileen Percy, will be started in Los Angeles within the next few days.

This record of production sets a new mark in serial making and, when completed, will give the House of Pathe not only a huge reserve stock on which to draw, but also offers exhibitors an opportunity to supply themselves with serials for the next two years.

None other than dimpled Lillian Walker, who is making an excursion into the serial field in a production which Pathe will release

"The Blue Bonnet" Was Half Year in Making

When the executives of the National Film Corporation in Los Angeles shipped their first Billie Rhodes production for Hodkinson release, "The Blue Bonnet," to New York last week they checked up on their production records a picture that had been more than six months in the making. Taking extra time in which to produce pictures is developing into a new fashion, more especially since the producers have discerned that the old kind of pictures "do not go" with exhibitors any more.

"The Blue Bonnet," like all other productions flowing through the Hodkinson distribution mechanism, is a selective booking picture. It is not a part of a series of pictures starring popular Billie Rhodes, although in the course of a year there will be six pictures with Miss Rhodes as the star. "The Blue Bonnet" will be sold singly on merit and those exhibitors who like it can book and those that do not can leave it alone.

To Loop-the-Loop in Air Over Broadway

Plans are being made whereby Helen Holmes, star of the S. L. K. serial, "The Fatal Fortune," will, for a scene in one episode, loop the loop in an aeroplane over 42nd Street and Broadway, New York. A well known flyer, just returned from abroad, will pilot the machine.

English Peeress Was to Pose for Griffith

News from the D. W. Griffith motion picture studios in California has just brought to light the fact that Lady Diana Manners, daughter of the Duke and Duchess of Rutland, and considered the most beautiful woman in England, had signed a contract to appear in motion pictures in America under the Griffin direction on the very day she received the serious injury while watching the Victory Parade in London.

It will be recalled that Lady Diana posed for the motion picture camera in London during the taking of the scenes for Mr. Griffith's "The Great Love," a picture shown in this country last year.

Poli Circuit Running "Topics of the Day"

The S. Z. Poli Vaudeville Circuit controlling a chain of first-class variety theatres in the eastern part of the United States has booked "Topics of the Day" screen presentation of editorial wit and comment seletced from the Press of the World by "The Literary Digest"

First Sale Recorded on Burston Serial

News from the Fancis Ford Studios at Hollywood, where President Louis Burston of Burston Films, Inc., Longacre Building, New York, is supervising, and with the aid of his staff putting the finishing touches on his latest serial, "The Mystery of 13," includes the announcement of the first sale of territorial rights to the picture. Francis Ford and Rosemary Theby head a very large cast in the production, as they did in its predecessor, "The Silent Mystery," These facts together with the enthusiastic report of his Western representative, and the unanimous and favorable verdict of Coast reviewers, led Jacob Glucksman, 110 West Fortieth Street, New York, to purchase all distributing rights to the production outside of the United States and Canada.

President Burston is shortly to leave Hollywood for New York, and will bring with him complete prints for the Eastern review.

Blackton Feature Not of Propaganda Nature

In refutation of various rumors to the effect that the first release scheduled by The J. Stuart Blackton Feature Pictures, Inc., "Moonshine and Shadow," is propaganda for prohibition, Commodore Blackton, president and director-general of the company, states:

"These rumors have evidently cropped up out of the report that William Jennings Bryan was actively interested in the production of 'Moonshine and Shadow' and would also appear in it. I have not only repeatedly denied this report, since Mr. Bryan has nothing whatever to do with the picture, but also wish to say that 'Moonshine and Shadow' is a simple straightforward argument, presented via a dramatic and entertaining fictional story, for temperance and moderation."

Arbuckle Aid Goes to Warner Brothers

Al St. John, side partner of "Fatty" Arbuckle for the last three years, has been signed by Warner Brothers for five years, and will be starred in a series of picture comedies, to be released through Famous Players-Lasky Corporation.

Madge Kennedy, Goldwyn star and public favorite on screen and stage

Director Chet Withey (right) talking over matters with Dave Powell and Marguerite Courtot, co-stars in the Famous Players-Lasky feature, "Teeth of the Tiger"

Intensive Journal Campaign

F. P.-Lasky Arranging Exploitation on "Dark Star," First Cosmopolitan

AN extensive campaign of exploitation, involving the use of the leading newspapers of the country, is planned for the Paramount-Artcraft Special, "The Dark Star," the first of the Cosmopolitan Productions, which is released August 3.

In co-operation with the Famous Players-Lasky Corporation, the International Film Service Company, Inc., producers of Cosmopolitan Productions, have mapped out a line of action for "The Dark Star" which will be followed and from time to time amplified in connection with the exploitation of succeeding Cosmopolitan Productions.

On Sunday, August 10, a full-page magazine feature story about "The Dark Star" will appear in the magazine section of the New York Sunday American, Chicago Examiner, Los Angeles Examiner, San Francisco Examiner and Atlanta Journal.

About the same time, a half-page illustration by Nell Brinkley, on scenes from "The Dark Star," with Marion Davies, will appear in the following newspapers: New York Journal, Boston American, Chicago American, Los Angeles Examiner, Detroit Free Press, Atlanta Journal, Beaumont (Tex.) Journal, Washington Times, Pittsburgh Chronicle-Telegram, Philadelphia Bulletin, Springfield (Ill.) State Register, Van Couver (B. C.) Sun, Fort Worth (Tex.) Southwestern American, Waco (Tex.) Tribune.

The International Film Service Company, Inc., has also sent representatives on the road to place a serial story of "The Dark Star," illustrated with stills from the picture, in the following cities and probable newspapers: Cleveland News, Baltimore American, Portland (Ore.) Oregonian, New Haven Reporter, Buffalo Inquirer, Minneapolis News, Kansas City Post, St. Louis Globe-Democrat, Des Moines Register-Tribune, Omaha News or Bee, New Orleans Item, Dallas Times-Herald, Salt Lake Tribune, Denver Post or News, Birmingham News, Memphis Commercial Appeal, Indianapolis Star, Louisville Herald, Cincinnati Inquirer.

"The Lyons Mail" Soon Ready

Picture Introducing H. B. Irving to the Screen to Be Released in August

THAT the cutting and titling of "The Lyons Mail," which will introduce H. B. Irving to the screen, is now completed and the picture production of this well known play will be presented in August is the anouncement made by Triangle Film Corporation.

It is generally recognized that "The Lyons Mail" is one of the first great dual role dramas that made its appearance and the opportunity it offers for powerful acting was illustrated on many notable occasions by Sir Henry Irving, whose appearance in "The Lyons Mail" on Broadway caused a sensation in the theatrical world. The screen production of this drama presented by Triangle is said to be well worthy of the importance of the subject. Hundreds of people appear in the big scenes which have been staged along the lines of huge spectacular offerings while the dual role of the master-criminal and the prominent business man who is mistaken for him is made effective by clever camera work; the art of double exposure enabling H. B. Irving to play scenes, with himself as his double, which make the intensely interesting situations in the drama even more thrilling than the stage version.

No better opportunity for a star to show versatility is said to have ever offered by a dual role than this great classic.

Mae Murray is now at work on her second production under the direction of Leonce Perret, called "The A B Cs of Love."

New Lantern Slide Made of Celluloid

A new and improved lantern slide which is confidently expected by its makers to revolutionize this important branch of the motion picture industry is placed upon the market this week.

The new slide is known as the Fine Art Slide. It is made by the International Lantern Slide Corporation, a concern licensed under the patent held by Robert John, from whose laboratory have come scores of innovations in the photographs and printing arts.

The Fine Art Slide is not made of glass, but is printed on celluloid by a new photo-mechanical process which ensures all the best qualities of a photograph with all the evenness and perfection of a printing press copy.

Fox Film Corporation is the first company to purchase the new slide in large quantities and has already ordered Fine Art Slides for all its announced features.

The danger of breakage is entirely eliminated, as the slides are printed in celluloid instead of on glass. They can be shipped more easily than the old style slides, as a two-cent stamp will carry them anywhere in the United States by first-class mail. Hand coloring is not necessary to produce a colored slide as the slides may be tinted in any color or shade desired or in any combination of two colors. Including black and white, some thirty-four attractive color combinations have been worked out, while the possibilities of new combinations are infinite.

The slides are trimmed to lantern-slide size and are furnished in an envelope containing complete instructions for projection. These instructions are simplicity itself. The slide may be placed in the lantern as it comes, or it may be fastened between two pieces of cover glass, the tops and bottoms of which are fastened together with the adhesive tape which is furnished with each slide.

Although made of celluloid, the composition of each slide is such that they stand up under the heat from the lamp house almost twice as well as do ordinary lantern slides.

The new process by which these slides are made is the invention of Robert John, a photographic and printing expert. The International Lantern Slide Corporation has arranged for an exclusive license under Mr. John's patents, and has equipped a large loft with the automatic machinery necessary to make these slides. The company now has a capacity of 200,000 slides a week.

J. C. Ragland who will handle Realart's interests in St. Louis

Topic of Day Features "Everybody's Business"

Bolshevism is one of the outstanding features of "Everybody's Business," the six-reel photoplay to be released very shortly by W. H. Productions Company. It picturizes every phase of Bolshevism in a dramatic way. However, one of the most predominating elements throughout the film is that of the spirit of Americanism that is developed so that the patriotism of every audience will be aroused to the greatest degree.

Throughout every scene there is said to be action, suspense, and dramatic interest. Many agencies for co-operation have been linked up in the exploitation of this feature. Civic societies, schools, women's clubs and all other prominent organizations in every city, town and hamlet will join in to help boost "Everybody's Business."

Blackwell Begins on New Production

Carlyle Blackwell, long a star personality of the screen, has launched his own producing company and leaves for California this week to begin preparations for the first production which is to be a society drama photographed from a popular fiction work now reckoned as one of the best sellers.

Mr. Blackwell is busily engaged casting the twenty-three principal roles.

The productions will be made on an elaborate scale, with no maximum cost set.

The entire output of the Blackwell organization has already been disposed of to Joseph Friedberg, who in turn is to arrange distribution.

Pickford Success Opens a Theatre

"Daddy Long Legs," Miss Mary Pickford's rare success, has been selected by the M. E. Comerford Amusement Company, as the attraction for the opening days of the new Strand Theatre at Sunbury, Pa. The theatre is to open under the Comerford management July 31, and the Pickford film has been leased for that day and the remaining days of the week.

Harry Willard, Chicago manager of Realart

This picture shows the length to which the Goldwyn company has gone to get the correct exteriors for the latest Farrar production "The World and its Woman. One hundred and fifty men worked day and night on it for four weeks

No American-English Rancor

Hard Feeling Confined to Few, Says English Film Man on Business Here

As an earnest of England's producing intentions, A. H. Sowerbutts, Managing Director of United Kingdom Photoplays, London, is here and has signed for the complete line of studio equipment controlled in foreign fields by the Inter-Ocean Film Corporation. Major Sowerbutts—so called because he served with that rank in the Royal Engineers throughout the late war—is headquartering at Inter-Ocean Building.

"England feels no bitterness against American producers now working there, despite the ravings of a small section of our own industry of which you may have read," said the visitor. "The mass of us have not lost our sanity enough to believe that no possible good can come of such an invasion. If America is at the pinnacle in film producing, England can only benefit by the work on her shores of American producing talent. She will benefit as you folks did when the French studio wizards came to your country.

"Among other good things American we want your best studio accessories. For England is frankly tired of her old place in the producing field. We are going to turn out the best. We are going to use the best tools. British Charlie Chaplin and Canadian Mary Pickford are evidence that we have the acting talent: we must simply develop this, also the directorial and technical. On the all-important story side we need fear no one—the release lists of the biggest American producing firms show where the work of the British author stands.

"So it is just a case of capitalizing all these elements and moving slowly but surely to the top. Certainly the market for well-produced pictures is tremendous. I have been perfectly amazed to learn first-hand the amount of business a really big picture could do in this country. I know of a recently released British film that is close to the hundred thousand dollar mark already. This must clearly indicate to my friends at home that it is untrue you do not want British pictures—when they are right."

Beach's Film for New House

Capitol Theatre, Claimed Largest in World, Will Run "Girl from Outside"

Another triumph for Goldwyn Pictures is found in the booking of Rex Beach's "The Girl From Outside," the author's first big picture in the series scheduled for release during the period beginning September 1st by Vice President and Managing Director E. J. Bowes, of the Capitol theatre, located at Fifty-first street and Broadway, New York, and claimed to be the largest theatre in the world.

The date of the opening of the mammoth theatre, devoted to motion picture productions of the highest order, has not been decided upon, but it will be some time early in the autumn, and Mr. Bowes, who is going to conduct the house on an independent policy, is combing the market for films of the highest quality. Those who have seen Mr. Beach's latest and had a chance to compare it with his previous successes, such as "The Auction Block," "The Brand" and "The Crimson Gardenia," state that it surpasses anything he has done. "The Girl From Outside" will be one of the first, if not the initial, production to be shown at the Capitol.

Mr. Bowes has expressed himself as being convinced of the popular appeal of this story of Alaska which contains some remarkable fight scenes and night effects such as never have been achieved in any film. Included in the cast are Clara Horton, in the title role; Wilton Taylor, Cullen Landis and others who are recognized as screen players of the highest caliber.

World Shifts a Title

World Pictures announces a change in the name of the release scheduled for August 25, from "The Man Without a Name" to "The Clouded Name." Corene Uzzell and Edgar Keller are featured with John Lowell, who is the star of the production.

Many Inquiries About New World Release

The announcement made last week in trade papers that the World Film Corporation had secured the distribution rights to "When Bear Cat Went Dry", has resulted in so many telegraphic inquiries concerning the release date and other matters incidental thereto, that similar records held by other features distributed by the World company have been broken. It would appear that "When Bear Cat Went Dry" will set a high water mark for receipts if these inquiries are any value in forecasting business.

The advertising department of World pictures is busy devising new ideas for exploiting this feature and the exhibitor will be furnished with a number of business teasers that should help to make this feature a box office winner of the first magnitude. The twenty-four sheet stands are of the kind that you can read blocks away and feature the name of the picture and have the least possible amount of reading matter, so that the title is given every chance to be prominent.

Suggestions for stage settings will be illustrated in the plan book so that it will be an easy matter for the exhibitor to get an idea that will be inexpensive and yet at the same time effective.

Famous Play Screened by Triangle

Among the important features to be presented by Triangle Film Corporation in the near future is one which it is thought will prove an addition to the list of really great stage dramas recorded by the camera. It is an elaborately staged production of the drama "The Lyons Mail," made doubly famous as Sir Henry Irving's favorite vehicle and played by him with success on Broadway.

Few dramas of recognized greatness present the picture producer with such opportunities for thrilling situations and big spectacular scenes as this melodrama. Opening with a sensational robbery of the mails, followed by a foul murder, the story suddenly develops an unusually absorbing plot by fixing the crimes upon a man of excellent repute who bears an uncanny likeness to the criminal.

H. B. Irving appears in the dual role.

Thomas Meighan, who has signed a year's contract to appear in Paramount-Artcraft pictures

A tense moment in "Wolves of the Night," a Fox production, starring William Farnum

Road Success Reported by Pioneer Salesmen

The Pioneer force of salesmen are touching every centre in the country, rapidly bringing their first tour to a close and will shortly report to the home office in New York, for instructions regarding their second swing across the country.

Jerry Abrams has been actively engaged in the middle west and within a few days expects to sign up for the sale of the entire Pioneer list of pictures to the leading independent exchange men of that section.

S. Arnowitz of the Quality Films of Des Moines is meeting with success with "Virtuous Sinners" and the other Pioneer features which he is handling.

Lee Kiddies Toiling; Not Retired

Jane and Katherine Lee, who are now producing a series of two-reel comedies for the Rogers Film Corporation, have been the recipients of a great many "movie fan" letters recently. This is remarkable due to the fact that they have not been making pictures since March, and their many admirers have sent queries as to their future plans.

As they are very busily engaged, it was decided to make a beautifully designed card, with their pictures enclosed in a medallion, and an autograph. On this they also state their plans for the future. They will be mailed all over the world in answer to these many letters.

Beck Leases Studios

To house the companies numbered in the producing activities of Arthur F. Beck he has leased both the Crystal Studios and laboratories located in the Bronx and the Pathe Studios located in Jersey City.

Both studios are humming with activity at the present time and some big announcements are in the offing.

Mr. Beck states that for the opening of the motion picture season this fall he will offer no less than five big special productions and two fifteen episode serials through different distributing channels.

The present serial now in course of production will be released by Pathe—in September. It is entitled "The Isle of Jewels."

Pathe Serial Program Opens

"Great Gamble" Released August 3; Brunet Sees Greater Serial Demand

GREATLY increased popularity for the ever-popular motion picture serial is predicted by Paul Brunet, Vice President and General Manager of Pathe Exchange, Inc., judging from reports received from Pathe's thirty-one branch offices following the announcement of the firm's big serial program for 1919-1920.

"The Great Gamble," the Western Photoplays serial which will be released on August 3rd, is looked upon by branch managers and exhibitors who have seen the early episodes as the ideal attraction with which to launch a project as big as Pathe's announced serial program. According to their opinion, it contains all the elements that have been found to grip and hold audiences, mystery, romance and thrills, without once resorting to illogical situations.

"'The Great Gamble,'" said Mr. Brunet, "is in our opinion just the kind of a serial the public wants. It contains no tiresome mystery, hideous characters or unrealities, and yet there is present the element of adventure under sufficiently strange circumstances to arouse and hold interest throughout the entire fifteen episodes.

"Pathe is universally known as 'The House of Serials,' not alone because of quantity, but quality as well. Pathe has made more successful serials than all other companies combined, and today our serials have a proven value. We have specialized, therefore we know how to make serials.

"Serials today are in greater deman than ever, as the record of our recent releases prove conclusively, and with our plans for 1919-1920 now well in operation we are looking forward to a record-breaking period."

Anticipate Briggs Cartoons

Exhibitors Anxiously Looking for Sept. 1 Release Through F. P.-Lasky

AN indication of the great exhibitor interest which prevails in good comedy subjects, and the desire of theatre managers to get such subjects, is reflected in the numerous letters of inquiry regarding the Paramount-Briggs Comedies said to have been received by the Famous Players-Lasky Corporation, which will release the comedies beginning September 1.

Exhibitors throughout the country, who long have been admirers of the Briggs cartoons, which appear in nearly 500 newspapers all over the United States and Canada, have expressed themselves in letters to the Famous Players-Lasky Corporation as eagerly awaiting the first release of the Briggs subjects September 1. This interest on the part of the exhibitors, the letters indicate, has been heightened by inquiries from their patrons, who have gone to them and asked if they were going to show the Briggs Comedies.

"That is one of the outstanding features of the Paramount-Briggs Comedies," said Al Lichtman, general manager of the distribution department of the Famous Players-Lasky Corporation. "The tremendous popularity which the Briggs newspaper cartoons already have established throughout the country has furnished a ready-made demand for the Paramount-Briggs Comedies, which are screen interpretations of the stories told in the Briggs cartoons. The 500 newspapers which carry the Briggs cartoons reach every city and hamlet of the United States and Canada, and have made the public familiar with the Briggs type of clean, wholesome humor.

"In addition, this public demand is being stimulated by the publication in all the newspapers of the New York *Tribune* Syndicate of numerous feature stories, regarding the Paramount-Briggs Comedies."

Flannigan and Edwards featured in "The Hall Room Boys," produced by National Film Corp. and released by Jack and Harry Cohn

William Russell is star in "This Hero Stuff," an American production released through Pathe

Mayer Acquires Novels and Big Stories

In the efforts by producers to tie up every available story, whether in magazine or book form, and even to tie up the authors themselves, Louis B. Mayer has quietly done considerable tieing up himself, with the result that he has acquired a batch of much-talked of magazine stories and best selling books. Some of these will be used as vehicles for Miss Anita Stewart, one of Mr. Mayer's stars, and the others will serve to star Mildred Harris Chaplin who recently signed a long-term contract to produce pictures under Mayer's management.

While no information was given out as to how much Mr. Mayer paid for each individual story and book, it was stated at the Mayer offices here that a good-sized fortune was paid for the following: "The Yellow Typhoon," by Harold Magrath, "The Fighting Shepherdess," by Caroline Lockhart; "Old Dad," by Eleanor Hallowell Abbott; "The Judgment of Men," by Mabel Keightly and Leigh Gordon Giltner; "The Lady From Longacre," by Victor Bridges; "The Bitter Cut," by Edith Sessions Tupper; "Foolish Youth," by Louise Winter; "Danger," by H. H. Van Loan, and "Watch Your Wife," by E. Mason Hooper.

Realart Branch Notes

The Omaha exchange of Realart Pictures Corporation will be in charge of B. A. Lucas, who was appointed by J. S. Woody, General Sales Manager.

Starting as an exhibitor, Mr. Lucas has been identified with several of the more important picture companies.

Owing to the difficulty of getting suitable quarters for the Pittsburgh exchange of Realart Pictures Corporation, Nat Barach, branch manager, has been temporarily located at 412 Ferry Street. He will remain at the Ferry Street address until the middle of August when he will move into permanent offices at 1018-1020 Forbes Street.

King Cole Comedies

Sammy Burns, comedian and director, whose work will be featured in the forthcoming King Cole Comedies, is rapidly organizing his cast for the first picture. Filming will begin as soon as alterations are made of Motion Picture Producing Company of America's studio at Dongan Hills, Staten Island.

Keeping Finger Close on Exhibitor Pulse

In pursuance of the United Picture Theatres, Inc., executive policy of keeping in constant close touch with the views and interests of its exhibitor-members, Lee A. Ochs, vice-president of that organization is away on a tour of the Middle West and Coast circuit of United Theatres.

C. R. Seelye left last week for a tour of the South with Atlanta as his immediate objective. The enlargement of the United field in the South, necessitating the appointment of additional sales forces, is among the matters that have taken the United secretary to Atlanta, and it is said that important announcements are likely to follow upon his return to New York.

C. C. Johnson, business manager of United Productions Corp., starts this week upon a visit to the chief Eastern centres to supervise the field forces under his charge and will be accompanied by Jack Levy, special Eastern representative of the Productions Corporation.

Post Nature Pictures Appeal to Clubs

A feature in connection with the booking of the Paramount-Post Nature Pictures, which will be released every two weeks beginning September 1st, was emphasized this week in a statement by the Famous Players-Lasky Corporation, which will distribute the pictures.

In booking these pictures, it was asserted, exhibitors will find that they can obtain the coöperation of schools, women's clubs and nature study organizations, for, while the pictures are produced primarily for entertainment, they have a distinct educational value which will enlist the support of organizations interested in nature study.

Chicago Corporation Changes Hands

The entire plant of the Motion Picture Corporation Co., of Chicago and Rackford, Ill., has been purchased by Clarence Runey, representing the Cincinnati Motion Picture Co.; it will be operated in Cincinnati in the future, manufacturing principally moving picture projectors for homes and factories.

J. B. Reilly, manager Cleveland exchange Realart Pictures Corp.

Concentrating before making a "shot." Left to right: Thomas Walsh, asst. director; Ned Van Buren, cameraman; Edward James, asst. director; Edward Wynard, cameraman, and director R. William Neill (seated). Hodkinson distributes the result

Acme of Artistry Is Sought

"The Gray Horizon," Robertson-Cole, Said to Set Mark in Creative Effect

AN indication of what the motion picture producer of today is trying to do along artistically creative lines is said to be contained in the Robertson-Cole feature, "The Gray Horizon," starring Sessue Hayakawa, which will be released by Exhibitors Mutual.

In its campaign on this production Robertson-Cole call particular attention, besides the dramatic merit of the offering, to its photographic composition and treatment; the artistic handling of the lighting effects in the interior scenes; the beauty and richness of the exteriors, especially in some of the mountain and cloud night scenes, and the great amount of detail used in Haworth's for making motion pictures really beautiful as well as entertaining.

"The Gray Horizon" is from the pen of Clifford Howard, author of a number of very successful motion picture plays, and was directed by William Worthington, who has achieved the maximum success with every Hayakawa offering since the Japanese star aligned himself with Robertson-Cole.

Hayakawa, Worthington and Frank D. Williams form an artistic trio hard to surpass. They spent hours achieving the effect they desire before a scene is "shot." In addition, they have innumerable special lenses, filters, lights and other effects that enable them to get almost anything they desire in photography.

Tauru Aoki, Hayakawa's wife, will be seen again with him in "The Gray Horizon." This is Aoki's first appearance on the screen since "The Courageous Coward." The clever little Japanese actress has appeared with Hayakawa in his biggest successes and her work is always of a character that arouses the most favorable comment of critics. A high-class cast supports Hayakawa in "The Gray Horizon."

$100,000 for Four Film Plots

Universal Makes Big Offer for Plots Suitable for Miss Dorothy Phillips

BELIEVING from every viewpoint that the motion picture art should be and is being advanced and that money should not be spared in making it perfect, the Universal Film Company announces a great offer for material with which to produce great photo-dramas.

The large sum of one hundred thousand dollars is offered for four stories which can be put into screen form and which will be suitable for casting Dorothy Phillips in the leading role.

For years the Universal Company has gone forward, each year reaching a higher level and perfection in the production of motion pictures. It has never failed to realize that the public is the master of the future of any art or organization and has continually endeavored to please. What Universal has accomplished need only be judged by the fact that it is today the oldest producing company in America. And at this time when motion picture history is being changed as well as advanced, Universal officials agreed that only the best material possible to obtain would be suitable for Universal's greatest star, Dorothy Phillips.

The Universal Company asks the assistance of the Authors of America League and its members, in a letter sent to the managing secretary of the league.

The plots may be submitted in story or scenario form.

Vera Stedman, well-known throughout Los Angeles for her swimming feats, is being featured in a two-reel comedy by Messrs. A. and J. Stern.

The L-KO release of August 19 will be entitled "The Girl and the Gangster," which will feature the clever comedian, Chai Hong, or better known as Charlie from the Orient.

Salesman, Back in Atlanta, Banqueted

To celebrate his return to Atlanta, the Film Managers' Association of that city gave a luncheon in honor of Ben F. Simpson, Field Manager of Realart, on Saturday, July 19. Four years ago Mr. Simpson represented George Kleine in the southern metropolis, and during his term of office there he made many friends among exhibitors.

Mr. Simpson reports that exhibitors in Atlanta have shown keen interest in Realart Pictures. This interest is intensified because Arthur S. Kane, the head of this organization, is extremely popular with the men who run photoplay theatres in that territory.

"Judge Rummy" Release

"Judge Rumhouser" and the cimic characters of Tad's famous "Silk Hat Harry Livestock Co," are the featured artists in "His Briny Romance"—a story of the "Judge" and "Harry" and the sad sea waves—that provides the funny streak on this week's Rialto program. The subject is one of the new International Black-and-White comedies, released by the Educational Films Corporation of America.

Convicts and Officials of State in Picture

Actual convicts take part in a series of films just completed by the Universal Industrial Department, under the supervision of Harry Levey, manager, for the state of Illinois. This series of pictures is representative of one of the most novel uses to which the motion picture has as yet been put.

Not only convicts, but inmates of the Illinois hospitals for the insane and other institutions, take part in the picture, which is to be used by Illinois state officials for educational purposes. It will receive its first showing next week at the mansion of Governor Louden in Springfield, Ill.

The Governor himself, as well as his cabinet, the state senate and the house of representatives, took part in this series of pictures.

This film for the first time in the history of Illinois, presents the Illinois senate and house of representatives in actual session. Several minor bills were discussed and passed while the cameraman arranged his lamps and while he "shot" the scenes.

Scene from a prison picture made for state of Illinois by the Industrial Department of Universal

Universal Educationals Are Sought For

Harry Levey, general manager of the Universal Educational and Industrial Departments, returned this week from a several days' visit in the west, during which time he visited business acquaintances in Cleveland, Chicago and other points. Incidentally, he announced that he had brought back to New York the largest contract for the distribution of educational pictures in the history of the industry.

Mr. Levey is supervising the production of several thousand feet of educational film devoted to the rubber industry. One of his cameramen is at present in the South Seas, and while there will take several thousand feet of film on the Islands of Sumatra, Java and Borneo.

New Christie Special in Preparation

Al E. Christie has started production upon his new Christie Special in two reels featuring Edith Roberts, Neal Burns and Eddie Barry. Neal Burns not only is Miss Roberts' main support, but is author of the story as well. The picture, which will be ready for release sometime in September, will be called "He Married His Wife."

Woman in State Rights Distribution Field

It has remained for Cleveland to produce a woman state rights distributor. Miss Margaret Celestia Ferron, has accomplished two important things. She paid $40,000.00 for the Ohio rights of the picture, "Determination," which is to be made shortly, said to be about the biggest price ever paid for the Ohio rights.

Vivian Martin Returns to New York

Vivian Martin, who tripped away from Broadway three and a half years ago for a fling at motion pictures after her stage successes in "Stop Thief," "Officer 666" and "The Only Son" and who has been making from nine to eleven pictures annually ever since, has returned to New York for her first visit.

William Desmond in "A Sage Brush Hamlet," a Robertson-Cole release

Pauline Fredrick in "The Peace of Roaring River," a Goldwyn feature

Kremer Resurrects Features

Many Popular Pictures Including "Skinner's Dress Suit" Are Offered

"SKINNER'S DRESS SUIT" will make its bow to the public a second time very shortly. This will be followed later by the other two in the Skinner series, "Skinner's Bubble" and "Skinner's Baby."

These features will be released State Rights by Victor Kremer Film Features. It was decided to put out new prints on these pictures after hundreds of inquiries had come from exhibitors asking why Skinner was not on the market again.

"Skinner's Dress Suit" is the story of Henry Irving Dodge, which appeared in the *Saturday Evening Post*. The picture features, as does the other Skinner stories, Bryant Washburn and Hazel (Honey) Daly.

The story of the rise of a man of ability from a clerk to a partner in his firm, after having been a drudge for years, because he invested in a dress suit and moved among the men who amounted to something, attracted unusually wide attention.

Exhibitors, who ordinarily use only first run pictures, have expressed themselves as desiring to make an exception in this case and to run "Skinner's Dress Suit" a second time. A full complement of new advertising matter will be put out with the picture.

Victor Kremer also is planning to distribute other Essanay feature pictures, beginning early in the fall, probably in September. The first releases will be a block of ten pictures, to be released one a week through state right buyers.

These will include two Henry B. Walthall pictures, "The Misleading Lady" and "Little Shoes," two of the best pictures made by this genius of the screen; the best of the Taylor Holmes features, "Efficiency Edgar's Courtship"; a Bryant Washburn mystery play, "The Alster Case"; "The Man Trail," with Captain Richard C. Travers, the star who quitted photoplays to enter the army when the war broke out; four Jack Gardner western dramas, "The Range Boss," "Open Places," "Men of the Desert" and "Land of Long Shadows," and "The Little Shepherd of Bargain Row," featuring Mr. Travers and Sallie Fisher.

Campaign to Exploit Pauline

Supreme Pictures Plan Far Reaching Advertising of Serial with Hypnotist

J. ROBERT PAULINE, hypnotist and vaudeville headliner, who has just commenced work on the new Supreme Pictures, Inc., serial, temporarily entitled "Brewster's Mysterious Millions", is to be given a great exploitation and publicity campaign covering numerous phases of motion picture advertising, according to Mr. Sidney Reynolds, president of the Supreme Pictures, who goes on to state that every city in the United States with a population of 25,000 and over is under consideration for a bill-board campaign wherein twenty-four sheets will be utilized with a design which, it is planned, will be a box-office smash. This poster campaign is being definitely determined with representatives of the poster companies and artists are already working on the designs.

Mr. Reynolds adds that a string of 1,500 newspapers is to be utilized to carry the message of J. Robert Pauline across the country while a series of special articles on hypnotism and the spirit world are being prepared for use in magazines and Sunday Supplements. One of these series has already been accepted by a syndicate which represents a string of several hundred newspapers in the country—the article going to one newspaper in each city exclusively.

Mr. Reynolds also announces that the motion picture exhibitors will be acquainted with the merits of his serial through the advertising pages

Second Part of Jose Film in Making

The first half of "Mothers of Men," the first of the Edward Jose Productions for Film Specials, Inc., featuring Claire Whitney and Lumsden Hare, has just been completed. This takes in the German Episodes of the book. Part 2, which is composed of the French Episodes of this novel by Henry William Warner and DeWitte Kaplan, was started last week with Martha Mansfield in the role of the French girl, "Paulette."

Mr. Jose is using some remarkably elaborate sets for "Mothers of Men," one of them a typical German bier garten, in which almost three hundred extras take part. There will also be an elaborate wedding scene, and several settings giving opportunity for the display of ultra smart fashions in the gowns worn by Martha Mansfield.

Star Aids Stage Women's War Relief

Miss Constance Binney, who will star for Realart Pictures spent all of her spare time last week in the interest of the Stage Women's War Relief. This organization is presenting a series of twelve photodramtic productions in which appear the foremost stage celebrities of the present day.

The play in which Miss Binney starred was known as "Tom's Little Star." It was written by Mrs. Otis Skinner, and associated with Miss Binney in the cast were Blanche Bates, William Jefferson, Wheeler Dryden, Henry Hull, Lucia Moore and John W. Cope.

Well Known Players in Blanche Sweet Cast

A Zulu village has been constructed in Tejunga Pass near Los Angeles for use in the production starring Blanche Sweet titled "A Woman of Pleasure," an English melodrama by James Willard. The story, which was picturized by George Elwood Jenks, and is being directed by Wallace Worsley, has been enlarged upon for screen purposes to a size of seven reels. In the cast are several well known players including Wheeler Oakman, Wilfred Lucas, Spottiswoode Aitken, Joseph Swickard and Frederick Starr, not to exclude the rising juvenile, Wesley Barry.

A real monster of the deep, with J. W. Horne, of Universal, its proud captor, beside it

Kerrigan's Picture Attracts Exhibitors

The W. W. Hodkinson announcement that "A White Man's Chance," J. Warren Kerrigan's first Robert Brunton production, is unquestionably the most powerful picture made by this star brought scores of the nation's most prominent showmen to trade showings held the fore part of the week in Hodkinson exchange cities throughout the country.

As a result many of these big exhibitors are now engrossed arranging play dates on the big Kerrigan-Brunton special.

"A White Man's Chance" is by Johnston McCulley and it first was published in Munsey's Magazine. Mr. Kerrigan has as his leading woman in this story Lillian Walker, long a star in her own right.

H. L. Hollander has been appointed Minneapolis manager of Realart Pictures

Detroit exchange manager for Realart, C. G. Kingsley

Leaders in All Fields Disport in Film

What is claimed to be one of the costliest and highest priced one reelers ever produced, that is, potentially, was filmed at the Thomas H. Ince studio in Culver City a few days ago, and will be released to exhibitors all over the country—costly, not in point of the footage or time consumed, but considering the salaries of the actors who appear therein.

The picture was filmed by the cameraman during the lunch hour and shows the various actors, officials and others at informal recreation on the lawn surrounding the big natatorium. Among those who will be seen in the picture are Thomas H. Ince, Charles Ray, Enid Bennett, Douglas MacLean, Doris May, Louise Glaum; Directors Fred Niblo, Henry King, Jerome Storm, William P. S. Earle, J. Parker Reed, general manager; Clark W. Thomas, manager of production; Fred Fralick, casting director; C. Gardner Sullivan, head of the scenario department, and Ma.

Many Exhibitor Aids on Capital Offerings

Believing that the Neal Hart and Al Jennings features are in the class of productions that will permit of being exploited with big advertising surroundings and stage settings, Capital Film has at big expense prepared a complete line of pictorial printing. One sheet, three sheets, six sheets and twenty-four sheets are stands, and special lobby display photographs are included.

The Heralds and advance work novelties comprising cut outs, window cards, etc., have been designed and executed by artists whose skill places them in the front line of commercial art and will compel attention. The trailers and slides have been made by the Filmcraft Company.

Kremer Puts One Over

Victor Kremer, according to word from the Coast, has completed one of the biggest deals of the year in selling to the M. & R. company of San Francisco some score of pictures. The list includes seven five-reelers of brand new films, ten other five-part pictures and thirty one-reel Essanay re-issues, the latter including Broncho Billy stories, comedies and George Ade's fables in slang.

Title of Louise Huff's first picture which she is now making for the American Cinema Corporation at their studio in Glendale, L[illegible] "The Stormy Petrel."

Helen Holmes in a tense moment in "The Patal Fortune," a serial being produced by the S-L-K Corp. and released through State Rights

Beck Is Expanding Interests

Closes Deal Acquiring Interests in Artco Production Starring His Wife

A NEW deal by Arthur F. Beck has been culminated whereby he has bought out the entire interests of former president Harry Raver and Arthur Butler Graham and George Irving in Artco Productions, Inc.

Artco Productions, Inc., is producing the series of Leah Baird-August Thomas special productions for the W. W. Hodkinson Corporation. This is the firm that produced "As A Man Thinks," and is just getting ready to release "The Volcano."

In assuming the reins of production, Mr. Beck announces "Taking a tip from the phenomenal results that the Hodkinson organization is producing with our first special, "As A Man Thinks," I have told Mr. Thomas that we want to produce his biggest play successes and provide them as the vehicles for Miss Baird."

"Every big circuit and theatre of standing in the country has been enthusiastic over the work of Miss Baird in "As A Man Thinks." Instead of original scenarios by Mr. Thomas, the future vehicles for Miss Baird will therefore be known box-office attractions similar to our first big success. Our second release, "The Volcano," will be a sure-fire winner for the exhibitors because of its vitally throbbing timeliness. The demands of the first-run houses for Miss Baird in the big special dramatic plays that she has established herself in, causes me to definitely state that her future releases will follow the lines requested by her followers, however."

George Irving will continue as director of all the productions, his only reason for selling his stock being that Mr. Beck was desirous of owning 100 per cent of the stock of the company of which his wife, Leah Baird, is star.

A Convention Feature

"Heroes All!" a one-reel picture produced under the supervision of Harry Levey, general manager of the Universal Educational and Industrial Departments, through the courtesy of the Universal company, will be one of the features at the convention of the Motorcycle and Allied Trades Association at Atlantic City, August 6th and 7th.

"Heroes All" was photographed on the day that 3,000 motorcycle riders in New York and Brooklyn visited the army hospitals in the city and were entertainers of more than 3,900 wounded soldier boys in a "sidecar" tour of the city which wound up with a royal entertainment at Van Courtlandt Park.

"Bandbox" Cast Augmented

Three Players Are Added to the List of Those in First Deitrich-Beck Film

THREE additions have been made to the cast of "The Bandbox," the first of the Louis Joseph Vance series of super-features to be made by Deitrich-Beck, Inc., and distributed through the W. W. Hodkinson Corporation. The three latest acquisitions are Greta Hartman, Edward Keppler and Lorraine Harding.

Greta Hartman is "the girl of many names." Born a Swede, she began her stage career under her own name of Greta Hartman. Soon afterwards she changed it to Gretchen Hartman, which was a very fine name until Germany got into bad repute, by which time Miss Hartman had attained stardom. Then an enterprising producer, objecting to the German sounding name, decided to make a Russia of her, for the Czar was still the Czar and the Russians were fighting shoulder to shoulder with the Allies. So Gretchen Hartman became Sonia Markova, under which nom de theatre she starred until Bolshevism cast odium on all things Russian. Then back to Greta Hartman, the name she was christened, went Sonia Markova. Miss Hartman, despite the many changes of names, is considered one of the foremost screen artists before the public. She has a very important part in "The Bandbox," second only to that of Doris Kenyon.

The other woman addition to the cast, Lorraine Harding, is declared to be the most photographed girl on the screen. She is frequently referred to as "the girl with the thousand faces."

The third addition to the cast is Edward Keppler, a talented Belgian actor who is appearing in the French theatre.

Minta Durfee to Star in Truart Series

Bory Osso, General Manager of Truart Pictures, announces the signing of a long-term contract with Miss Minta Durfee (Mrs. Roscoe Arbuckle), to star in a series of productions under the direction of Charles H. France, formerly with Edison and Keystone.

Crest Pictures Obtain Play for Production

Carle Carlton, President of the Crest Pictures Corporation, has purchased a copyrighted, original play by Arthur Stuart Sinclair, entitled "No Children Allowed" for immediate production. Miss Edith Day will enact the leading role.

Mr. Carlton is now negotiating for a suitable director and cast for the support of Miss Day.

Harry Morey, featured in "The Gamblers," a Vitagraph release

Film Work Begun by Constance Binney

When Constance Binney arrived at the Estee Studios in New York on Monday morning, July 28th, to begin work on her first Realart Picture, "Erstwhile Susan," she was accorded a big reception. One of her associates had learned that it was Miss Binney's birthday and spread the word to the others. Upon opening the door of her dressing room, Miss Binney thought she had entered Thorley's, as she found it crowded with flowers, an offering from each member of her company. Her director, John S. Robertson, combined utility with his remembrance by presenting her with a patent leather luncheon case.

Miss Binney will leave the cast of "39 East," now playing at the Maxine Elliott Theatre, New York, on Saturday night, August 2nd, for a four weeks' vacation.

Surrounding Miss Binney in her Realart debut will be a cast of all-star calibre, including Mary Alden, Jere Austin, Alfred Hickman, Georges Renavent, Anders Randolf, Bradley Barker and Leslie Hunt.

Mayflower Directors to Have Free Scope

The production policy of the Mayflower organization will give special stress, it is said, to the importance of the director in the creation of artistic screen stories. Each director, according to an announcement of the company this week, is to be at the head of his own producing unit, select his own story, prepare his own script, engage the cast and staff of assistants, supervise his own sets, cut and title the picture and determine the amount of money to be spent on each production. Many good directors, according to the company's policy, have been handicapped by studio limitations of money and material for productions, and it is to avoid this that a free hand is being given to George Loane Tucker, Allen Dwan and Emile Chautard, who are now under contract to direct for Mayflower.

Distribution plans provide that each picture will be marketed independently without any programme or series which might bind the exhibitor to more than an individual choice.

Vitagraph's popular lead, Gladys Leslie, now appearing in "The Girl-Woman"

Interest in New Vitagraph

Exhibitors Look Forward to Earle Williams in Stage Feature, "The Wolf"

EXHIBITORS throughout the country are taking the liveliest interest in Earle Williams' new feature, "The Wolf," Vitagraph's screen version of the drama of the same name by Eugene Walter. They are confidently expecting it to equal the record of the play in its spoken form. The feature has been completed and shown to a chosen few who were agreed that it was one of the finest pictures made in many a day.

The thousands of theatregoers who are familiar with the drama which brought fame and fortune to its author realize that it provides the screen star with one of the strongest roles in his extended career. As Jules Beaubien, the role originated by William Courtenay in the stage production, Mr. Williams has ample opportunity to display those characteristics which has made him one of the best known actors in the motion picture world.

Not alone has "The Wolf" the advantage of a capable star in its screen version, a strong cast and strong, thrilling story, but it has the additional advantage of wonderful scenic effects. The locale is entirely in the mountains of the Dominion of Canada, but the actual natural scenery of America cannot be excelled and perhaps where in the world could a more picturesque atmosphere be found for "The Wolf" than the location in the California mountains selected by James Young, the director.

Vitagraph's camera men shot all the beauties of the woods in taking the scenes of "The Wolf." When the films were developed they proved to be a revelation to the studio men.

Hilda MacTavish plays opposite Williams. Brinsley Shaw, George Nichols, Robert McKim, Billy Mason and Beulah Clark are other members of the cast.

Big Plans for Pearl White

Though Work on First Fox Picture Is Not Yet Begun, Others in Preparation

"TIGER'S CUB," announced as the vehicle for Miss White's debut as a William Fox star, will be the first of a group of big productions which Mr. Fox has planned for her.

The Pearl White program will be a series of big pictures and Miss White, under the Fox direction, is expected to add materially to the popularity she already enjoys. Every detail of the White productions will be supervised rigidly in an effort to make them stand out as pictures of marked distinction; there will be nothing of the commonplace about them.

The care that was used in the selection of a story for Miss White's Fox debut is significant of the importance which Mr. Fox attaches to the signing of this star. Scores of novels and scenarios were rejected before the choice finally fell upon "Tiger's Cub" as peculiarly adapted to Pearl White's talents.

Although work on "Tiger's Cub" has not been started, material for other Pearl White pictures is already under consideration. The novel and scenario markets will be combed in a determination to provide her with stories worthy of her art and to make sure that a Pearl White production will be a guarantee that the theatregoer is seeing something above the ordinary—something exceptionally distinctive and artistic.

Certain details of the Pearl White program are not yet ready for public announcement—for example, the identity of her director.

Music Aids to "Heartsease"

Five Music Publishing Concerns to Aid in Exploitation of Goldwyn Film

AN exploitation campaign designed to drive home the "Magic of Music" and its effects upon the sentiment of the universe is now under way by Goldwyn's Service Department for the nation-wide promotion of Tom Moore's forthcoming vehicle, "Heartsease," from the successful stage play by Charles E. Klein, directed by Harry Beaumont.

Five of the leading music publishing institutions, each having scored remarkable sales records with the various versions of the song "Heartsease," have announced their cooperation for window displays, lobby exhibits and cooperative newspaper advertising campaigns. The White-Smith Publishing Company, the Oliver Ditson Company, the C. B. Jennings Publishing Company, the John Church Company and the Jerome H. Remick Music Publishing Company are the prominent music houses supporting and boosting the new Tom Moore production.

Acknowledged to be one of the most popular ballads of the day, the song "Heartsease" will be used everywhere in conjunction with the exploitation and presentation of "Heartsease." Traveling demonstrators will lend their services for preludes and "break-ins" and orchestrations and sample copies of the piece will be supplied exhibitors with the compliments of Goldwyn and the publishers.

"Impossible Catherine"

The release date for "Impossible Catherine", the second Virginia Pearson production, will be announced by Pathe in the near future. John B. O'Brien, director general of the company, under whose personal supervision the production was made, is directing the cutting and assembling

Rex Beach, Goldwyn pictures, author

Beach Joins Fellow Authors on Coast

Rex Beach has left New York to make the transcontinental trip to the Goldwyn studios at Culver City, Cal., where he will have a good deal to do with the next Rex Beach picture from his novel "The Silver Horde" and will cooperate as President of Eminent Authors' Pictures with Gertrude Atherton and Rupert Hughes who are already on the ground cooperating in the production of "Perch of the Devil" and "The Cup of Fury."

So far as could be learned there was no rumor of trouble in the West to take Rex Beach away from his summer home at Ardsley on the Hudson at this time. He goes according to the plan formulated at the time the new million dollar corporation was formed.

Kirkland to Again Direct Miss Talmadge

David Kirkland, who directed "A Temperamental Wife", the first of Constance Talmadge's Emerson-Loos Productions for First National, has just been signed by Jos. M. Schenck, to direct the second Constance Talmadge Production, "The Bachelor", which has been adapted for the screen by John Emerson and Anita Loos from the Clyde Fitch play of the same name, which had such a successful run as a Broadway play, some few years ago. Conway Tearle will play opposite Miss Talmadge in "The Bachelor".

"A Temperamental Wife", is now completed, having been cut, titled, and delivered into the hands of First National Exhibitors' Circuit, who will shortly announce the release date of this first picture since the formation of Constance's own company.

Open New F. P.-Lasky Branches Aug. 9

The Famous Players-Lasky Corporation announces that the two new branch exchanges at Oklahoma City, Oklahoma, and Charlotte, North Carolina, will be opened for business on or about August 9th.

Joseph H. Gilday has been appointed branch manager at Oklahoma City and David Price will act in the same capacity at Charlotte.

Further Metro Expansion Coming

Rowland's Return Will Be a Signal for Announcement

ANNOUNCEMENTS of the highest importance as bearing upon a still further expansion of Metro Pictures Corporation's "fewer, bigger and better" pictures policy will follow directly the arrival home of Richard A. Rowland, president of Metro and Screen Classics, Inc., from his first-hand survey of the European motion picture field.

Cable advices from Mr. Rowland to W. E. Atkinson, Metro general manager, have been most optimistic and encouraging. They have represented the foreign field as ripe for American invasion in general and, from Mr. Rowland's viewpoint, for Metro invasion in particular.

Consequently the promised early return of its president has caused the greatest elation in the Metro organization. When Mr. Rowland comes back he will find the home office, the spacious west coast studios and the Metro exchanges throughout the country not only humming with high tension activity, but imbued with a spirit of enthusiasm and "pep" that should make glad the heart of the president of the organization.

Plans that Mr. Rowland and his immediate associates conceived as far back as a year ago, tending to the inauguration of the "fewer, bigger and better" pictures idea have matured and been carefully carried out by the organization under Mr. Atkinson's guidance. Loose ends have been gathered up; there is an undeniable momentum in all the activities of Metro just now.

Nevertheless the organization is keenly eager for Mr. Rowland's return. A very gratifying development from the first announcement of "fewer, bigger and better" policy has been a recent deluge of appeals from exhibitors all over the country seeking to book solid the entire production output of Screen Classics, Inc., which Metro is to distribute beginning with the first of September.

This has placed Mr. Atkinson in a quandary. Metro is and has been a consistent advocate of "open booking." For exhibitors to clamor for solid bookings of the Screen Classics, Inc., productions would be somewhat in contravention of this idea.

It is a problem that Mr. Atkinson is more than eager to take up with Mr. Rowland. He has made it plain that Metro will not abandon its slogan of "open bookings." It will stand by its promises to the exhibitors. But the situation is one that calls for the wisest counsel on the part of Mr. Atkinson and the Merto president as well. Immediately after Mr. Rowland's homecoming Mr. Atkinson will confer with him on this vital subject and announcement of Metro's solution of it will be made.

The air of restrained eagerness and expectancy in the Metro organization is heightened by the latest cablegram to be received from Mr. Rowland. In this he imparted the news that he has purchased the screen rights to several big European stage successes, three of which enjoyed record-breaking runs in London.

Announcement of the titles of these plays, together with full details as to the stars who will appear in elaborate screen versions of them is promised soon after the homecoming of Mr. Rowland.

The Metro president has pursued no chimeras, and has ridden no hobbies. In deciding recently upon the "fewer, bigger and better" pictures policy he followed the plain instinct of knowing the needs of the time. He foresaw the widening scope of the silent drama; he foresaw constantly rising standards of public taste and the folly of endeavoring to "play down," rather than to "play up" to this ever bettering public taste.

Mr. Rowland recognized also the intrinsic worth, as attractions of immense pulling power, of famous stage successes and celebrated novels. Metro was a pioneer in launching this idea. The company set quietly to work and by getting in on the ground floor first, acquired the screen rights to thirty-six plays and novels that are world famous.

Richard A. Rowland, president of Metro Pictures Corp.

Metro appreciated what an enormous asset there was in the advertising—through printed and word-of-mouth publicity—that accrues to a stage play that has run a year, or two or more, or a novel that has endured until millions upon millions of readers have given it the stamp of approval as a classic. It plans to put this accumulated advertising to work for Metro and for exhibitors of Metro pictures.

Maxwell Karger at Production Helm

IN order doubly to insure that the Screen Classics, Inc., studios in Hollywood shall more than fulfill all that is implied in the Metro slogan of "fewer, bigger and better pictures," Maxwell Karger has taken over complete control of production.

He will personally and constantly oversee the making of every Screen Classics, Inc., picture. He will select the cast. He will suggest to the art directors the nature of the settings; and pass carefully upon their work when submitted to him for approval. He will work at times with the scenario writers who are to turn the plays and novels Metro recently has bought, and the European dramatic successes Richard A. Rowland, president of Metro and Screen Classics, Inc., recently bought abroad, into screen form. Mr. Karger will be in conference with the several directors engaged in the actual filming of the plays which Metro will distribute.

Maxwell Karger, general supervisor of Metro pictures, production end

This procedure is entirely in line with Maxwell Karger's policy of upholding his ideas with untiring effort. Convinced that today overproduction and concomitant short runs are the principal menaces of the motion picture industry, the Screen Classics, Inc., director general has pitched in to turn out motion picture productions of such quality that exhibitors cannot afford, because of their drawing power, to play them for short runs only.

"We cannot merely stand still," said Mr. Karger recently, "and urge the exhibitor to discontinue his short-run system. Although he is in a way to blame, we cannot lay the responsibility for the evil that is besetting the industry today entirely at his door.

"And so, while we point out to the theatre manager that the long run idea in pictures, just like the long run idea in stage productions, is the best possible financial arrangement for all concerned, we must get busy ourselves and turn out pictures which because of their very merit cannot be taken from the screen and shelved after a brief period of exhibition.

"The practice of shelving a picture which cost in the neighborhood of a quarter of a million dollars after a few weeks is preposterous. One might as well expect a publisher to put out only a few hundred copies of a best seller, or a Broadway manager to produce a stage play for a two weeks' run. The financial loss in such cases as these is most apparent, of course; yet the film industry today is indulging in a system of production and distribution that is almost comparable to it."

W. E. Atkinson
General manager of Metro

Reports of Mr. Karger's assumption of entire responsibility for production in the Screen Classics, Inc., studios, coming on the heels of the news that Mr. Rowland had gone to Europe to buy at no matter what cost the best screen material available there, has enhanced the spirit of optimism and enthusiasm among Metro exchange men. The announcement, too, that Metro stands by the open-booking system has made the task of the exchange managers decidedly easier to handle. One of the branch managers in the Middle West expressed the sentiment of the entire organization when he wrote in recently to the New York offices: "With the best pictures in the market today, we cannot help putting things over big."

It has always been the contention of Mr. Karger that no man, no matter how capable or how tireless, can turn out an abnormal quantity of work and still maintain his highest standards. Under the pressure of having a heavy and rigid schedule of releases to meet, there is bound to be, he asserts, some falling off in the standards of picture making.

Mr. Karger believes that the motion picture public today is regularly demanding standards in motion pictures that can be met only by the utmost care and the hardest work on the part of those who prepare them.

Long Runs on "Red Lantern"

Discerning exhibitors in small cities and towns have been quick to see the possibilities for profit in the Nazimova production, "The Red Lantern." Reports from Metro exchanges in various parts of the country have revealed the fact that the communities of lesser population as well as those in the great cities have demanded long runs of this picture presenting Nazimova.

In addition to the merit of the production itself, the setting and title give opportunity for exploitation.

Joseph W. Engel, treasurer, Metro pictures

Metro Pictures Commended

Three Metro productions are highly commended by the National Committee for Better Films and the Social Service Department of the National Board of Review, in their bulletin, issued monthly under the editorial management of Orrin G. Cocks. The photoplays so singled out are "Faith" and "The Lion's Den," in both of which Bert Lytell appears as the star; and "The Amateur Adventuress," starring Emmy Wehlen.

In the cast selected by Thomas H. Ince for "Americanism vs. Bolshevism" are Lloyd Hughes, Barbara Castleton, Claire Du Prey, Jack Richardson, Walt Whitman and Gordon Mullen.

"Maruja," one of the best known of the Bret Harte stories, is the vehicle in which H. B. Warner, Jesse D. Hampton's star, has begun work under the direction of Parke Frame.

Many Studio Improvements Made

Electrical Equipment But One of Number of Items

In order to give to Screen Classics, Inc., productions every mechanical facility possible the million dollar studio at Hollywood has installed improvements which place the plant at the very top of its class. Electrical equipment costing close to $90,000 has been put in. This includes not only new devices for lighting the several stages in the studio lot, but also the generators and transformers to supply them. How extensive are these improvements may be judged from the fact that a three-story building, especially for that purpose, houses them.

Furthermore an additional open stage has been erected to give directors, electrical and photographic experts sufficient time to prepare settings for the players without sacrificing working time during the actual filming of pictures.

The Metro slogan of "fewer, bigger and better" pictures therefore is being followed from the ground up. No item—technical or otherwise—has been omitted in order to insure that exhibitors, when they receive Metro releases, may be assured that they are the last work in motion picture production today.

The new system of lighting the stages does away entirely with the old system of heavy and technically portable switchboards which must be lugged across the entire floor to get a light where desired. It does away with the shouting for lights and for "killing lights" which heretofore had been considered a necessary accompaniment to motion picture direction. There is no further need for a swarm of electricians and helpers clustered about the stage.

The lighting system is not the only evidence of mechanical advancement in the Hollywood plant. The equipment has grown while the number of productions is being cut down to conform to the fewer and better pictures idea. Only recently a fourth stage was erected in the Screen Classics, Inc., studio lot. It is an open platform 90 by 150 feet and was used for the first time by the Hale Hamilton company in filming that genial Metro star's latest picture, "The Four Flusher." Indicative of the intense activity of the studio management is the fact that this latest stage was put up in the record time of nine days, complete and ready for action. To do the work in the specified time a force of sixty carpenters worked on it.

With the additional room afforded by the erection of this open stage and the elaborate new lighting equipment there is room at the Screen Classics, Inc., plant at present for fourteen companies to work simultaneously. This would seem to imply over-preparation, inasmuch as there are only four productions in work at any time; but this is not the case. The extra space and facilities at hand will be used to put into the pictures all the care and foresight necessary to such productions as those which Metro plans to release.

It may be readily understood that with extra room the directors are enabled to gain extra time without a lapse in production. The space for a set may be left vacant without crowding other parts of other stages while the art director and his assistant erect sets without having to hurry. Then the company can move into a new set that has been prepared down to the last detail.

The electrical staff, too, in conjunction with the directors and the art directors, will have time to experiment with lighting effects. At first consideration an excess of space, it is apparent upon second thought that with the new facilities the Screen Classics, Inc., force—players, directors, art directors, photographers, electricians and carpenters—is enabled to turn out productions with all the time necessary to excellent work, yet with no hitch or conflict.

"The more I see of the work now progressing in our studio lot," said David Thompson, studio manager, "the more meaning I can see in the name of the company—Screen Classics, Inc. What with the wealth of story material, the Screen Classics, Inc., stars, the unusually capable force of directors under the supervision of our Director General, Maxwell Karger, and the best mechanical equipment to be found in any studio today, we simply can't help but make every picture we turn out a screen classic."

Seven Vehicles Selected by Nazimova : : : : : : :

NEW worlds to conquer await Nazimova, is the confident belief of Richard A. Rowland and Maxwell Karger, who present the Russian artiste in her own screen productions. And Mr. Karger, who is Nazimova's director general, feels that she has the material wherewith to conquer these waiting worlds, inasmuch as she has now selected her seven next vehicles to follow "The Brat," her own and Charles Bryant's adaptation of Maude Fulton's play, which was put into scenario form by the clever June Mathis.

Nazimova, Herbert Blache and Charles Bryant, lunching during the filming of "The Brat," Metro picture

Nazimova has just begun work before the camera in "The Hermit Doctor of Gaya," adapted by Charles Bryant from the novel by I. A. R. Wylie. Nazimova has the role of Sigrid Ferson in this vivid narrative of Anglo-Indian life from the pen of Miss Wylie. A heroine of striking personality and character is Sigrid, in a tale of love, hardship, mystery and mutiny.

As Major Tristram, Mr. Bryant plays opposite the star. He is "the hermit doctor"—a man who day by day and hour by hour offers his life freely in the great fight against famine and disease. The story has all the pomp and splendor, all the allure and haunting mystery of the Far East, although peopled with the sons and daughters of Britannia.

Miss Wylie is also the author of two other stories selected for Nazimova's use. They are, respectively, "The Native Born" and "The Temple of Dawn."

Of the remaining four of the seven new stories that Nazimova is to do, and the completed productions of which will be distributed exclusively by Metro Pictures Corporation, one is "Wholly Innocence," by H. Austin Adams. Mr. Adams, a former clergyman, wrote the original drama, "'Ception Shoals," in which Nazimova starred on the stage, and which Albert Capellani and June Mathis later translated to the screen under the title of "Out of the Fog," as a starring medium for Nazimova. "Wholly Innocence" is also a dramatic composition.

Nazimova, in the widely heralded Metro production, "The Brat"

From French sources are "La Maison de Danses" and "L'Homme Riche," which are among Nazimova's seven new vehicles. "La Maison de Danses" is by M. Noziere and M. Ch. Muller, while "L'Homme Riche" is a dramatic composition by Jean-Jose Frappa and Henri Dupuy-Mazuel.

"The Heart of a Child," from the novel by Frank Danby (Mrs. Julia Frankau), is another of the septet of new screen stories.

As is an invariable rule with Nazimova, each of the seven new stories was personally selected by the star herself, and each of them is far removed from the commonplace.

In the production of her new vehicles Nazimova pledges to maintain and if possible to surpass the strict standards of artistry that have marked her screen works.

"Hospital Day" in Lieu of Civic Tax

Motion picture exhibitors of Montreal, Quebec, have proposed that the city institute a "Hospital Sunday" for the purpose of raising funds for the local hospital and orphanage institutions in place of continuing with the civic tax upon admission tickets to the theatres. The exhibitors have asked that all collections at local churches on the proposed Sunday be turned over to the hospital fund and that nurses be placed at the entrance to all theatres on the day to secure donations from all theatre patrons.

It is the opinion of the exhibitors that the local institutions would derive considerable revenue from this plan and the theatres would be relieved of one of many forms of taxation. The opinion is also expressed that the public would prefer such a plan and that it would overcome much inconvenience.

A trio of popular Metroites, who will be seen in productions in the coming season under the New Metro system of bigger pictures. Left to right: Viola Dana, May Allison, Bert Lytell and a second popular pose of May Allison

Rapid Progress Made on Filming of Three Stage Hits

"Fair and Warmer," "Lombardi Ltd." and "Please Get Married" Adapted Well to Metro Star Trio

PROGRESS in the production of the first three of the thirty-six great plays and novels which Screen Classics, Inc., is at present filming at its spacious studios in Hollywood, Calif., is being made to a degree far surpassing the expectations of the producers.

The achievement of Screen Classics, Inc., in obtaining as first releases for its stars such stage hits as "Fair and Warmer," "Lombardi, Ltd.," and "Please Get Married," the expenditures to insure every modern mechanical facility for motion picture production: and the ability of the directors in charge of production, has promised to result in extraordinary success.

Never has May Allison appeared to better advantage than in the scenes taken to date in the farce of Avery Hopwood's "Fair and Warmer." For sheer absurdity of situation without the loss of probability or of the natural humanness of the characters, this stage play is a winner. After making a record run in New York the play was taken to London for a two years' engagement.

Bert Lytell in his special "Lombardi, Ltd.," has a part entirely different from anything in which he hitherto has appeared on the screen, that of Tito Lombardi, a temperamental and more than capable Italian dressmaker. Although it is an especially difficult role to enact, calling as it does for unusual sympathy and insight upon the part of the actor attempting it, Mr. Lytell was so impressed with the possibilities of this play by Frederic and Fanny Hatton that he went to work with his customary vigor to study the character of the proprietor of the shop whose sign reads "Lombardi, Ltd."

Mr. Karger's comment upon this dashing Screen Classics, Inc., star speaks eloquently of his success in thoroughly mastering the part.

"We thought we knew out here what Bert Lytell could do, but he has certainly surprised us. His work in 'Lombardi, Ltd.,' is his best thing yet —and when applied to Lytell that means a lot."

For the supporting cast in the new Lytell feature a bevy of exceptionally beautiful girls has been gathered. This applies not only to the principals, but also to the swarm of girls taking the smaller roles, such as those of mannequins or models. Alice Lake, whose work in support of Mr. Lytell in "The Lion's Den" and "Blackie's Redemption" won her recognition, is again his leading woman. Juanita Hansen plays the character of Phyllis Manning, whom Tito thinks he loves; and Thea Talbot, Ann May and Jean Mendoza have responsible roles.

Fully as gratifying as that of "Fair and Warmer" and "Lombardi, Ltd.," is the progress being made in Viola Dana's special Screen Classics, Inc., feature, "Please Get Married," a screen version of a recent New York theatrical hit. As the persecuted little bride of Ferdinand Oliver Walton who one minute is sure she is married and the next is convinced she's not, Viola Dana has opportunities never before afforded her in her motion picture career.

This play from the pens of James Cullen and Lewis Allen Browne was their first dramatic writing, although both are well known in the magazine and newspaper field. When presented on Broadway the piece rose to instant popularity. The script for the feature has been prepared by Finis Fox, of the Screen Classics, Inc., scenario staff. John E. Ince is the director of the production and John Arnold the photographer.

The addition of another stage to supplement the already more than commodious facilities in the Screen Classics, Inc., studio lot has been no little item in getting the results sought in the new productions. Although only four companies are ever at work at the Hollywood plant at one time, there is room there, if necessary, for fourteen productions to be filmed at once. This margin of space, however, is valuable in that it allows those in charge of planning and constructing the settings to work unhurried and well in advance of the directors, and so achieve the best possible artistic effects, as well as to experiment carefully with the lighting of the sets.

There has been, too, a noticeable diminution in noise and nervousness since the installation of the extensive new lighting equipment for the Screen Classics, Inc., studios. All of the heavy fixtures which formerly had been carted about from one place to another on the stages have been placed overhead, and only the control by which they are operated is on the stage where director and players work.

West Coast Will Have Pre-Release View of "The Brat"

Metro Wishes Advance Criticisms on Nazimova Feature in Order to Benefit by Suggestions

MAXWELL KARGER, who with Richard A. Rowland presents the Nazimova Productions, has arranged for a special pre-release showing on the West Coast of "The Brat," the Russian star's latest screen contribution.

Mr. Karger, besides being co-sponsor for the Nazimova Productions, personally supervises these productions at the Nazimova studios in Hollywood. According to advices to the New York offices of Metro Pictures Corporation, exclusive distributor of the Nazimova pictures, the Pacific coast pre-release showing of "The Brat" will be given at Miller's new million-dollar California Theatre, in Los Angeles.

It has been tentatively planned to show "The Brat" at the California for a week's run some time before Monday, September 1, the announced release date of "The Brat." Under the arrangement, exhibitors East of the Rocky Mountains will be a week or so behind the west in showing the Nazimova feature, but it is largely for their benefit that the pre-release showing has been designed.

The new California Theater, the most recent addition to the many temples of the cinematic art in Los Angeles, the motion picture producing center of the country, puts on and plays up its attractions in the most elaborate fashion and with the most up-to-date exploitation methods.

Messrs. Karger and Rowland decided upon the pre-release showing of "The Brat" in order to get for the exhibitor, especially the eastern exhibitor, first-hand and unbiased comment by press and public upon the merits of this feature under actual exhibition conditions.

Careful note will be made of all advertising and exploitation stunts used in the presentation of "The Brat" at this theater. Based upon the experience of showing the Nazimova special before the public will be prepared a flood of exhibitors' aids and a mass of suggestions for putting over the picture in a manner worthy of its merit.

This is but a step further in the line that Metro has chosen of offering pictures whose drawing power is not an experiment but a certainty.

The interval between this work-out of the Nazimova picture under practical conditions and the day when Metro exchanges will be given the word to release the production elsewhere will not be longer than a fortnight, it is believed. This will give ample opportunity for the final touches and suggestions for a big exploitation campaign.

The western press comments upon "The Brat" will be of value to the exhibitor. The Los Angeles film reviewers, with the New York, are perhaps the most difficult to satisfy of any. Being in the very midst of the motion picture producing world, they have every opportunity to become entirely familiar with every phase of the industry. What they say may be taken as the diagnosis of specialists.

This will serve two purposes: it will give to the exhibitor an impartial and highly critical report of the picture; and it will serve as a splendid advertising basis for "The Brat" in recommending it to his patrons.

James Kirkwood, for several years noted as a director, is returning to the screen as an actor, and has been engaged by Allan Dwan to appear in several of the principal roles of the latter's coming productions.

The Goldwyn Distributing Corporation announce the release of a new Ford Educational Weekly, "Caught," which was taken in the Canadian Northwest. It deals with fish catching.

A page from "The Brat." Nazimova, according to the Metro office, has in this big production an instrument which will play on the public's moods and touch the heart-strings, and at the same time exquisitely portrays a role which gives her wide scope, in a manner which will make the picture "sure-fire" with any audience

Authors of the first water who have contributed their works to the screen through the instrumentality of Metro productions. Left to right, starting at the top row: "Frank Danby," James A. Hearn, Thomas Hardy, George Gibbs, Lewis Allen Browne, Maud Fulton, Sir Gilbert Parker and Avery Hopwood

Screen Classics, Inc., Boasts of a Noted Author Group

Avery Hopgood, the Hattons, Thomas Hardy and Sir Gilbert Parker Are Some Who Lend Talents

METRO points to the list of noted authors whose works are to be converted to the silent drama in the form of Screen Classics, Inc., and Nazimova productions as one of the most distinguished ever gathered together for the advancement of the motion picture art.

Acquisition of the screen rights to thirty-six plays and novels by these authors Metro pridefully regards as one of the biggest literary coup the industry has known. They were secured as a stroke of enterprise at great expense and after a minute survey by Richard A. Rowland, president of Metro and Screen Classics, Inc., of the choicest material in the market.

Mr. Rowland declares his sole aim to have been to secure vehicles of the highest literary merit with proved records of popularity; such material as would be fitting for the productions of superb artistry that are to be made by Nazimova and the Screen Classics, Inc., stars, May Allison, Bert Lytell and Viola Dana.

The list of contributors of these big special productions includes the names of many of the present day's most eminent writers of novels, short stories and plays; names that are familiar by-words wherever the English tongue is spoken and fiction is read or the drama is seen.

First among the names of successful playwrights is Avery Hopwood, whose works stand out prominently in the annals of the dramatic history of the American stage. There are few more capable writers of rich, snappy farce than he.

Two of the theatre's most prominent collaborators, Frederic and Fanny Hatton, are also in Metro's list of authors, having been the creators of that delightful comedy which made Leo Carrillo famous on the stage in the title role of "Lombardi, Ltd." The screen rights to this play, which was produced by Oliver Morosco, have been secured and Bert Lytell is at present engaged in a picture production which it is promised will surpass even the stage version of the original piece.

James Cullen and Lewis Allen Browne, who leaped into theatrical fame over-night as collaborators on the recent Broadway sensation, "Please Get Married" starring Ernest Truex and Edith Taliaferro, make up another pair of authors whose works will be produced by Screen Classics, Inc.

A name which will recall memories of the beginning of the American drama and which is also among Metro's authors, is James A. Herne. Since the decease of this actor and playwright, whose sole purpose in life has inspired many eulogies of his wholesome character, his plays have made his name more famous than ever during his lifetime.

"Shore Acres," Mr. Herne's greatest success, is one of the Screen Classics, Inc., offerings for the season of 1919-20.

As collaborators on the Japanese play, "The Willow Tree," both J. H. Benrimo and Harrison Rhodes added to their laurels as dramatists. "The Willow Tree," as produced by Cohan & Harris on Broadway, will be remembered as the success which served to bring Fay Bainter into fame. With the purchase of the screen rights to this drama Viola Dana has had another vehicle added to her list.

"Wholly Innocence" is the second of the works of H. Austin Adams which Nazimova will do for the screen to be distributed by Metro Pictures Corporation. Mr. Adams is a novelist as well as a playwright and "Wholly Innocence" has been selected as one of his finest books. He also wrote "'Ception Shoals" in which Nazimova was seen on the stage, and which was later converted to the screen under the title of "Out of the Fog," one of Nazimova's greatest successes.

In maintaining a well-balanced schedule, Screen Classics, Inc., has also secured the stake play entitled, "Yosemite," a melodramatic story of the locale of which is set in the famous valley of the same name, and with which the co-authors, Charles A. Taylor and Asa R. Cassidy, are entirely familiar.

Noziere and Ch. Muller are two French authors contributing their work to Screen Classics. Larry Evans, Thomas Hardy, an English writer, and Gilbert Parker are others. The list also includes I. A. R. Wylie, Frank Danby (Mrs. Julia Davis Frankau) and George Gibbs.

A quartet of expressional shots of Nazimova, who has started wo rk on the screen version of "The Hermit Doctor of Gaya," which is to follow "The Brat." Herbert Blache is directing and Maxwell Karger, Metro's director general, is supervising

About New Pictures

"In Mizzoura," the Paramount-Artcraft picturization of Augustus Thomas's famous play, in which Robert Warwick is starred, has been completed at the Lasky studio by Director Hugh Ford.

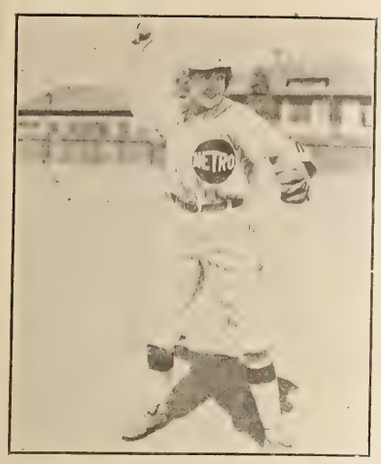
The L-Ko release of Aug. 19th will be entitled "The Girl and the Gangster" which will feature the Oriental comedian, Chai Hong.

The next animal Century comedy will be released on August 29th, entitled "Lonesome Hearts and Looney Lions." The supporting cast in this subject includes Mr. and Mrs. Dan Russell.

Tom Moore's next Goldwyn picture, which will shortly be released for general distribution, is 'Heartsease," from the play by that staunch American playwright, the late Charles Klein.

George Melford has practically completed arangements for the production of the Paramount-Artcraft version of "Everywoman," Walter Browne's great play, which he is to direct at the Lasky studio.

The William S. Hart Company is now in Santa Cruz filming logging scenes for "John Petticoats," the newest Artcraft film in which he is to be starred.



May Allison, Metro star caught in a pitcher's attitude. And she's not a southpaw either

Last Lytell Picture on Program Basis

In acordance with the announced schedule of releases for the month of August, which represent the last of the Metro releases under the program policy to be discontinued beginning September 1, Bert Lytell's last program vehicle, a five-act comedy-drama called "Easy to Make Money," will be released August 4.

Two new Ford Educational Weeklies are announced for release by the Goldwyn Distributing Corporation. One is a story of the city where Panama hats originated; the other is a trip through the Canadian Rockies.

Louis King, who has recently been playing in pictures starring Gladys Brockwell and William Farnum, has been engaged for a character part in the latest Gale Henry comedy.

Woman to Adapt Screen Classics

June Mathis to Handle Books and Plays for Metro

JUNE MATHIS is grooming herself for a demonstration of her contention that the female of the species is more strenuous than the male when it comes to scenario writing. Miss Mathis is the ace of the Screen Classics, Inc., scenario staff and upon her shoulders is to fall the major responsibility for the scenarios of the big Screen Classics, Inc., specials which, beginning September 1, are to be released through the distributing organization of Metro Pictures Corporation.

With Miss Mathis announcing herself primed and set for heroic undertakings, Screen Classics, Inc., officials are content to stand by and give her all the encouragement in the world. Richard A. Rowland, president, has tried Miss Mathis and found her equal to any literary enterprise; so is not worried about her ability to measure up even to so herculean a task as the translation to the screen of the greater part of the thirty-six famous stage plays and celebrated novels they have acquired for their stars.

Miss Mathis already has gotten away to a flying start. She wrote the scenario of "Lombardi, Ltd.," from the Oliver Morosco stage success by Frederic and Fanny Hatton, in which Bert Lytell is now working, and collaborated with A. P. Younger, a recent addition to her literary staff, in the scenarioization of "Fair and Warmer," Avery Hopwood's record-breaking farce, in which May Allison is to be starred.

She proved her ability as a prolific writer of original stories and adapter of short stories and novels under Metro's old policy of program releases, and will now turn her undivided attention toward the adaptation of the "fewer, bigger and better" productions of Screen Classics, Inc.

The contribution of many successful original stories for the screen, and collaborator with various members of her staff, Miss Mathis has established a reputation as a motion picture technician and one of the cleverest handlers of big situations, ranging from graceful comedy to heart-gripping drama.

Now, with the great supply of literary and dramatic material as foundations for the Screen Classics, Inc., productions Miss Mathis's many talents will find greater scope. A big field lies before her in the numerous novels and stage successes which she is to convert to the screen.

"Give me the human drama. Let it be a story about my fellow beings—their hopes and fears, their joys and sorrows. Let me cry with them, but let them be human."

So said Miss Mathis recently, when she was asked to tell what appealed to her most strongly in the silent drama.

"Touch the heart-strings," she declared with emphasis. "Comedy is very necessary. But, after all, it doesn't make the lasting impression that is made by the soul-searching story—the story that gets under the skins of all of us and reveals that mortals are weak, groping atoms in a cosmic wilderness and that into their brief span of existence is crowded infinitely more sorrow than happiness."

Rather serious views for a woman who a few short years ago was playing ingenue leads on the stage. But Miss Mathis takes herself and her art as a builder of screen plays seriously, despite the lively comedy sense that is marked in her personality and shows itself in her work.

Besides writing continuity, frequently working on two and sometimes three scripts at a time, Miss Mathis reads or gets reports upon the multitude of original stories, plays, and current fiction submitted or singled out for consideration as vehicles for the various stars.

Last October Miss Mathis transferred the scene of her activities from New York to Southern California. Since her arrival on the Pacific Coast, Miss Mathis scenarioized "Johnny on the Spot" for Hale Hamilton and "The Blind Man's Eyes" for Bert Lytell and completed "The Red Lantern" for Nazimova. She also adapted Viola Dana's recent success, "The Microbe," from the short story by Henry Altimus, and in collaboration with Lt. Luther A. Reed she adapted Thomas Edgelow's story, "The Amateur Adventuress," for Emmy Wehlen; E. V. Durling's story, "Almost Married," for May Allison, and the play by Anne and Alice Duffy called "*Some* Bride" for Viola Dana.

Metro Exchanges Await the Fall Campaign Confidently

Branch Men Feel Company Has An Ace in Shape of Open Booking, and Better Films

LIKE sprinters awaiting the crack of the starter's pistol, Metro exchange men in every part of the country are, according to reports they have made recently to W. E. Atkinson, General Manager of Metro, all set for the big fall campaign with the Screen Classics, Inc., specials.

There has been, in several of the Metro branches, some readjustment of personnel. These changes now are all accomplished, so that the managers are giving over their attention entirely to getting things in ship-shape order for the rush of business that is expected to come with the release of the new super-productions beginning with September 1.

Every exchange has been supplied with an unusual volume of exhibitors' aids which are novel and effective—carefully thought out and prepared. The managers of the Metro branches, with these in hand, are busy framing up stunts with these aids as a basis, adapting, of course their exploitation schemes for exhibitors to the locality and the particular theater.

With the knowledge they have of the exceptional quality of the Screen Classics, Inc., productions now under way in the big Hollywood studio, the exchange managers and the salesmen working under their direction, are imbued with a spirit of winning, a confident, go-to-it enthusiasm such as never before been evidenced in any similar organization.

An enormous factor of the Metro sales force, besides the very merit of the productions they are enabled to offer motion picture showmen, is the "open booking" system which the company stands for so staunchly. Every Screen Classics, Inc., picture is submitted to the exhibitor solely on its qualities. No matter how successful have been other pictures by the same producing organization in the past, the Metro salesmen take their new pictures to the exhibitor as if they were the first ever to be offered.

This attitude is prompted first of all by the sense of fairness toward the exhibitor. Metro has long advocated the policy of making every picture contain such box-office possibilities that all talk of program booking is unnecessary. With the stars and stories and production facilities at its command, Screen Classics, Inc., is more than willing to enter into competitive selling of every picture on its individual merits.

As the line up of the exchange managers now stands C. H. Kessnich has charge of the Atlanta, Ga., exchange; E. A. Golden of the Boston, Mass., branch, and H. W. Kahn is at Buffalo, N. Y. At the head of the Metro branch at Chicago is J. S. Grauman; at Cincinnati, O. W. C. Bachmeyer; at Cleveland, O., C. E. Almy; at Dallas, Tex., L. Bickel; at Denver, Colo., C. Klein; at Detroit, Mich., W. N. Skirboll; at Kansas City, Mo., S. L. Haldeman; at Los Angeles, Cal., A. B. Lamb; at Milwaukee, Wis., H. L. Conway; at Minneapolis, Minn., A. Fischer; at New York City, Herman Jans and J. Klein; at New Orleans, La., O. Briant; at Oklahoma City, Okla., S. Brink; at Omaha, Nebr., S. Mac Intyre; at Philadelphia, Pa., R. Lynch; at Pittsburgh, Pa., J. Davis; at Salt Lake City, Utah, B. F. Rosenberg; at San Francisco, Calif., Fred W. Voight; at Seattle, Wash., C. Stearn; at Toronto, Can., Regal Films, Ltd., S. Aaronson; at St. Louis, Mo., C. Werner, and at Montreal, Can., Regal Films, Ltd., is P. O. Loghlin.

A further advantage that the Metro exchange managers have in distributing their Screen Classics, Inc., productions is that prints of all releases will be in their offices well before the date of release of the film, so that the exhibitor may see for himself in plenty of time to arrange his bookings any of the big specials which Metro puts on the market.

Dublin Exhibitor Visitor in New York

Frank W. Chambers, managing director of La Scala Opera House and Carlton theatre, Dublin, and controlling two other theatres in the same city, has returned to New York City after a business and sight-seeing trip across the continent to Los Angeles.

Mr. Chambers is equipping his new theatre in Dublin, which has been in course of erection for the past year, and which will seat 3,000. Mr. Chambers says that it will be the largest and most beautiful theatre in Great Britain.

American pictures are run almost entirely in the Chambers' houses. The program is identical with that of the leading American picture theatres. The new theatre under its license, the cost of which by the way is $100,000, will add singing to its program.

American pictures are very popular in Dublin. However, the popularity of the various American stars varies widely. Many American pictures also are too "strong" to pass the Dublin censors.

Mr. Chambers speaks highly of some of the recent British productions. Among these he cites "The Elder Miss Blossom," which was brought to this country last spring, and is being released as "Choosing a Wife" and also "The Romany Lass," which was brought here by Mr. H. M. Jenks.

Mr. Chambers has long been a subscriber to Motion Picture News, and visited the office while in New York.

Pauline Frederick started work at the Goldwyn studios in Culver City, last week, under the direction of Frank Lloyd in a picturization of one of Arthur Wing Pinero's most celebrated plays.

'Best' Critics Pass Upon Prison Film

Sing Sing Convicts Are Enthusiastic Over "Miracle Man"

"THE guy that directed that picture was a fourth timer, I'll betcher." If one were told that this was intended as a compliment, he might regard it as an exceedingly doubtful one, did he not know that the person who uttered it was himself an inmate of Sing Sing prison and spoke from the depths of a deeply affected heart.

The picture referred to was "The Miracle Man," which is scheduled for Paramount-Artcraft release in September. And "the guy that directed it" was George Loane Tucker who, needless to say, much less than being a "fourth timer," never saw the interior of a prison or jail, except as an interested observer.

A print of "The Miracle Man," which is essentially a crook play, was taken to Sing Sing one night last week by a representative of the Famous Players-Lasky Corporation, primarily as entertainment. Being a crook play, the manner of its reception by a big audience which naturally would be supposed to know more about crime and the ways of criminals—their passions and sentiments—than any other audience in the world, was the subject of considerable speculation at the office of the corporation.

How the picture was received by this critical audience is briefly described in the Famous Players-Lasky man's written report, submitted on his return to New York. He said: "The picture went over beyond all my expectations. I never before saw such a crowd of enthusiasts and Louis Jacobs, chairman of the entertainment committee of the Mutual Welfare League of Sing Sing Prison, told me that the inmates were sincere in their praise. He said they were hard critics and would not hesitate to indicate their displeasure, had the picture displeased them.

"Edward V. Brophy, warden, and John P. Joyce, superintendent of industries, told me personally that 'The Miracle Man' was the most wonderful picture they had ever seen—and they have seen many. I also received oral praise from many of the inmates themselves. Louis Jacobs said: 'The picture carries a message that gets to the men without their knowing why. It isn't crammed down their throats like a preachment. That's why it made a hit with them.' I also had a talk with ——— ——— (naming one of the best known newspapermen in the United States who recently was convicted of a capital crime). He had read the book and seen the play. The picture, he said, was the best thing he had ever seen."

A letter was received the following day from Louis Jacobs, chairman of the entertainment committee of the Mutual Welfare League, in which he indorsed the picture and referred to the manuscripts which would be received by scores giving impressions of the feature.

In speaking of "manuscripts" in the letter, Mr. Jacobs had reference to a contest which was announced to the inmates of the institution in the name of President Adolph Zukor and the Famous Players-Lasky Corporation. An offer was made of a first prize of $10, a second prize of $7 and a third prize of $5 for the three best compositions conveying the impressions made upon the writer by the picture. The judges will be George Blaisdell, Editor of *Moving Picture World;* Joseph Dannenberg, Editor of *Wid's;* Lesley Mason, Editor of *Exhibitors' Trade Review;* Robert E. Welch, Managing Editor of MOTION PICTURE NEWS, and Miss Louella O. Parsons, Motion Picture Editor of the *Sunday Telegraph.*

The officials of the Famous Players-Lasky Corporation maintain that the picture, submitted to any audience in any city in the country, will be accepted as the peer of any picture ever produced, on the basis of simon-pure entertainment.

Exhibitors and Exchange Men Merge

(*Continued from page* 1228)

that of the next convention city and in the final vote, Spokane was named. Municipal officers, Chamber of Commerce, Rotary, Advertising, and Auto Clubs sent invitations to the convention by Miss Spokane, a young lady selected by the officers of the city to represent Spokane officially in other cities.

The question of whether it was good policy to send petition to Washington asking for the repeal of film and the admission taxes was debated for more than an hour. Many in these sections of the country had increased their admission price when the war tax became effective and the war tax has since been paid outside of the general admission price. For this reason a number who could not force their patrons to pay the tax in addition to the admission price, were strongly in favor of retaining the tax. However, the number proved to be in the minority and the resolution reported by the committee was adopted. Other resolutions indorsed by the convention opposed the Sunday closing in Washington, D. C., favoring the repeal of the daylight saving law and commended the better advertising services now being given by the distributing companies to the theatres.

Just at the close of the convention, Chairman Luken was presented with a handsome loving cup as an appreciation of the very strenuous and satisfactory services he had rendered the convention which is composed of more than two hundred who registered.

The entertainment features of the convention were particularly pleasing. The official welcome by Governor L. F. Hart of Washington, was given at a luncheon Thursday noon when Melvin G. Weinstock of Metro Exchanges presided. Frank Keenan, Pathe Producer's star, spoke on labor and capital questions and the effect the motion picture industry had upon the general conditions of the country. Other speakers were Beatriz Michelena and Fay Tincher. On Thursday evening a beefsteak dinner for the men was given, at which John Hanrick was master of ceremonies and Carl Rieter of the Moore Theatre of Seattle presided. At the same time the ladies were entertained at a dinner at one of the most popular cafes located in the residence district.

The Chamber of Commerce acted as hosts to the visiting film people at a luncheon Friday noon, and for the first time in the history of this organization, the meeting was turned over to any one industry. F. H. Parson, president, welcomed the guests and Melvin G. Winstock presided as toastmaster.

Saturday, all guests of the convention were entertained by a boat trip to Bremmerton and permitted to spend a greater portion of the day in the Pacific Coast shipbuilding yards of the United States Navy. This is the first time guests have been admitted to the yards since the beginning of the European war, and permission was granted by John Rantz, theatre owner of Bremmerton who was master of ceremonies, in a wire from Secretary of Navy, Daniels. Luncheon was served in the mess quarters of the marines and a reception was given the visitors in the beautiful homes of the officers.

The big event of the convention was the screen ball given on Friday evening at which Bessie Love, Beatriz Michelena, Fay Tincher, Frank Keenan and Wallace Reid were the guests of honor. The attendance at the ball was about twelve thousand people and it proved to be the greatest event of its kind held in the northwest. The success of this ball is largely due to the efforts of W. J. Drummond who first saw the advantage of a convention and screen ball to the motion picture interests of the northwest; "sold" the convention to others and then gave all his time to make the event the success that it proved to be.

Where Are the Men?

(*Continued from page* 1225)

their manager, and they put their organist in as manager. He had hardly ever been in a show till he started to play for them, and had only worked about eight months; yet he was put in charge of a 2,000-seat house. God bless my soul, but men surely must be hard to get!

Now, don't consider this an ad, but here's the idea: Why don't the big circuits or your magazine, or someone, start some way to get these men together—the big men who want managers, and the small town men who want to manage. I have no doubt there are a lot of small town managers who would be glad of a chance to get in a big place and who would make good, too. And if some of the big managers were turned loose with a small town show they'd learn considerable. There isn't a better place to study human nature than a small town, and human nature is the same the world over. If you can read it and satisfy it in one place, you can do it in another.

Well, I guess I'm about run down this time, so won't get wound up again for a while, but I'd like to know this: When a group of men, or circuit, will risk a few thousand dollars every month on features that the weather may try to "fizzle" for them, why don't they risk a few months' salary on a person who will be a good investment if he turns out right and won't be any worse than the average, any way? Let's hear from some of these big men, and see what grudge they have against a small town man who wants to progress—and there are lots of them.

Please don't publish my address because this isn't an ad, and I want to hear what they have to say—not beg a position.

Your new size magazine is certainly fine. "Every one better than the last one," should be your slogan.

Lesser Builds Organization

Man Behind "Yankee Doodle in Berlin" Will Distribute Other Big Specials

SOL LESSER, a pioneer in the individual exploitation field, who was instrumental in placing the "Yankee Doodle in Berlin" comedy on the road in conjunction with Sennett's Bathing Beauties, is building a great organization for the distribution of special features.

As a result of this experiment, Mr. Sol Lesser has decided to make New York his headquarters, with only a short flying trip to California in between, in order to procure a new five-reel Sennett Comedy for New York exploitation. He will, however, continue his three offices on the Coast that will still handle States rights in the western territory.

This is not Mr. Lesser's first exploitation venture. Among his earlier exploitation stunts are included D. W. Griffith's, "Intolerance," the rights to which he controlled for the States of California, Arizona and Nevada. This ran for a period of six months to capacity houses because of his novel exploitation schemes, which he introduced with the showing of the picture.

With his advent into New York he surrounded himself with three of the most capable newspaper and advertising men that could be found. Mr. B. S. Moss, at whose theatre the picture "Yankee Doodle in Berlin" is being shown, co-operated with Mr. Lesser in the matter of publicity, by allowing Mr. Arthur MacHugh, the head of the B. S. Moss publicity staff to handle Mr. Lesser's publicity for the New York Dailies. Mr. H. C. McCourt was chosen to head the exploitation department.

Gladys Brockwell in "The Devil's Riddle"

"The Devil's Riddle" is announced as a forthcoming picture subject for Gladys Brockwell, the William Fox star.

"The Devil's Riddle" was published recently in the Argosy Magazine, and stood out as one of the best magazine stories of the year. It is from the pen of Edwina Levin, author of many successes.

New Concern Entering State Right Field

The newest organization to make a bid for patronage in the field of state rights is the Monopol Pictures Corporation. Headed by Max Cohen, a pioneer in this branch of the industry despite his youth, offices have been opened in the Longacre Building. It is Cohen's intention to distribute special productions for the state right market, handling those features possessing the box office qualifications and exploitation factors demanded by buyer and exhibitor. Monopol Pictures will offer first the following pictures: "Alma Where Do You Live" and "The Crimson Shoals." The first named is from the successful Broadway play of the same title. The publicity possibilities of this production are enhanced by the song of the same name, which to date has sold more than one million copies. The picture stars Ruth McTammany, supported by George Larkin and a cast of well known players.

Mr. Cohen is particularly enthusiastic over the possibilities of "Crimson Shoals," starring Francis Ford.

"The Boomerang," distributed by Pioneer Film Corporation, will be given its first showing before any audience at the Brighton Beach Music Hall, N. Y.

Illness has forced Anna Lehr out of the cast of "The Teeth of the Tiger" a F. P.-Lasky production. Marguerite Courtot has taken her place.

"Smiling Bill" Parsons latest Capitol comedy is titled "Chasing Rain Beaux."

Carl Laemmle *offers*

Joseph Medill PATTERSON'S

Sensational Success

"A Little Brother of the Rich"

Written by

RAIDAL
1919

Carl Laemmle *offers*

Joseph Medill

Patterson's

Sensational Success,

ONLY a picture of the life we lead—out to the last notch—up to the last minute. Only the tragic comedy of human hopes and ambitions—rising, falling, soaring up to the stars, crashing down to the abyss. Only the life crises of two men and two women—only the settings of small town, the mansions of the rich, the roaring marts of trade. Only a picture in which you would not change one scene, one setting, one word, one comma. Only a flawlessly acted, perfectly directed photodrama of modern existence, true as God's sunlight in every last detail. Only this—no more.

One of the Big Twelve Universal Special Attractions
r 1919-1920 Season

'A Little Brother of the Rich'

With a brilliant Cast including
Frank Mayo, Katheryn Adams + J. Barney Sherry

Directed by Lynn F. Reynolds

A Request

WE request every exhibitor in the United States to attend a private exhibition of "A LITTLE BROTHER OF THE RICH," at any Universal Exchange. We request you to watch the important points of the big story, the perfection and finesse' of the direction, the elaborateness of the settings, the powerful dramatic action, the richness and wealth of the backgrounds and surroundings.

We request you to note carefully the work of Kathryn Adams, Lilly Leslie, Frank Mayo and J. Barney Sherry, stars of national prominence.

Then when you have absorbed the vastness of this production, and grasped its spectacular possibilities, you will understand why we class it with the biggest of the Drury Lane melo-dramas.

Then, too, you will understand why we urge a full week's run, especially when you realize the nation-wide reputation of JOSEPH MEDILL PATTERSON Editor of the Chicago Tribune, and bear in mind the fact that "A LITTLE BROTHER OF THE RICH" has been read by and has thrilled millions and was considered if not the greatest, one of the greatest fiction successes of years, and finally——

IT WILL SHOW YOU WHAT

UNIVERSAL

CAN DO–IT'S ONE OF THE BIG TWELVE

Special Service Section on

Mary MacLaren in "A Petal on the Current"

THESE Special Service Sections are written with the purpose of suggesting to exhibitors how to get the most out of pictures that they have booked. They are prepared after studying the pictures and the best way of exploiting them. Won't you let us know any use that you made of suggestions printed here and the original ideas that you have used in putting over this picture?

IF you book "A Petal on the Current," Mary MacLaren's latest picture, there is one big fact concerning this production which you want to keep in mind, first, last and all the time.

This is a story that might happen to any girl who has to work for a living—probably has happened thousands upon thousands of times, but not always with a break in the luck by which the girl gets back to the realm of happiness and the man to a faith in women. "A Petal on the Current" is human and convincing. This may sound like a "boast" for this picture in spite of the fact that this department does not intend to either criticise or praise any production reviewed, but we feel justified in making this statement in view of the fact that your exploitation should be centered on letting your patrons know just the kind of a story "A Petal on the Current" is.

It is a long way back to the time of Miss MacLaren's first great hit as a screen star, when as an unknown girl of rather pleasing personality she blossomed forth under Lois Weber's direction to National fame, almost over night, the heroine of "Shoes." And this is another "shoe" story in that its principal character, portrayed by Miss MacLaren is a clerk in a shoe store.

"A PETAL on the Current" is filmed from a short story published in The Cosmopolitan Magazine, written by Fannie Hurst, a popular author of human interest tales, and has been adapted to the screen by Director Tod Browning. Unlike many stories which originate first in fiction form, this faithfully follows the published version and very few liberties have been taken with either the plot or in the development of the story. *There is much that is plainly characterization throughout the first reels and it is not until the middle of the feature that the true dramatic material receives attention without resort to sequences which have no particular bearing on the plot.*

"A Petal on the Current" is filmed largely in interiors and there is no great jump in either continuity or locals.

Following is the plot of the feature: "Stella Schump" (Mary MacLaren) is one of the too few modern young women, who remains unsophisticated and shy in spite of the fact that she is employed in a shoe store where her companions are types of those who are to be found in every large city where coming in contact with the world enamels them with a certain cheap polish discernible as an imitation to everyone but the class itself. Stella resides with her mother (Gertrude Claire) another innocent, notwithstanding the fact that she has lived long enough to have buried a husband and raised a daughter to womanhood.

IT is the combined earnings of the two, Stella with her salary at the shoe store and the mother by her neddle, which keeps the wolf from the door of the Schump home. Mother and daughter are happy but shy, bashful Stella dreams of a time when she will be married and have a use for the baby shoes she sells to the fond mothers who come to the Criterion store for footwear.

Stella has a chum in the same deparment, as sophisticated and world wise as Stella is innocent, and it is this girl Cora Coob (Beatrice Burnham) who undertakes to be match maker for her friend by trying to arrange a meeting between Stella and her brother Ed's foreman, John Gilley (Robert Anderson). Wise Cora knows that such a frump as Stella according to the standards of the Criterion store employes will never interest any of the boys who are in her set and her selection of Gilley as a prospective husband for her chum is therefore based on her brother's accounts of his boss' bashfulness and lack of interest in women. Cora's theory is that like begets like and so she arranges to have Ed. bring Gilley to another girl friend's party while she escorts Stella.

Stella goes to the social function but the bashful John Gilley flunks at the last moment, even after reaching the house and Stella is left loverless while the other girls have gay and unconventional times with their male escorts.

BEER is a liquid which Stella has never tasted and in spite of her protest that she does not care to drink, is induced to take one glass. The unaccustomed beverage produces intoxication and in the hope of getting to her home before the others notice her condition, she steals away and begins her homeward journey.

The effect of the liquor on Stella works a transformation in her character and from a shy, bashful girl she has become under it's influence, both silly and bold. As she staggers down the street she meets a man, who follows her a short distance and to whom she speaks. She invites the stranger to buy her a drink and makes a remark which is inferred to mean that she is soliciting for herself. The man that turns back his coat and discloses the fact that he is a plain clothes member of the police department.

Stella is arrested and taken to the night police court where still under the influence of the liquor and unable to make any plea for herself she receives a ten days sentence in the City prison.

The next morning when her senses return Stella writes her mother concerning what has happened.

The shock is too much for the feeble old lady and she dies before Stella is released from prison. In fact Stella arrives home only in time to see her mother buried. The facts contained in the letter, have become known to the land lady who in turn imparts them to Cora and Stella's other friends and when the girl tries to go back to her position in the shoe store, employment is refused her because of her former girl friends objections.

IN the meantime the way-wise Ed. has been teaching his foreman much of life that John did not know existed and as a proof that his contention that women "Are all alike," he uses the case of Stella as an illustration. In this way Gilley hears of the one sided story of what has happened to Stella.

Ed's theories and his examples of the apparent looseness of all women regarding the moral code is having its effect on Gilley and he is induced to spend an evening in company of Ed. and two women of doubtful character.

While waiting for the three persons referred too, the meeting place decided upon having been the street, Gilley is accosted by a girl who on the plea that her mother is sick gains sympathy and is given some money.

Gilley and his companions repair to a saloon and while seated at a table

"A Petal on the Current"—left, the party; center, advice; right, "the river or the easiest way"

Mary MacLaren as the "shy young thing" in "A Petal on the Current"

Exploitation Should Be Confined in Main to Three Points

John hears the girl to whom he has given the money describe the manner in which she had secured the funds with which she is buying her lover liquor. Gilley recognizes the girl and realizing that he has been deceived, looses all faith in human nature. He denounces the girl and after a scene in which a fight threatens leaves the saloon, with these words on his lips: "God help the next woman I meet."

STELLA has come to the end of resources and in her despair is contemplating ending her life.

She goes to a park, and sits on a bench there to see a woman solicit the attentions of a passing stranger.

The man and the woman go on their errand leaving Stella alone unable to bring her physical courage to the point where she can take her own life.

To the park comes John Gilley, with his faith in the world and in all women gone. He seats himself on the bench near Stella. It is then that Stella decides on the "easiest way" and she makes advances to Gilley in the same words as those used by the woman who had shared the bench with her some time previously.

Her overtures are received in silence by Gilley. Finally he asks Stella what she has in the grip which she has been carrying since she left her room. In answer the girl opens it and inside is her mother's picture.

At the sight of the photograph, Stella's mood changes and she is only concerned with the thought that her mother died not knowing that she was innocent of the charge made against her.

She tells her story to Gilley, with the tears rolling down her checks but John thinks it is another tale manufactured to gain sympathy from pecuniary motives.

However, she continues, he realizes that Stella is the girl who had been described to him as a paragon of virtue and then as an example of his brother workman's theories. Still he does not regain his faith until the whole story of how circumstantial evidence had proven an innocent girl guitly comes to his ears. Stella has told John her pitiful story hoping that he will asure her that her mother did not die beleiving her daughter bad.

Biding Stella rise John starts to take her away (the spectator does not know with what intent) and it is then that Stella recognizes her midnight companion as the bashful swain of months before. A scar described to Stella by Cora still remains on Gilley's hand and it is through this that the girl learns Gilley's identity.

Gilley and Stella leave the park and go toward a Salvation Army hotel where Stella enters on the title "Just for Tonight," which is followed by another title inferring that these two had found their happiness and would walk down life's pathway together.

Exploitation on this feature should be confined in the main to three points. Star—story and author but as these are the only sound angles from which a picture should be advertised we should say that you have plenty of opportunity to excite a full measure of interest especially since the star of this story is as a rule very popular wherever her productions many of them successes that stand as monuments of the best that the screen has produced, have been shown.

IN fact if after all the good ones that Miss Weber and Miss MacLaren have put over your people do not like Mary, you have no business booking this film.

In billing the star and she should have the headlines you certainly do not want to forget the other pictures in which she has appeared especially "Shoes." Some of the others are worth space are "The Unpainted, Woman, Bread, The Amazing Wife, etc.

You may argue that your patrons have been told over and over again that Miss MacLaren appeared in these productions. But what of that?

Tell them and keep on telling them. People forget and have to be reminded besides nothing succeeds like success and those productions have all been successes, big one at that.

For your selling talk you must make sure that people understand something concerning the plot of this picture. There are features where you do not need to do this and others where it is unwise to do so, but this story has no mystery plot which must be concealed so give them a good idea of what to expect.

Suppose you use something like this:

"Stella Schump was good and innocent and true but she was induced to drink just once and then she found herself in jail, branded a prostitute.

John Gilley believed all women to be good but the words of a friend who lived only amid sordidness and the story of Stella's downfall as it was told not as it really was, destroyed his faith in everything.

But Stella found happiness and John regained his faith.

This is the story told in "A Petal on the Current."

Here is another:

Chance buffeted Stella Schumps blameless life until death or the "easiest way" stared her in the face.

"Circumstantial evidence and the false arguments of a companion made John Gilley lose its faith in mankind.

Then fate unkind at times, righted the wrongs that had been done, opened the eyes of him who had seen only the bad and from despair and hopelessness two people emerged to live in a happy world because they were happy. See "A Petal on the Current."

As Stella Schump in "A Petal on the Current," Mary MacLaren is appearing in one of the best roles of her career.

Stella was a shoeclerk who longed for a husband and a baby yet was too shy to attract a lover. She goes to a party given by one of her friends and is induced to drink some beer. The unaccustomer beverage produces intoxication and when she reaches the street in this condition a plain clothes man arrests her on the charge of vagrancy and she is given a ten days sentence in jail.

She writes her mother and the shock kills the old lady. Stella's experience in a garbled version becomes known and when she goes back to her position, employment is refused her.

Time passes and she has no money. It is the "easiest way or the river. She decides on the easiest way but fate which has been so unkind in the past, this time chooses to bring Stella happiness, a husband who meets her idea! and a baby who wears the shoes, Stella has admired so much in her days at the shoe store.

The beauty of this simple story as it is told in the six reel production directed by Tod Browning from the pen of Fannie Hurst, is such that you will vote "A Petal on the Current" a masterpiece seldom presented under any banner.

THUMB NAIL INDEX OF "A PETAL ON THE CURRENT"

THEME—A story of a girl almost ruined through circumstantial evidence and her reclamation by a man whom she had never seen, who might have further added to her misfortune if a freak of fate had not interposed.

Star—Mary McLaren.

Support—Robert Anderson, Gertrude Clair, Fritzi Ridgeway and other well known players.

Author—Fannie Hurst. Story originally published in The Cosmopolitan.

Locale—Streets of San Francisco. A department store. A night police court.

A Jail—The San Francisco water front and Union Park.

Previous Hits—The Unpainted Woman—Shoes—Bread—The Amazing Wife, etc.

Length—Six reels.

Exchange material—1- 2- and 3 column descriptive cuts; 1-3- and 6-sheet lithographs. Press book and music cues.

Musical Synopsis—Theme, "Serenade Romantique." Arranged by M. Winkler.

Views of the big studios of the Capital Film Co. on the coast. On the left a panorama of the studios and lot, and on the right a rear view of the production lot

Light Subjects Bring Summer Business

Robertson-Cole has been convinced by the volume of business recorded on its product during the past few weeks, that only the proper type of photoplays are needed to offset the costly summer-time lull in the motion picture industry. In the spring Robertson-Cole laid out a schedule of releases through Exhibitors Mutual, which was expected to bring much more than the average summer returns. The judgment of the concern has been thoroughly vindicated, for the receipts thus far this summer, while admittedly not up to the mark set in the late winter and spring, are much larger than hoped for, and give a fair indication of what might be expected by Robertson-Cole in the coming fall drive.

Careful selection was made of every production offered for summer distribution. Pictures of the lighter nature, with plenty of beautiful outdoor scenery were listed. The real heavy type of drama was shunned and the kind of pictures that would appeal to any audience on the sweltering days such as are here now were posted for issue.

A Timely Robertson-Cole Offering

With the eyes of the world centered upon the Shantung situation in connection with the Peace Treaty, Robertson-Cole believes it has a most timely subject in "Pagan God," second of the Superior Pictures series starring H. B. Warner. Exhibitors Mutual will distribute the production, which was made under the personal supervision of Jesse D. Hampton.

"The Pagan God" is a story of Chinese intrigue, in which an American diplomat is brought in as a central figure through the desire of the United States to get an inside track into the plotting of an unscrupulous band of Orientals.

Noble with Vitagraph

John W. Noble has been added to the staff of directors at Vitagraph's Eastern studios in Brooklyn and will direct Gladys Leslie's next feature, "Fate in the Balance."

Apfel Sees Demise of Titles

World Director Says They Spoil Pictures and Insult Public Intelligence

"THE difficulties that beset a director in the picturization of stories are becoming harder and harder as the industry increases in age," says Oscar Apfel, who has recently signed a five-years' contract with World Pictures to produce features for this corporation.

"One of the hardest problems confronting the director is to create an original finish to a picture. How to get away from the inevitable 'clinch' at the finish as the picture fades out. I might say that this is the most familiar situation in pictures and being the "walk out" cue to the public it is the most detested piece of business in the making of pictures to a director. To get away from it and yet end your picture in a satisfactory way to your audience is productive of more sleepless hours than anything a director has to do with.

"I agree with many critics of pictures that we have a tendency to pay too much stress on titles. We do not give the public credit for enough intelligence and consequently we load a picture up with hundreds of feet of titles that could better be devoted to action and not so much padding. If we would only stop to think that many of the great dramas of life that are acted with ourselves as witnesses, not a word is spoken, yet we get the story in its entirety as regards the meaning of everything that is done. These dramas are played for us daily on the streets of our cities and we do not depend on words which in pictures are given to us in titles. It is this utter disregard of the intelligence of audiences that make us do foolish things in the filming of stories.

"The day is coming when pictures will be made without a foot of titles except the ones necessary to introduce the characters which is necessary to start our minds to follow the story without confusion or uncertainty."

Pioneer Closes Big Contract

Greater Sales Productions Takes Its Output for Three Mid-Western States

WHAT is considered as the biggest and most important deal consummated for many weeks past in the independent field was the joining hands of the Greater Stars Productions of Chicago.

Clyde Elliott and Floyd Brockwell, the men behind the Greater Stars Productions, signed the contracts on behalf of their interest, while M. H. Hoffman, who is now in Chicago, represented the Pioneer.

The Greater Stars Productions, which is the representative independent film exchange in the Illinois, Indiana and Wisconsin territory, by the terms of the contract acquire the exclusive rights to all the current and forthcoming Pioneer Productions.

They will shortly offer to their exhibitors Henry B. Walthall in "The Boomerang," "The Long Arm of Mannister" and "Confession." The other pictures are "The Girl From Nowhere," "The Sins of the Children," "Virtuous Sinners," as well as Grace Davison in "Suspicion" and her latest production, "Atonement."

Both Brockwell and Elliott have been in the film game in Chicago for some time, and when they formed a partnership and created the Greater Star Productions, many of their friends predicted that in a year these two would have the biggest independent film exchange in Chicago. When they started, their one aim was to handle only big features, productions which would be long remembered in the film world as big successes.

The Pioneer contract places them in the position to which they aspired.

"The Trap," a Dramatic Universal Offering

Written by two well known authors and the scenario edited by Eve Unsell, with Olive Tell in the leading role, "The Trap," a Universal picture, stands out as one of the most dramatic photoplays of the year.

The opening scenes of the play are laid in the Yukon region of Alaska, and the first half of the drama continues in this atmosphere when it then changes to the more modern scenery of New York City. The story depicts the struggle of a young New York girl, who has been reared in select surroundings, to escape the terribleness of a sudden marriage with a reprobate of the northern country. The action of the drama is intense and through the story she is brought back to the city of her childhood, where she eventually finds real happiness.

Seldom if ever has any Universal Special Attraction picture had a better cast than is included in "The Trap." Jere Austin is cast in a role of prominence, as is Rod LaRocque, who has a long list of screen successes to his credit. He has played opposite Mabel Normand, opposite Mae Marsh in "Hidden Fires" and opposite Madge Kennedy. In "The Trap" he is a "villain," this being the first time in two years that he has not had the "hero" role. Joseph Burke, Sidney Mason, Tallulah Bankhead and Earl Schenck have important roles.

Showmanship Angles on Barriscale Picture

Bessie Barriscale's recent production, "The Woman Michael Married," released by Robertson-Cole through Exhibitors Mutual, is said to be one of the best examples of modern styles production and as such as being widely exploited by many exhibitors. Several have linked the advertising of the picture in the newspapers with the advertising of local merchants and have also arranged Barriscale windows. Photographs of the star in her many beautiful gowns were used as models of what might be accomplished with materials which were displayed in the windows.

Carl Laemmle offers

The Star of the World's

"The Heart of

in

"DES

UNIVERSAL
Jewel
1600 Broadway, New York

Dorothy

Greatest Picture

Humanity"

TINY"

Directed by Rollin Sturgeon

Phillips

"No to

READ the letter opposite. This is one of hundreds of expressions received from large and small theatres alike in every State in the Union, proving that "THE HEART OF HUMANITY" is *still* the year's greatest picture and making the *biggest* money for exhibitors, plus the prestige it brings by artistic success. No picture on the market compares with it. It stands alone in its extraordinary ability to please exhibitors and patrons alike. It will prove an "event" in your house besides enabling you to clean up with it.

Carl Laemmle presents

Dorothy Phillips

in

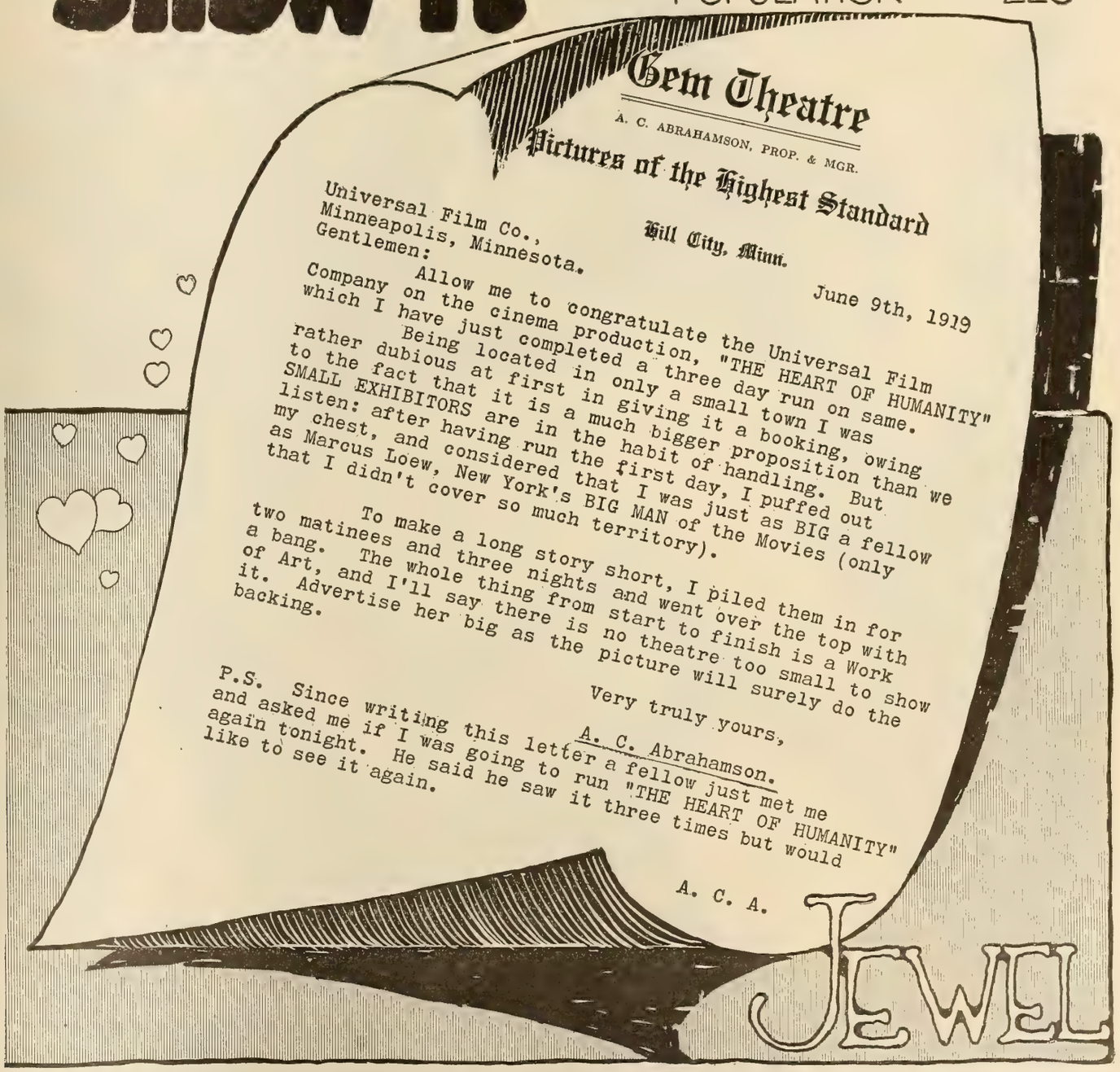
"THE HEART of HUMANITY"

Allen Holubar's Super-production

"The Picture that Will Live Forever"

theatre too small show it"

SAYS A.C. ABRAHAMSON OF HILL CITY, MINNESOTA —POPULATION———220



Gem Theatre

A. C. ABRAHAMSON, PROP. & MGR.

Pictures of the Highest Standard

Hill City, Minn.

June 9th, 1919

Universal Film Co.,
Minneapolis, Minnesota.
Gentlemen:

Allow me to congratulate the Universal Film Company on the cinema production, "THE HEART OF HUMANITY" which I have just completed a three day run on same.

Being located in only a small town I was rather dubious at first in giving it a booking, owing to the fact that it is a much bigger proposition than we SMALL EXHIBITORS are in the habit of handling. But after having run the first day, I puffed out my chest, and considered that I was just as BIG a fellow as Marcus Loew, New York's BIG MAN of the Movies (only that I didn't cover so much territory).

To make a long story short, I piled them in for two matinees and three nights and went over the top with a bang. The whole thing from start to finish is a Work of Art, and I'll say there is no theatre too small to show it. Advertise her big as the picture will surely do the backing.

Very truly yours,

A. C. Abrahamson.

P.S. Since writing this letter a fellow just met me and asked me if I was going to run "THE HEART OF HUMANITY" again tonight. He said he saw it three times but would like to see it again.

A. C. A.

JEWEL

A Bag of 18 Weeks

NOW CREATING AMAZING BOOKING RECORDS IN ALL UNIVERSAL EXCHANGES

# of Gold FOR YOU

if you book

ELMO LINCOLN

IN

"ELMO THE MIGHTY"

READ **this Letter**

Get a magnifying glass if you have to, but READ THIS LETTER from Max Ascher one of the biggest moving picture theatre men in all America. Ascher Bros. rarely play serials. When they do, they book nothing but WINNERS. Get the statements in the 2nd paragraph. All the arguments we could give you couldn't mean SO MUCH to you as this letter means to you. It's your guide to your booking on "ELMO THE MIGHTY."

ADELPHI THEATRE, Chicago, Ill. — Civic Opera Bldg. — Wacker Drive & Lake St.
ALBANY PARK THEATRE, Chicago, Ill. — Lawrence Ave. & Kedzie Ave.
CALO THEATRE, Chicago, Ill. — Clark St. & Belmont Ave.
CHATEAU THEATRE, Chicago, Ill. — Broadway & Grace St.
COLUMBUS THEATRE, Chicago, Ill. — 63rd St. & Ashland Ave.
CROWN THEATRE, Chicago, Ill. — 1001-13 West Division St.
COMMERCIAL THEATRE, Chicago, Ill. — 92nd St. & Commercial Ave.
COSMOPOLITAN THEATRE, Chicago, Ill. — 2938 South Halsted St.
FROLIC THEATRE, Chicago, Ill. — 35th St. & Ellis Ave.
METROPOLITAN THEATRE, Chicago, Ill. — Grand Blvd. & 47th St.
KENWOOD THEATRE, Chicago, Ill. — 1315 E. 47th Street
LANE COURT THEATRE, Chicago, Ill. — Grand Blvd. & Lane Court
MIDWAY THEATRE, Rockford, Illinois — Milwaukee Ave. & Chicago
MILFORD THEATRE, Milford, Illinois — Milwaukee Ave. & Chicago
OAKLAND SQUARE THEATRE, Chicago, Ill. — Cleveland Ave. & Grand Blvd.
PEERLESS THEATRE, Chicago, Ill. — Cleveland Ave. & Grand Blvd.
TERMINAL THEATRE, Chicago, Ill. — Lawrence Ave. & Sheridan Ave.
THE CINCINNATI THEATRE, Cincinnati, Ohio — Lawrence Ave. & Sheridan Ave.
WEST ENGLEWOOD THEATRE, Chicago, Ill. — 63rd St. & Wentworth Ave.
ROSEWOOD THEATRE, Cincinnati, Ohio — Montana Ave. & Lincoln St.

ASCHER BROTHERS
AMUSEMENT ENTERPRISES
1716-1726 CONSUMERS BUILDING
220 SOUTH STATE STREET

TELEPHONES { HARRISON 3874, 3875, 3876

CHICAGO
July 17 - 1919

Mr. Morris Hellman,
Manager Serial Dept.,
Universal Film Exchanges, Inc.,
220 So. State Str.,
Chicago, Ill.

My dear Mr. Hellman:-

I take pleasure in expressing to you how the patrons of our different Theatres liked the Universal Super Serial "ELMO THE MIGHTY". They took to it like a duck does to water. They just went wild over it. They are so enthused about this Serial that they can't wait until the next Episode is shown on the screen. I must congratulate the Universal on bringing out such a good Serial.

After seeing this Serial myself, I must confess that I took it for two reasons: Firstly, I did not want to deprive my audience of missing such a wonderful story, full of pep and mystery, and secondly I did not want to deprive ourselves of such a real box-office attraction.

Trusting that the Universal will bring out more like it, I beg to remain

Very truly yours,
ASCHER BROTHERS
By Max Ascher

Are you showing

EDDIE POLO

In the Series of Ten famous CYCLONE SMITH STORIES?

10 COMPLETE STORIES - - 2 Reels Each

HUNDREDS of large and small theatres are making genuine " Hits " with this unique and extraordinary series of ten two-reel productions featuring EDDIE POLO—in his famous " Cyclone Smith Stories." These are NOT ordinary two reelers. They are quite extraordinary in every way. They are SPECIAL—special in script, handling, direction, sets, action, titling and final effect on the screen, and if they grab the applause away from your big feature, DON'T be a bit surprised. That's how good they are. SEE THEM ALL. YOU'LL BOOK THEM ALL.

Now Booking Through All Universal Exchanges

Sennett Appears with "Beauties"—in a Book

So great has been the demand for photos of the Mack Sennett Bathing Beauties and his comedians that Sol Lesser, in conjunction with E. M. Asher, personal representative for Mr. Sennett, decided to publish a book which would give a complete set of the Bathing Girls and Comedians. It was their idea to give the public the best, and H. C. McCourt, who designed and produced the booklet, did not spare any expense in doing so.

The cover of the booklet, done in coloring, contains the photo of Mack Sennett and two of his original beauties.

Then there is the general foreword—giving a little of the life-history of Mack Sennett, Sol Lesser, the man who conceived the idea that the admiring public should have the opportunity to see and greet Mack Sennett's Bathing Beauties in person, and finally gives a summary of the contents of the booklet.

"Queens of the Sea" contains thirty-four beautiful pictures, a short story on Mack Sennett and his studio and several ads. It is said to be the first book of its kind to be produced by any state rights exhibitor.

First Two-Reel Comedy of Ernest Truex's

Ernest Truex is supported by a capable cast of players in his first two-reel comedy directed by John Joseph Harvey for Amedee J. Van Beuren. Mrs. Sidney Drew adapted the scenario from "The Night of the Dub," a story by Albert Payson Terhune, which appeared in the Saturday Evening Post.

David Torrence is chief in support of the star. Vallie Belasco Martin and Charles Haskins have prominent roles.

Has Sennett Comedy for Two States

The F. A. F. Enterprises of Omaha, Neb., has secured the Iowa and Nebraska rights to "Yankee Doodle in Berlin". It will start a road show, with the girls, out in September. Two other road shows, without girls, will take in the smaller towns.

Beverly Bayne, alone, but of course co-star with Francis X in "Daring Hearts," a Vitagraph production

Clara Kimball Young, a recent storm center, who is now settled to work on her first production for Equity Pictures Corporation, "Eyes of Youth"

First Equity Well Under Way

Clara Kimball Young and Company in San Francisco Making Number of Scenes

CLARA KIMBALL YOUNG and sixty-two others who are associated with her in the production of "Eyes of Youth," the forthcoming Fine Arts photoplay feature, which is to be the initial release of the Equity Pictures Corporation, have arrived in San Francisco for the purpose of making a number of big scenes which will be used in the picture. Miss Young is working at the Harry Garson studios in Los Angeles, but the trip here—made by special train—was made in order that certain special locations which are considered invaluable for the production might be used.

While the release of "Eyes of Youth" has been set for the middle of October, word from the Pacific Coast which is constantly being received at the New York offices of the recently formed Equity Pictures Corporation is of such a nature that President Herbert Somborn and Treasurer Joseph I. Schnitzer are beginning to feel that they must keep going at top speed in order to be ready for the big feature when the release date arrives. The Equity people have a well developed plan of operation that has a lot of novel kinks in it and the working out of this plan involves a tremendous amount of detail. The branches throughout the country through which Equity pictures will reach the exhibitors are to be given a lot of special sales helps, and as a consequence Messrs. Somborn and Schnitzer have considerably more to do than to merely "establish" these branches.

The Equity will have ten pictures each year—four by Miss Young, four by another internationally known star whose name has not yet been announced, and two special productions of an unusual nature.

Although the matter of the foreign distribution of the picture is not yet being seriously considered, developments abroad of an almost daily occurrence point that "Eyes of Youth" will be one of the biggest things in point of popular appeal which the United States has ever sent overseas.

Bull's-Eye Offers Travesty on Spiritualism

The second release of the new Bulls-Eye films featuring Charlie Dorety has been titled "Haunted Hearts," and will be ready for its premier showing shortly. "Haunted Hearts" is a travesty on spiritualism written by Jay Mulhauser.

Dave Morris has been engaged to direct several new Bulls-Eye novelties, which will be ready for release about September 15th.

First of Heralded Cosmo Pictures Aug. 3

The Paramount-Artcraft Special, "The Dark Star," with Marion Davies, will be released August 3. This is considered one of the most important announcements of the season because "The Dark Star" is the first of the widely heralded Cosmopolitan Productions, each of which will be released as Paramount-Artcraft pictures, by the Famous Players-Lasky Corporation, each to be based on the work of a writer of international reputation.

"The Dark Star" is after the novel by Robert W. Chambers. When it was decided by Cosmopolitan officials that they would film the wealth of valuable material which they now own, it was decided that the dramatic story of "The Dark Star" would make one of the best pictures ever filmed. Therefore, this choice came almost unanimously and work on the first Cosmopolitan production was begun in the late spring at the Paragon studio at Fort Lee. Allan Dwan was the director.

Each member of the cast was selected because his type suited perfectly the part allotted him. The supporting members of the cast are: Dorothy Green, Norman Kerry, Matt Moore, Ward Crane, George Cooper, Arthur Earle, G. Butler Clonbough, Emil Hoch, James Laffey, William Brotherhood, Fred Hearn.

S-L Picture Folder

The Sawyer-Lubin forces have added a four-page folder to their already extensive list of advertising accessories for the help of exhibitors in publicizing "Virtuous Men." The folder consists of four pages and is illustrated with cuts of E. K. Lincoln, Clara Joel, Grace Darling and Robert W. Cummings. These cuts are placed at the four corners of the two inside pages with the reading matter appearing in between.

Handles Sennett Comic

Isadore M. Stern, formerly of the New York Globe, is now handling the exploitation work of Sol Lesser's "Yankee Doodle in Berlin" in conjunction with Mack Sennett's Bathing Girls.

Two young ladies appearing in "That Well Dressed Look" Universal's educational style show

A scene from "The Pagan God," in which H. B. Warner is presented by Jesse D. Hampton for Robertson-Cole release

Capital Gets "Virtuous Men"

Long Deferred Opening in Washington Will Take Place at Poli's on August 10

THE long deferred opening of "Virtuous Men" in the city of Washington, has at last become a reality. H. E. Coffey, General Manager of the Empire Feature Film Distributing Company, whose organization controls "Virtuous Men" for the District of Columbia, has arranged to present the E. K. Lincoln feature at Poli's Theatre beginning Sunday, August 10th. The picture will run for two weeks at least and Poli's has secured an option to extend the engagement indefinitely. A most elaborate campaign of exploitation will be pursued, the opening gun of which will be fired in the Washington newspapers on Friday, August 1st. Coffey will distribute thousands of circulars and folders throughout the city, post more than 500 twenty-four sheet stands and plans to spend over fifteen hundred dollars in the local newspapers. It is expected that this vigorous promotion of "Virtuous Men", coupled with the broadcast advertising the picture received in the city some time ago, will give it a sensational and successful run.

It will be remembered that "Virtuous Men" was advertised to play at Moore's Rialto Theatre in Washington during Easter week of this year. A big advertising campaign was inaugurated by Messrs. Sawyer and Lubin and Mr. Moore. At the last moment the Rialto management is said to have endeavored to switch the production to their smaller house, the Strand. The Sawyer-Lubin forces refused to stand for the change and "Virtuous Men," despite the newspaper campaign did not show in Washington.

An augmented orchestra will be one of the features of the showing and Coffey has arranged with the Poli's management for a special stage setting which is now in the course of construction.

Fred Stone as he appears in his first production, "Billy Jim," under his own management

Mr. and Mrs. J. J. Corbett Show Friends Film

"Here's my gang," said Jim Corbett as he led a long line of personal friends from the ranks of drama, vaudeville, motion pictures and newspaperdom through the Universal offices in New York Friday night, June 25.

Mr. and Mrs. James J. Corbett entertained their close personal friends at a private showing of his motion picture serial, "The Midnight Man," in the big projection room of Universal.

And the former heavyweight champion of the world on matters fistic was prepared to prove that he was no welterweight when it came to motion picture stardom or championships.

As one admirer put its, "Jim was never satisfied in becoming anything but a champion. When it came to the fighting game he scored the highest honors. Then he started in a dramatic production and all the newspaper critics were amazed to learn that he had the histrionic ability that put Gentleman Jim to the forefront in that profession. And in vaudeville he was a headliner right off the jump and held that position by pure merit in the art of entertaining. And now this motion picture serial will show all his admirers throughout the country that their favorite has scored heavily again in another line of endeavor. Yes, Jim's a born champion in whatever he undertakes."

Impresario Corbett announced that only a few episodes would be shown. He jumped from the third to the sixth and then the ninth and thirteenth. There was a thrilling climax planted at the end of each episode and the spectators were at a loss to find out just how Mr. Corbett had managed to escape, as each following episode which would show the escape was skipped.

This provoked all sort of wild conjectures, but Corbett would not elucidate. He declared that to keep them in suspense would assure him of a big first night audience when the picture was released. *Tom Hamlin.*

Exploitation Angles Are Vital

Robertson-Cole Believes Its Subjects Exceed Others in Such Possibilities

CLAIM is made by Robertson-Cole that more money is spent by exhibitors in exploiting its attractions through the use of lobby displays, than is devoted to the product of any other motion picture concern.

Virtually every Robertson-Cole offering through Exhibitors' Mutual, has lent itself readily to extensive lobby exploitation, and exhibitors have been keen to take advantage of this fact.

Robertson-Cole points out the big exploitation which has marked recent releases, which include "The Man Who Turned White", "The Mints of Hell", "Man's Desire", "The Woman Michael Married", "Better Times" and "The Man Beneath".

Each of these productions afford exhibitors big opportunities for the type of exploitation that means money to their box office and success for the pictures, it is stated.

Some of the earlier attractions are still being exploited on an immense scale. Such plays as "What Every Woman Wants", Martin Johnson's "Cannibals of the South Seas", "Just Squaw" and "The Turn in the Road" are continuing to bring forth models in exploitation.

Upon the ingenuity of the exhibitor in arranging his lobby depends in a large measure the success of his theatre. There are exhibitors who contend that attractive lobbies are a waste of time and money, but these are few and far between.

The reward which has come to the exhibitor who has "played with" the Robertson-Cole features before mentioned, is evidence sufficient to prove that lobby displays help materially in the promotion of any picture.

One of the many elaborate settings in the Jesse D. Hampton production, "The Pagan God," starring H. B. Warner for release by Robertson-Cole through Exhibitors Mutual

Sales Contest Winners to See Broadway

Five of Pathe's crack salesmen are to take a comprehensive fling at Broadway during the week of August 4th as the result of the salesmen's contest instituted by Director of Exchanges Fred C. Quimby, during the month of June in honor of their Chief, Charles Pathe, who was at that time on a visit to America. The winners of the contest have just been selected and they are as follows: Jack Auslett of the New Orleans Branch, H. P. Calloway of the Cincinnati Branch, March Wood of the Oklahoma City Branch. D. C. Stearns of the Cleveland Branch and Harry Taylor of the Kansas City Branch.

These men topped the entire list of 200 Pathe salesmen during Pathe Honor month and are now to reap the fruits of their hard labor. They arrive in New York on Sunday, August 3rd, and starting Monday morning August 4th, they will be the guests of the Pathe Home Office on a continuous round of gaiety which has been planned to include every point of joy on Broadway.

The Reception Committee will consist of Elmer R. Pearson, Feature Sales Manager, Walter S. Wessling, Short Subject Sales Manager and Frank V. Bruner, Manager of Serial Publicity.

Monopol Makes Sales on Two Features

Max Cohen, of Monopol Pictures Corporation, announced the sale of considerable territory for the two productions which his organization is now marketing on a state right basis. "Crimson Shoals," starring Francis Ford, and "Alma, Where Do You Live?" have been disposed of for Eastern Pennsylvania and Southern Jersey to H. N. Smith, general manager of the Consolidated Film Exchange, Philadelphia, Pa.

The entire foreign rights to "Crimson Shoals" have been sold to Reginald Warde, well-known distributor of foreign territorial rights. Warde has already sold the production for Great Britain and several continental coun-

Title Substitution

The title of Gladys Leslie's next Vitagraph feature has been changed from "Belinda Puts Her Hair Up" to "The Girl Woman."

World Purchases Story

World Pictures announces that it has purchased the moving picture rights to "Dad's Girl" from the play of that title by E. H. Schwartz, and that the screen adaptation will be made by J. Clarkson Miller.

Special Service Section on

Frank Keenan in "The World Aflame"

SPECIAL service on features as a rule does not advise except on the assumption that the exhibitor has or will book the picture and treats it only from the exhibitor's angle, the writer placing himself in the exhibitor's place.

He tells the plot and then presents his ideas as to how the production should be handled, avoiding either criticism or praise.

This policy is not to be changed in the service rendered on "The World Aflame," but the theme (not the story) is of such vital importance and pertains to a subject so unusual and of such real moment that we must advise you on one point that is usually not covered.

Either fully realize that the playing of "The World Aflame" is more than an incident in the history of your theatre, just another bill to be booked, paid for and played, and carefully plan a dignified exploitation campaign, so unusual and complete in its scope, that you will have secured the attention of both the great classes which go to define Capital and Labor, or leave it alone. This is a film for no half way measures. If you let it slide by with your usual advertising, taking what comes to your theatre naturally, this film is liable and we might say likely to prove a dismal failure. On the other hand, if you take advantage of the opportunity which is presented from almost every angle, you will reap a great harvest of financial profit, deliver a message of vast importance to nearly every man, woman and child in your city and again advance the sphere of the motion picture beyond that of mere entertainment or amusement. It is not the story of "The World Aflame" which is of such importance, but the idea, the fundamental thought within which the events filmed have their root.

THESE Special Service Sections are written with the purpose of suggesting to exhibitors how to get the most out of pictures that they have booked. They are prepared after studying the pictures and the best way of exploiting them. Won't you let us know any use that you made of suggestions printed here and the original ideas that you have used in putting over this picture?

TO attempt to deny that our own country as well as the whole world is seething with an undefinable, indefinite unrest, that is neither socialistic or political, but which seems to be a product of an era of war which has permitted *some* of two classes to make too much money for their own good, one termed "profiteers," the other the laboring man, is to admit that we do not recognize the signs of the times.

The story of "The World Aflame" is a treatment of this subject in that it takes the case of certain of a city's dissatisfied anarchistic people and permits their discontent to spread until an industrial paralysis threatens and then shows how one man of the capitalistic class, who held the office of mayor, broke the back of the anarchistic movement by prompt action and then brought Labor and Capital together on a new basis, an idealistic and, one might almost say, a socialistic one, thereby insuring the future against a repetition of the calamity which had confronted a great city.

This subject is today engaging the minds of the greatest thinkers in the world. It is being given careful study by men who have millions. It is being viewed by many who toil for their daily bread. Each mind is attempting to reach a conclusion. What is the relative status of Labor and Capital?

THIS is the plot of "The World Aflame."

Carson Burr (Frank Keenan) is a wealthy business man who recognizing that the city in which he lives will soon need an executive officer capable enough and honest enough to see that justice is done Capital and Labor, the latter influenced by a group of alien anarchists, clash over the question of what the toiler shall be paid for the labor he performs.

On a platform promising justice to all he is elected and before his term of office expires he finds himself confronted with the crisis he has foreseen.

Labor in all its organized branches has gone on a strike. Back of the movement is the group of men and women of anarchistic minds, governed by a leader who edits a newspaper preaching the doctrines espoused by I. W. W.'s, Bolsheviki's and the other sects of like brand.

The street car lines in the city are tied up. Not a wheel is turning. The superintendent of the road and the mayor run a car through in spite of the mob which threatens them at every turn of a wheel. Two thousand extra police guard every industrial plant in the city. The city's returned "Dough Boys" are organized under efficient leadership.

In one day the strike is broken, the alien band with its leader are arrested and deported and the business of the city resumes.

WITH quiet restored, the mayor calls the city's captains of finance to his home and proposes a plan which will insure the future against another such crisis.

A share in the profits for the employees of every plant in the city is what he suggests. He proves to every capitalist present that their interests would be enhanced by such an arrangement. When he has convinced his capitalistic friends that it is time for a new regime, he goes with them to a hall where labor is holding a meeting that purports to be the beginning of another industrial disturbance and states the proposition to them. The result is the adoption of the plan with excellent results. Everyone is satisfied and happy.

(The love interest of the picture is furnished in the romance of the mayor's daughter and his private secretary and there are many little side steps in characterization and counteraction, but these do not concern the plot, so we pass them in our synopsis.)

Usually with any picture in which Frank Keenan is cast for the leading role we would say by all means center your publicity on the star, but this story, or rather the theme of it, is of such a nature that Mr. Keenan is overshadowed and therefore should be given second place in your billing.

WITH the admonition against booking this picture unless you expect to give it an exploitation campaign equal to that of any production you have ever played, it naturally follows that we should suggest along what lines this advertising should run.

At the very first it is our idea that not a thing should be done which is at all suggestive of the "circus" style of billing. Keep your exploitation dead serious in every way, pounding away on the one thought that this picture presents a message of the utmost importance.

Therefore you will discard all "stunt" ideas as not in keeping with the subject with which you have to deal.

We would first invest heavily in 24-sheet stands and cover over every

Tense moments in "The World Aflame," starring Frank Keenan

Frank Keenan dominates in nearly every scene of his latest production, "The World Aflame"

Call in the Preachers and Newspaper Men on This Picture

available space so that both millionaire and workingman will see this picture advertised wherever they go. Next get out your smaller billing, all of it carrying it's selling talk based on the one big idea. Buy big space in your newspapers and fill available windows with cards. Get a neat herald into the hands of every person you can reach. Spend money like a drunken sailor on this, for you will get it back many fold.

NOW here is an idea that might start some "talk" and that is the very best kind of publicity.

Every city has it's labor unions and it's rich men, and the rich men are usually those who hire labor.

Arrange for a special showing of this picture to a combined audience of the employers and of the officers of each union.

Call in the preachers, the newspaper men and any others who have a public influence in your city and put this picture over for their benefit. The farther in advance of your playing dates you could pull this private showing the better. It ought to be several days and to do that you would have to arrange with your exchange to ship it to you for a special date. (We have no information on this subject, but would consider that the exchange would be glad to do this for you without extra charge for service.)

Now let's carry this idea a little farther, because if we get these men all together, the laborers sitting on one side of the theater and the plutocrats on the other with the newspaper men staying just long enough to say they were there, this whole thing might fall flat and that would be bad.

SO the idea would be to get these people to mingle. That would mean something more than just a picture show.

Now speeches will suggest itself as the best thing to attempt for this purpose. And get this. No matter how big a man may be he likes "to show off." You can persuade one or two of your captains of industry to give a few minutes talk and then give some of the labor union men an inning. (Warning—Do this before the showing or they will all walk out on you.)

Now you want someone to stage manage this affair who knows his business. Every man who comes to your little party wants to be met with the glad hand of welcome. He wants to be introduced to some one else. He wants to be made to feel at home and when it comes to the speech making, your stage manager should keep that moving. If you can get from fifty to a hundred men together in this way and warm them up you can reap more good advertising from it than a good many dollars will buy.

Besides those newspaper boys will give you half a front page not because it happened to be you and your theater and Frank Keenan in "The World Aflame" but because influential men met, talked and saw a show and that all goes to make what is known as "news."

YOU will need some selling talk for your newspaper displays so we suggest a few examples:

Because one man looked into the future far enough and honestly enough a great city, purged itself of the Red Scourge, and the man builded for himself and his fellow men an ideal spot in which to live, where Capital and Labor worked in perfect harmony and true co-operation.

See—"The World Aflame" for the most dramatic story of the year, bearing a message of vital importance to the social and industrial world.

Here is another:

The city faced an industrial crisis because Capital and Labor did not know how to work in complete co-operation and harmony, each to receive the full measure of that which it produced. A man who had looked ahead, the mayor, in a single day broke a great strike, brought disaster to a group of anarchist disturbers and showed the warring classes the way to a plane of right and justice.

See "The World Aflame", a story told in photoplay which visualizes a thought of vital interest.

Material for a herald will be available from the synopsis if you desire to use a story of the plot.

THERE is one point in covering the story of this subject which we think is worth attention of second consideration and that is that this idea was developed by Mr. Keenan himself and that the plot has its origin in the recent street railway strike in Seattle, Washington, the role which Mr. Keenan enacts being that of Ole Hanson, Seattle's energetic executive official, who by prompt measures killed what threatened to be a strike movement of alarming proportions. In sections where an interest in Seattle means more than a few headlines in a newspaper this fact that the story of "The World Aflame" is based on what has actually happened will be of great value and certainly it is worth mentioning if you are located on the Atlantic instead of the Pacific coast.

In relegating Mr. Keenan to second place in the exploitation of this feature we do not mean that you should forget him entirely for this sterling character actor, with a style all his own, has many admirers who love to see him put over his scenes. What you want to do is mention that Mr. Keenan plays the principal role in "The World Aflame" and that it is one of the most dramatic of his career.

There are not many of the supporting cast who will mean much to your audience although they are all good types and anyway this is a picture in which a mention of players is not required.

There is a little comedy in the first sequences but in the main the story is drama with much that is melodrama toward the end of the picture.

If it were not for this melodrama connected with the progress of the strike and the efforts of the mayor and his assistant to run a car over the road in spite of the fact that all the street car employees are on a strike, together with a sequence in which the Mayor's son is kidnapped and badly hurt, this picture would lack considerabiy in audience appeal, but the element referred to, furnishes sufficient suspense to keep an audience from dwelling too heavily on the "lecture" stuff that the picture does contain.

The offering is in six reels and was directed by Ernest Warde with Jack Cunningham aiding Mr. Keenan in the preparation of the scenario.

WORTH REMEMBERING CONCERNING THIS ONE

A BIG human vital story.
A star who has an established reputation for putting over tense scenes.
A story based on the Seattle strike.
An original idea developed by Mr. Keenan himself.
A title which has great possibilities for exploitation and which will catch the eye wherever displayed.
A super production which is to have extra attention from its releasing corporation and an extended advertising campaign.
Available from your exchange on "The World Aflame" will be a striking 24 sheet lithograph, smaller stands and small paper, window cards, etc. A special music score with complete orchestration parts will also be at your service at a nominal sum.

After a year's hard work, a work of love for our soldiers in France, Elsie Janis will be seen in Selznick pictures

Home Atmosphere for These Extras

Up in the Tejunga Pass, in the far-famed Southern California mountains, there is a Zulu village, situated upon the very spot where not so very many years ago the tepee of the American Indian stood. The African detail was constructed under the direction of Jesse D. Hampton for the use of Blanche Sweet, who is starring under his management in "A Woman of Pleasure." The story as picturized by George Elwood Janks, in seven reels, has been enlarged upon to a considerable extent and will be released by Pathe. Wallace Worsley is directing Miss Sweet under the supervision of Mr. Hampton.

Hundreds of Africans were transported from Los Angeles to the mountain pass to play in this picture. Every night they insisted upon returning to their homes, so it required very heavy expense daily for automobiles, meals and the necessary costumes.

Territory Going Fast on "Hushed Hour"

Harry Garson's second Blanche Sweet production, "The Hushed Hour", which is being state righted is rapidly being disposed of, the following territories having been sold in the last few days: Jones, Linnick & Schaefer, of Chicago, Illinois; Big Feature Rights Corporation of Louisvills, Kentucky and Tennessee; Pioneer Film Corporation, New York State; Josiah Pearce & Sons of New Orleans, Louisiana and Mississippi; The First National Exhibitors' Exchange of Cleveland, Ohio; Merit Film Company of Denver, Colorado, Wyoming, Utah, New Mexico and Idaho; Charles F. Schwerin, Delaware, Maryland, District of Columbia, Georgia, Florida, Alabama, North and South Carolina, and Virginia. The United Kingdom has been sold to the Gaumont Company.

The sales were made through Herbert K. Somborn, formerly Sales Manager for Mr. Garson, but who is now the president of the newly formed Equity Pictures Corporation.

Art Director Engaged

Charles H. Kyson has been engaged by Allan Dwan as art director of the Allan Dwan Feature Productions, and will take up his duties immediately as a member of Mr. Dwan's staff at the Brunton Studios.

Universal Prepares for Fall

Many Productions Ready to Be Viewed by Exhibitors; Big Summer Business

"THE prospects for the Fall season, as far as Universal is concerned, were never better and the fact that we now have nineteen fall productions and short subjects in the exchanges, is not only pleasing the exhibitor but is making his plans for the fall easier to formulate." This statement was made last week by Harry M. Bermann, Universal's general sales manager.

"The present summer is the most successful one ever experienced by motion picture producers and exhibitors. Much of this success has been due to the better quality of productions and the cooperation which the producers are giving the exhibitors.

"Universal scored one of the most notable victories in producers' sales-campaigns when it succeeded in placing in its exchanges many of its fall productions by August 1. Other companies which recently adopted the opening-booking plan and who have followed Universal in its plans to get to the exhibitor as early as possible several of the fall productions, have succeeded to a degree. Universal believes that it is the only producing company who has a total of nineteen pictures in the exchanges at the present time. Seven of the productions are of the Jewell and Special Attraction brand, two of them are the first halves of serials, two are special comedies, three are educational, and five are of the already famous Stage Womens' War Relief Series."

The names of the productions which are now in the Universal Exchanges and which are being shown to exhibitors are: Jewels, "Home", "Paid in Advance", and "Forbidden". Serials, "The Midnight Man" and "Elmo the Mighty",; Special Attractions, "The Petal on the Current", "A Little Brother of the Rich", "The Ace of the Saddle", and "The Trap",; Jewel Special Comedies, "Monkey Stuff", and "The Jazz Monkey"; Major Allen Animal Series, "Trailing the Leopard", "Bear Trapping", and "Lion Trapping"; S. W. R. R. Series, "A Star Over Night", "Winning His Wife", "Fighting Mad", "An Honorable Cad", and "Tom's Little Star".

Noted Dancer to Make Series

Doraldina, Exponent of Hawaiian Dances, to Produce in Independent Field

DORALDINA, actress and dancer, is the latest to join the independent producing field in the forming of the Doraldina Pictures, Inc., for which company she will produce a series of pictures during the coming year.

Mme. Doraldina is not new to the motion picture field, having made a feature for Pathe, and recently completed "The Heart of Nasonia" on the coast. She is known from coast to coast and all over Europe for her original manner of performing the Hawaiian terpischorean art.

She is at present being featured in "The Red Dawn," the Thomas Dixon Jr. show, which is due to open on Broadway in the early part of August, and which opened to an enthusiastic audience at Stamford, Conn. She has a dramatic part in this show and in conjunction with her screen work she should establish an envious record.

Doraldina will be remembered for her connections with many Broadway cafes and roof gardens, where daily she danced to packed houses.

Definite plans for the starting of the first production have not been completed, but a studio and several directors are under consideration. Negotiations are also being made for one of the biggest Broadway plays ever produced.

"The Heart of Nasonia," which Doraldina made prior to coming to New York is now being negotiated for by several distributors for the domestic and world rights.

The policy in the production of these pictures will be in keeping with Doraldina's talents, and they will not be made so as to conform only to her dancing abilities, but also to give her dramatic scope plenty of leeway.

Doraldina, terpsichorean artist extraordinary, who will produce a series of pictures with her own company

A scene from Episode 3 of "The Great Gamble," a serial, released through Pathe

Story Interests in "A Sage Brush Hamlet"

William Desmond in his latest picture, "A Sage Brush Hamlet," released by Robertson-Cole and distributed by Exhibitors Mutual, plays the role of a pursued lover. Instead of the rough and ready Westerner trying to win the heart of the Eastern girl, in "The Sage Brush Hamlet" the girl tries to win the madcap leader of a reckless crew of cowpunchers. This truly human situation with its excellent comedy side lights assures the production marked popularity. In fact, unusually heavy advance bookings are reported by the exchange managers.

Marguerite De La Motte plays the part of the Eastern girl, and her escapade in her "nightie" leads to no end of amusing situations. Ed Piel, Walter Perry and George Fields support William Desmond as members of the reckless Bottle Canyon gang.

Nephew of Italian Premier with Metro

Frederic Malatesta, nephew of the Italian premier, Nitti, has been engaged by Director General Maxwell Karger to play the role of a South American millionaire in "The Four Flusher," in which Hale Hamilton is starring for Metro Pictures Corporation under the direction of Harry L. Franklin. The picture is now under production.

Mr. Malatesta appeared as a Russian nobleman with Edith Storey in "The Legion of Death."

"Crimson Shoals"
The Most Remarkable
FRANCIS FORD PICTURE
Ever Released

Lehrman Has No Aids in Studio Venture

Henry Lehrman, producer of Lehrman Comedies, has just issued a positive denial of a statement recently published in a trade journal which declared that Roscoe Arbuckle is half owner of the new Henry Lehrman Studios now being erected at Culver City, California.

"The new studios are entirely my own property," said Mr. Lehrman, "and I have no partners or associates whatever in their ownership. When I contracted with the First National Exhibitors' Circuit for the distribution of future Lehrman Comedies, I determined to build a production home which would in every respect meet my ideas of what a modern studio should be, and the plant which I am now bringing to completion is the result.

"Mr. Arbuckle has leased space for the making of his pictures, but his position at the studios will be solely that of a tenant. I am moved to make this point clear in justice to both Mr. Arbuckle and myself."

Theda Bara in a Story of Old Ireland

"Kathleen Mavourneen" is the working title of the third Fox super-production with Theda Bara as the star which will be presented by William Fox in line with his elaborate policy for 1919-1920.

This play, described as "the sweetest of Irish love stories," was adapted for the screen and directed by Charles J. Brabin, from one of the works of the late Dion Boucicault. It is a production, the strength of which lies in its implicity and powerful love element.

With the Irish question among the issues of the day, "Kathleen Mavourneen" will, it is believed, have a strong box office value outside of the fact that it is a big play by a big author, interpreted by a big star.

Supporting Miss Bara are Marc McDermott, Raymond McKee, Edward O'Connor, Jennie Dickerson, Marcia Harris, Henry Hallam, Harry Gripp and Morgan Thorpe.

Where Credit Is Due—

In a review of the World picture "Bringing Up Betty", published last week, credit for photography work was given Mr. Schneider instead of to Mr. Gondolfi, as it rightfully should have been given.

Antonio Moreno is shown in a strong scene from "The Perils of Thunder Mountain," a serial in which he is co-starred with Carol Holloway

Whirling Dervishes Pictured

Turkish Fakirs May Be Seen in Educational Releases of Red Cross Films

WHAT is claimed to be the first and only moving pictures of the howling dervishes of Turkey are to be seen in one of the new single-reel subjects of the Bureau of Pictures of the American Red Cross, according to a statement of Vice-President E. W. Hammons, of the Educational Films Corporation of America. The educational organization has finished cutting and titling four of the new pictures, one of which will be devoted to the city of Constantinople.

The howling dervishes of Turkey are an ancient religious order, rather to be classified as a profession than a priesthood. They correspond with the religious fakirs of India, who also subject themselves to physical torture in the name of Mohammed. The Turkish dervishes hold their performances in dim cellars, and collect goodly sums from the audienec of laymen and spectators that are present.

The ceremony is based largely on self-hypnotism, plus a certain measure of clever faking. Along one side of the arena is seated, tailor-fashion, a group of individuals who supply the necessary atmosphere. At the beginning of the ceremony these men start slow movements of the head, hands and body that increase in speed as the ceremony proceeds, until the final climax, when the motion and general uproar reaches the maximum. All of which adds to the religious frenzy that is created to bewilder and deceive the onlookers, while the leading "actors" perform their "stunts."

The new Red Cross pictures are to include a number of unique subjects that have never before been photographed. The name of the American Red Cross has proved to be an "open sesame" in the Turkish Empire that has enabled their cameraman to penetrate regions and places that have never before been accessible to the camera. Every week additional negative is received in New York from the men in different parts of the world, and by early fall a regular releasing schedule will be established through the seventeen exchanges of the Educational Films Corporation that will provide a supply of unusual scenic and travel films.

Rogers Arranges Real Ship Christening

In order to further perfect the first of the Jane and Katherine Lee comedy playlets, Lou Rogers, president of the Rogers Film Corporation, presenting Jane and Katherine Lee, arranged for the special christening of a ship at the Newark shipyards, last week.

Though the action in the picture calls for a flash of the ship and the christening, still, in order to have the authentic scene, Mr. Rogers arranged for this effect and broke a choice bottle of champagne on the occasion to the sorrow of the property men and spectators.

With these minor details completed, Director Tefft Johnson is now busily engaged in the editing, and Tom Bret is doing the titling.

In order to obtain the best stills possible, Lou Rogers has ordered his cameramen to use a Graphles camera for this purpose in the future, instead of the usual still camera.

THE MOST REMARKABLE ENTERTAINMENT
EVER PRESENTED
"CRIMSON SHOALS"
STARRING
FRANCIS FORD

Washington Manager of Realart Named

William H. Rippard, well known in theatrical, newspaper and photoplay circles as a result of his sixteen years' experience in these varied fields, has been appointed manager of the Washington branch of Realart Pictures Corporation. The selection of Mr. Rippard follows the recent visit to the Capital of Ben F. Simpson, Realart's Field Manager, who is touring the East establishing exchanges for his organization.

Offices were opened July 21st at Suite 806-820 Mather Building. The Mather Building is located at 916 G Street, N. W., and is familiarly known as the "film building" among exhibitors as most of the larger picture companies have their offices there.

Screen Magazine Has Interesting Topics

Two of the features that have long been promised for the New Screen Magazine take their places in the current issue, No. 24, and have struck a chord of popularity at the outset. These are to come in series, and they include some extraordinary underwater natural history material of such merit that the Museum of Natural History in New York has asked for a copy of the print. The habits and appearance of the diving beetle and the caddis fly, from the larva to the adult insect, are shown in a subject entitled "Wonders of a Wayside Pond."

Lillian Russel tells in the current number how to ward off wrinkles.

"Atonement" Is Finished for Pioneer

The final turn of the camera on the first Grace Davison production which is to be exploited by the Pioneer Film Corporation occured last week.

The new feature which is in five reels will be known as "Atonement." The scenario was written by Charles Edwards Hall, and this production was directed by William Humphrey. Conway Tearle appears jointly with Miss Davison as co-star.

The cast includes Sallie Crute, Huntley Gordon, Anthony Merlo and several others.

Pioneer will shortly offer "Atonement" on the state right market.

Herbert E. Hancock, director of the Fox News Weekly which will make its first appearance in September

C. D. Isaacson who succeeds to the chair of Goldwyn Advertising Manager

McCarthy Picture Soon to Be Launched

Releasing plans soon will be made public for the first offering of McCarthy Picture Productions, a special feature of original character, it is said, soon to be shown to the trade under a name which has not yet been finally selected. The picture which was given a pre-view at the Universal studio, where it was made, is practically completed under the supervision of John P. McCarthy. Following this pre-view, McCarthy told of his intention to proceed at once with a second feature and said:

"We are especially proud of our cast, selected carefully to fulfill the requirements of the initial story which was written with Russell Simpson in view as the lead. I personally feel that Mr. Simpson in this picture has scored even a greater success than in "The Brand," Rex Beach's play. Dorcus Mathews, in support has proven very magnetic and satisfying, while Bob McKim, our 'bad man,' has lent weight to the production. We believe we have one of the most efficient business staffs to be obtained, and every member thereof has added their personal efforts to make our first production a success."

Goldwyn Signs Leading Man for a Term

In accord with its policy of retaining actors and actresses who have proved their worth and won an assured place in the esteem of photoplay patrons, Goldwyn Pictures, last week, renewed a contract with John Bowers whereby that leading man will remain with Goldwyn organization until November 20, 1920.

Mr. Bowers' most recent portrayal was in the character of the romantic young western miner in the latest Madge Kennedy success, "Through the Wrong Door." Under his present contract, his first work will be opposite Pauline Frederick in a picture directed by Frank Lloyd.

Another Theatre Opens with "Sahara"

Edward A. Zorn's big Temple Theatre, Toledo, is another house that will reopen for its fall season with J. Parker Read, Jr.'s, big production "Sahara," starring Louise Glaum, as the widely advertised chief attraction.

World to Exploit Big Film

Rights to Picturized Version of the Novel, "When Bearcat Went Dry," Bought

WORLD FILM has closed a contract for the distribution of the filmed version of Charles Neville Buck's story, "When Bearcat Went Dry," after lively competition between several firms.

It will be released in the near future by the World Film Corporation and a complete line of printing will be provided from twenty-four sheet stands to one sheet, including all the other accessories necessary to help the exhibitor to cash in.

Charles Neville Buck, the author of the novel on which "When Bearcat Went Dry" is a native of Kentucky. Even while a member of the staff of the Louisville *Courier-Journal,* Mr. Buck was a constant contributor to important fiction magazines with his narratives of the hardy mountaineers of Eastern Kentucky and Western Virginia. In the course of time he lengthened his stories and they were presented to his great army of readers in the form of popular novels. A number of them have been dramatized and had New York productions, and one of them was made into a play by Augustus Thomas and was shown at the Lyric Theatre, New York City. Eight of his novels had screen productions and were voted by public and exhibitors as highly successful.

"When Bearcat Went Dry" was just off the presses the picture rights were sold. As the work progressed in filming the novel it was apparent that a bigger and more interesting story would be shown on the screen than appeared on the printed pages of the book. A director in the person of Ollie L. Sellers, fully appreciating the picture worth of the scenario, gave the best that was in him to make a record production.

It is the intention of World Pictures in putting this feature out as a special to give preference in the showing to those who first manifest interest. There are to be no strings tied to the release nor will it be necessary to take on other contracts to get a chance to cash in on "When Bearcat Went Dry."

Big Campaign Brings Results

Chicago Office of F. P.-Lasky Makes a Record Appeal to Large Convention

THE Chicago sales force of Famous Players-Lasky Corporation recently completed an important advertising campaign in the city of Milwaukee, one which bids fair to stand as a record for individual city campaigns.

During the week previous to July 5, the National Education Association held its annual convention there and in order that the delegates might have the opportunity of judging the merit of the productions of the Famous Players-Lasky Corporation which had been so effectively brought to their attention through the large display announcements prepared and sent to the daily papers by the advertising department of the home office, the Chicago sales force arranged with twelve of the most prominent photoplay houses in Milwaukee for solid weeks of Paramount-Artcraft pictures.

At the Alhambra theatre "Secret Service," the Paramount-Artcraft special starring Robert Warwick held the screen throughout the entire week. At the Butterfly, Marguerite Clark was the star in "Come Out of the Kitchen" while "Oh, You Women!" played at the Toy theatre. These three houses are all situated down town and all ran the attractions for a full week. The other nine houses, situated in the residential sections of Milwaukee, were booked with Paramount-Artcraft productions throughout the week, some making two and some three changes during the seven days.

The Chicago men also made a special effort to see to it that the pictures were given more than the usual amount of advertising and that the name Paramount-Artcraft might receive as much publicity as possible. Postcard reproductions of the *Saturday Evening Post* Paramount-Artcraft advertisements were distributed among the exhibitors together with suggestions for their use. Each exhibitor was also given a good supply of trademark lithographs and large trademark cuts.

"Mickey" Hit in West

Mid-West Greater Features Co., which controls "Mickey" in Colorado territory, has received an appreciative letter from the Lyceum theatre, Grand Junction, Colo., which commented as follows on a run of "Mickey":

"Very pleased to inform you that "Mickey" went big on the two repeat days. Played to capacity houses both days, and could not handle all who wanted to see the picture. This run ended the fifth day here and the last day was biggest of all. For a drawing card it can not be beat."

The letter ended with a request for a return date.

A moment in "Desert Gold" a Hampton and Warner production, released through W. W. Hodkinson

Fox Feature Drive

Fox Film Corporation is making a big drive on a special group of productions. The selling points and general attractiveness of the pictures included in this group are being brought forcibly to the attention of exhibitors, with the idea that they will appreciate the strong appeal these productions have for all motion picture patrons.

The features included in this group are the Sunshine Comedies, which are enjoying unusual popularity as a summer feature; the Great Nine, a cluster of nine big Fox successes, and the Lucky Thirteen, which is a selection of sparkling comedies.

This drive is being made under the direction of Tom North, manager of Fox Film Short Subjects, and will continue until September.

Anita Stewart Picture Through Vitagraph

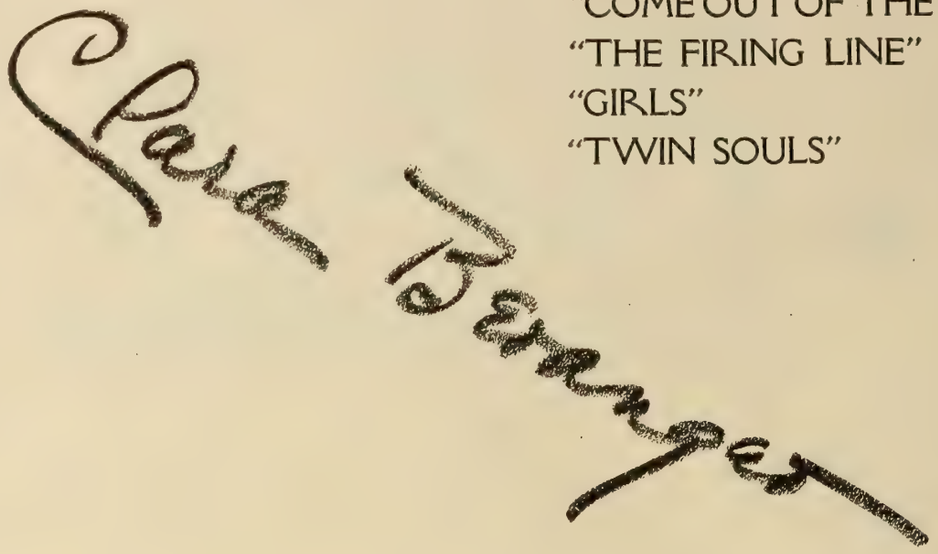
Exhibitors and picture fans are evincing a considerable interest in the announcement that Vitagraph is soon to release an Anita Stewart feature, "Shadows of the Past." Miss Stewart made many fine pictures for Vitagraph—their excellence was always so well assured in advance that orders for the new feature are already reaching the New York offices from all sections of the country.

As the title would indicate, "Shadows of the Past" has to do with the efforts of three ex-convicts to tread the straight and narrow path.

FRANCIS FORD
FIGHTS WITH
FRANCIS FORD
IN
"CRIMSON SHOALS"

Recent adaptations

"COME OUT OF THE KITCHEN"
"THE FIRING LINE"
"GIRLS"
"TWIN SOULS"



Under contract with

Famous Players-Lasky Corporation

LYNN F. REYNOLDS

DIRECTOR

Professional Section

Gleaned in Eastern Studios

THE extemporaneous lines that Elsie Janis uses while working on scenes, are often so original and to the point that Director James Young has formed the habit of having someone always ready with paper and pencil to take them down to be used for captions when the picture is cut. One such title used to a dozen or so ex-soldiers around a boarding house table the other day was: "If I was good enough to serve ye while ye was dyin' in France, I'm good enough to serve ye while ye're kickin' in America.

Owen Moore has just arrived in New York from the coast, and is going to commence work on his first starring production for Selznick Pictures Corporation just as soon as he can find a satisfactory story. Meanwhile he is reading everything he possibly can with the hope of discovering an as yet un-picturized good plot. He says it's like the proverbial needle in the haystack.

After Pauline, vaudeville star and hypnotist, had been at work as the star in the Supreme Pictures, Inc. serial temporarily entitled "Brewster's Mysterious Millions," for several hours last Tuesday, director Will S. Davis complained of a leaden and sleepy feeling. With a smile and a wave of his hands, Pauline roused his director to his usual alertness, and Mr. Davis decided that it might sometimes be a very inopportune thing to have an honest-to-goodness hypnotist in such close proximity.

The company which has been selected for the "Miracle of Love," featuring Wyndham Standing and Lucy Cotton, is entirely English. As the picture has English setting and atmosphere, Director Robert Leonard thought it a very happy coincidence.

Alice Brady, whom the public has made its own, forcing the star to labor for film and stage. Now a Realart star

Eugene O'Brien in "The Perfect Lover," a Selznick picture, released through Select Pictures Corporation

For a mob scene in Gareth Hughes' first starring vehicle for Tyrad Pictures, "The Red Viper," which scene is supposed to take place on New York's east side, Jake Schargel, a leading Jewish comedian was engaged. Director Jacques Tyrol expects very realistic results.

Richard Barthelmess is reported to have received 1,233 letters from newly acquired friends after the first showings of "Broken Blossoms" in New York, Chicago and Philadelphia. Now Barthelmess' typewriter is working nights, shooting off replies with machine gun rapidity. Such is the price of fame, but the young star says it is the first bill he enjoyed paying.

Eugene O'Brien finds that having Elsie Janis and her company on a neighboring set at the Biograph studio, makes concentration on his own picture "Sealed Hearts" extremely difficult. For something is always happening when Miss Janis is about, something that it would be a pity to miss.

Since "Moonshine and Shadow" is completed and ready for fall release, Charles and Violet Blackton are among the retired film stars. They are summering with their parents at the Blackton home in Brooklyn, giving part of each day to the study of French, music and dancing, to say nothing of the three r's and kindred subjects.

Jane and Katherine Lee autographed their pictures for J. J. McGraw and Christy Mathison out at the polo grounds the other day. It was difficult to say just which pair of celebrities was more pleased at meeting the other.

Helen Ferguson is playing the lead in a production called "The Star Rover." Her role is that of the tiny Duchess, and one of her costumes calls for a train four yards long and three yards wide. They didn't mind wasting material on such non-essentials as trains in days gone by.

Gladden James has quite recovered from his recent attack of what was thought to be ptomaine poisoning, and is back at work on his picture under the direction of John Adolfi.

Harry Morey has gone fishing near Nyack, N. Y. We hear that he is accompanied by his new twelve-cylinder Pathfinder, so we wonder just how much fishing he will do.

Tammany Young is playing the part of a "ruff nec" with Elsie Janis.

Jean Paige is spending part of the hot weather in the Berkshires.

Helen Holmes spent the greater part of one day last week in an airplane near the Grantwood studios, where her latest serial is being filmed. Jack Levering, her leading man, is an aviator himself, while Miss Holmes is beginning to feel just as much at home in the air as on land.

Conway Tearle and Grace Davidson have finished their most recent production entitled "Atonement," which will be released by the Pioneer Feature Films.

Charles Miller has begun his next production for the Independent Sales Corporation. The story is said to deal with gypsies, and Corliss Giles and Florence Billings have the featured roles. No title has yet been decided on.

Frankie Mann, who is at work on a serial under the management of A. F. Beck to be released through Pathe, has a most unique claim to distinction. She has never been in Los Angeles. In view of the fact that she has been making pictures steadily for the past year, we think this distinctly unique.

Manuel Noriega, at present with the Spanish Opera Company at the Cort Theatre, is said to be the most popular and best known actor of the present day among his own country people in Spain. It is further said that Signor Noriega is contemplating the production of a motion picture serial in the near future.

L. Rogers Lytton is playing Elsie Janis' father in her forthcoming production for Selznick Pictures Corporation, under the direction of James Young. Mr. Lytton has been vacationing at his country home through the warm weather, but owing to his lifelong friendship with Director Young, he was easily persuaded to take the part with Miss Janis.

Olive Tell will next be seen in Universal's "The Trap"

HERBERT E. HANCOCK
DIRECTOR-IN-CHIEF
FOX NEWS WEEKLY

From "Heavy" to "Hero" with Wyndham Standing

HOW would you like to be Wyndham Standing, and play leads for the very most loveliest stars there are, and be so in demand that you might always have three or four engagements at once if it weren't for the impossibility of being in several places at the same time? In fact, he is so much in demand that Mrs. Wyndham, who is quite as charming as her big, sociable, jolly looking leading man, and has had quite an enviable career on the English stage herself, has given up any further histrionic aspirations in order to act as manager-secretary for her overworked husband. Not that she minds—Oh, dear, No! She is perfectly thrilled by all the tributes and comments and appreciation that come with popular approval, and enjoys the quaint letters that pour in by the hundred with the keenest sense of humor imaginable.

"Some of the letters Wyndham received after 'The Eyes of the Soul' was shown were very touching," she observed. "There were several from people who had lost sons in the war, and there was a most pathetic one from a mother who declared that Wyndham bore such a striking resemblance to her son who had not come back, that she never took her eyes off his face while he was on the screen. Strange, how those resemblances do happen, isn't it? Wyndham answered that letter very particularly."

"That was a wonderful part," Mr. Standing exclaimed. "I don't think I've ever played one I liked better. I'm glad I've definitely got away from the heavy stuff. You know in my early picture days I used to be the villain."

"We can't imagine it," we protested. "How could any audience be expected to believe that of you?" If we've ever met a leading man who does *not* look like a heavy, it is Mr. Standing.

"Oh those were amusing times" (we hoped this was a good prelude for reminiscences and we were not disappointed). "I remember once I dashed into the husband's happy home, smashed several articles of furniture on my way through the lower floor, leaped up the stairs six at time, broke open the locked door of the wife's bedroom, and with a triumphant smile, exclaimed, by way of a caption: 'Love Conquers All.'

"But I love the picture work, and I've no regrets whatever about leaving the legitimate stage. There is such a change of action and setting, and so much opportunity to be out of doors that it makes up for the loss of an audience. 'Nature never did betray the heart that loved her,' you know, and, aside from books and the opera, there's nothing I like better than a day spent somewhere close to Nature. Nature is my pet hobby, don't you know. I'd rather go out for a day's fishing than—Oh, that reminds me. Mrs. Standing and I were out at one of the quaintest little old fishing towns on Long Island one summer, and there was the jolliest old salt—that's what you call them, isn't it?—well, this one was a genuine landmark, with snowy white hair and the most innocent blue eyes. We felt sure he'd never been out of sight of his home in his life, even though he did live only a few hours from New York, and Mrs. Standing always called him a child of Nature, when he wasn't around, of course. So we let him take us out fishing early every morning, and we spent hours with our lines trailing from the little boat, but never a fish did we catch. The old man encouraged us, however, and we kept hoping for better luck next time, until the old woman who brought us vegetables asked Mrs. Standing one day what we went out on the water so early for every morning. 'Why to fish,' Mrs. S. told her, as though our reason was rather obvious. 'Don't you know they ain't no fish in this inlet before October?' was the contemptuous retort. After that we realized that the child of Nature was quite as much a New Yorker when it came to making money as everybody else, but his hair was so white and his eyes were so blue and he was so charming that we never accused him of such duplicity. We pretended to be just as much interested in those fishing expeditions as ever. Which proves that we don't really mind getting up early."

Remembering the books as one of his hobbies, we asked Mr. Standing what he liked to read. "Oh, all the philosophers," he replied, "but the thing I enjoy most is the opera. I never miss one of them during the season if I can help it."

"Yes," Mrs. Standing broke in, with a teasing smile, "if I ever want to start trouble, I suggest to Wyndham that we go to a musical comedy instead of the Metropolitan. And you know Wyndham may look as though he had a wonderful disposition, and never could be temperamental, but he can go up in the air when he wants to."

"Temperament's out of fashion," Mr. Standing declared. "I think it's quite absurd for people to regard it as a proof of their being artists. Acting is a business, like any other profession, and some people can act and some can't, just as some can organize and command and invent and some can't. Professionals are only human beings, after all."

"But very likable human beings in this case," we thought as we went away wondering at the spirit of good comradeship that really does exist between some professional husbands and wives in spite of popular opinion to the contrary.—*Marguerite Jones.*

"Home" Gets Booking in Loew Houses

Marcus Loew has booked the successful Universal-Jewell production "Home" for a run of sixty days. The contract was closed recently by Sam Zieler, manager of the New York Universal Exchange.

"Home" was produced under the direction of Lois Weber, and features Mildred Harris (Mrs. Charles Chaplin).

In the supporting cast of this Jewell production are: William Crittenden, Lydia Knott, Helen Yoder, Al Ray, Frank Elliott, John Cossar and Clarissa Selwynne.

An Afternoon with Petite Lillian Hall : : : : :

WE'VE just had the most delightful afternoon, in spite of our unpressed suit and curlless hair and moist shoes and all the other disadvantages attributed to poor Saint Swithin. Once ensconced in a huge, comfy chair in Lillian Hall's cosy hotel apartment, with a box of chocolates at our elbow, and Lillian's entrancing self in the most charming blue and lace tea gown just opposite, telling us the story of her life, we forgot all about the weather for the first time in ten days. For Lillian looks like Louise Alcott's Amy, and photographs like Beth, and can you imagine a happier combination? When Mr. Brady was casting for "Little Women" his first contract with Miss Hall assigned her the part of Amy, but after interviewing every ingenue in New York and telegraphing to the coast in vain for possible Beths, Mr. Brady gave up in despair and declared that motion picture professionals were, or at least looked, much too worldly wise for the [illegible] girl of bygone days. Then he saw some of Miss Hall's "stills," and his troubles were over. It was an easy matter to find another Amy, and Miss Hall's frank, unsophisticated expression, innocent, childlike eyes and perfectly lovable self were just what Director Harley Knowles wanted. There is no need to comment on her portrayal of the character. Audiences all over the world loved her, and wept bitter tears at her death.

"I'm doing a comedy now," Miss Hall explained, "but I don't want to be a comedienne. This picture is just by way of a vacation. Yes, truly, playing with John Dooley is nothing but fun, and of course I'm thrilled with the idea of having William Nigh for a director. He's wonderful! My days at the studio are just one glorious good time."

"How did you happen to go into pictures?" we asked. "That's always what everybody wants to know."

"Oh, it wasn't terribly exciting. I always used to take part in all the amateur theatricals we gave during my school days, and then one time a stock company came to town for the summer. I met the manager at tea one afternoon and teased him into giving me a part. Naturally, as most of the audience were friends of mine, the papers were all very good to me and I was supposed to be a great success. Then I went to Canada with another stock company, and after that I played a number of child parts in various shows. Stuart Walker interviewed me for the Lola part in 'Seventeen,' but I lost my nerve and was afraid I hadn't had enough experience for it. I wouldn't feel that way *now*.

"After my stock training picture parts came quite naturally, and I've never faced starvation or had any real troubles at all. I did 'go broke' once, but you see I have a perfectly good home to go to any time I want to, so I never have to worry."

"No," she went on in response to a question, "I've no aspirations toward stardom. I want to be successful—everybody does—but I'm sure I never could take the whole responsibility of a production. I'd be simply terrified."

We were incredulous—a motion picture actress who didn't long to be a star some day! But Miss Hall was emphatic.

"I want to earn my own living because I don't approve of anyone's being a parasite—I've heard a lot of suffrage talks, you see—and I didn't think I ought to be just fooling round at home doing nothing of any importance. In my anxiety to go to work, I even took a course in stenography, though I've never made use of it. Pictures are so much nicer. I love the film work, but I'm sure I never was intended to be anything but an ingenue. I want to be a child and play baby-parts just as long as I can. By the way, how old do you think I am?"

"Judging by appearance or intelligence?" we parried, "if you didn't seem like quite such an experienced little lady, we'd say sixteen."

"I'll whisper it to you if you'll never

(*Continued on page* 1291)

EUGENE STRONG
Management EDWARD SMALL, 1493 Broadway, N. Y. City

Peggy Hyland and Canine aid, in the Fox picture "Cheating Herself"

An Afternoon with Miss Lillian Hall

(*Continued from page* 1290)

tell," she laughed, so we can only say that sixteen wasn't such a *very* bad guess, after all.

"Would you like to see some summer things I've been making?" she asked, emerging from a closet with an armful of the daintiest, coolest looking frock imaginable, with hats of the same material.

"A friend of mine made the hats," she declared, "but I did the dresses, without a pattern, too. And don't the costumes look as though they had come directly from a Fifth Avenue window? I like to flatter myself into thinking they do."

"But they really do, exactly," we affirmed with perfect sincerity. "And we'll be sure to tell the fans that your favorite color is blue."

"Oh, yes," she agreed merrily, "and that my eyes are blue, too, and my hair is naturally golden—a perfect blonde, in other words."

Her laughter was irresistible. We went out into the rain with the feeling that there was plenty of sunshine inside, in spite of the gloominess out of doors.—*Marguerite Jones.*

Trade Board Official

Sidney Baker, manager of the Grand Central Film Company of St. Louis, Missouri, distributors of First National attractions, has been elected vice-president of the St. Louis Film Board of Trade.

Gleaned in Western Studios

ERNEST C. WARDE, energetic director for the Brunton studios, is preparing the third of the series of ten feature photoplays, featuring J. Warren Kerrigan with the star's own company in support. While Kerrigan is enjoying a few days' vacation between pictures, no such opportunity has presented itself for Warde, who is busily engaged in a study of the script and the initial work on the third picture. He has just completed the first two, which are "A White Man's Chance" and "The Joyous Liar." These are ready for release through the W. W. Hodkinson Corporation, and in addition to the noted star, have Lillian Walker as leading woman. As in the case of the other two, the name of the third Kerrigan picture will be decided by Mr. Warde and those associated with him in its production when it has been completed, but it is said that it will contain many unusual situations of a virile and striking nature in keeping with Kerrigan's talent.

Lynn F. Reynolds, Universal director, has "shot" the final scenes for "The Brute Breaker," a story of the French Canadian logging camps which was furnished him by Johnston McCulley, the magazine author. Reynolds had as co-stars Frank Mayo and Kathryne Adams.

Reaves "Breezy" Eason is in the midst of his work at Universal City in the production of "The Jack of Hearts," the special western feature, which has Jack Perrin and Josephine Hill in the leading roles. It is expected Eason will take his company either to Catalina Islands or Bear Valley on location for several scenes.

Eddie Cline is completing a two-reel Sunshine Comedy at the Fox studio which has Polly Moran and Slim Summerville in the leading roles. Cline has managed to give a novel diversion to the usual chase incident in presenting the predicament of one of the young girls whom he uses in the picture when she finds herself dressed only in a bathing suit, attached to a combination of runaway street car and automobile.

Tom Santchi, between pictures, is vacationing at Catalina Island, and finding his chief attention attracted to the condition of his rod and tackle. Santchi and the Farnums, Dustin and William, are in a three-cornered competition for the distinction of taking in the largest Tuna hooked at that fisherman's paradise.

Edith Roberts, Century Comedy star, taking a "turn" at the camera

Chief of Police Warren (as Buffalo Bill) accompanies Fay Tincher on her entrance into Seattle to attend the Northwest Film Convention

First Truex Two-Reel Comedy Is Titled

Amedee J. Van Beuren has decided to call his first two-reel comedy, starring Ernest Truex, "The Night of the Dub," the original title under which this Albert Payson Terhune story was published in the Saturday Evening Post.

Mrs. Sidney Drew's screen adaptation and John Joseph Harvey's direction have provided a lively comedy full of legitimate laughs.

Appoint Head of New Fox Exchange

Fox Film Corporation announces that Mitchell Ross has been appointed manager of the Fox exchanges at Calgary, Alberta, Canada, by Sam Dembow, home office representative for the Fox company. This is one of the exchanges just opened in Western Canada, and is located in the Princess theatre building.

Francis Ford
PLAYS
Three Distinct Characters
IN
"Crimson Shoals"

ROGER LYTTON
supporting
Elsie Janis
in her
premier production

Cameraman Perfects "Out of Focus" Lens

Marcel Le Picard, Will Rogers' cameraman, who has a genius for inventing new and improved devices in the mechanics of photography, has perfected a special lens which produces a novel effect that may be applied to the artistic betterment of Goldwyn photoplays.

Slightly out-of-focus effects, giving an impressionistic tone to scenes or figures that lend themselves to artistic treatment of the kind, have become something of a fad of late. But only the most expert cameramen have been able to produce artistic results. Too frequently, the scene has merely appeared out of focus and therefore defective.

Mr. Le Picard explains that by means of a new receptacle with adjustable lens carriers, he can get a close-up with varying degrees of out-of-focus effects, which are both attractive and unusual. Using the new device, the image on the screen is kept in perfect focus, the features being sharply outlined, but a soft halo, giving the picture the artistic quality of a painting, is attained.

Bull's-Eye Comics to Have Art Titles

The first two-reel comedy with art titles will be released by the Bulls-Eye Film Corporation about September 1st. Although hand-made art titles are not uncommon in dramatic productions, they have never been used in comedy pictures, according to Nat H. Spitzer, studio manager for Bulls-Eye. The Bulls-Eye art titles are to be caricatures illustrating the action of the film, against an artistic background. The lettering will be done with a brush, while the cartoons will be in pastel.

Newspaper Men Witness "Bandbox" Filming

Kenneth C. Beaton, known as K. C. B. by newspaper readers throughout the United States for his humor and philosophy, and Frazier Hunt, war correspondent, witnessed the filming of every one of the exteriors taken at Lake Mohegan, N. Y., for the new Deitrich-Beck production of Louis Joseph Vance's story "The Bandbox," starring Doris Kenyon, which will be released early in the fall by the W. W. Hodkinson Corporation.

A comedy situation from "The Immovable Guest," by James Montgomery Flagg, released through Paramount

Coast Mutterings of Rivalry

Los Angeles Faced with Competition from San Francisco, Says United Man

ACCUSTOMED by long usage to unchallenged motion production activity and a prosperity arising therefrom that has made the city a source of envy to other Coast communities, Los Angeles has been startled from unapprehensive complacency into a condition of watchful alarm lest its remunerative laurels be abstracted by its northern neighbor, San Francisco, according to a communication from William Lord Wright, special studio representative in Los Angeles for United Picture Theatres of America this week.

"The Golden Gate city has of late shown signs of its realization of the fact that to be a centre of motion picture productions is far from being a bad thing for a city's business prosperity," says Mr. Wright in part. "Rivalry has, of course, long existed along industrial lines between these two big Coast cities, but it would appear that not until recently did 'Frisco cast an envious eye on the abode of big film stars away to the south," Mr. Wright goes on to point out.

"Los Angeles has been growing; that city has won to itself the Western plant of one of the world's biggest rubber tire manufacturers; the project of a million dollar harbor for its rival set the Franciscans to thinking how they could retaliate, and so San Francisco is turning its intensive attention to getting a share of the M. P. industry for itself.

"Capitalists in the latter city are said to be contemplating the erection of palatial movie studios. San Francisco architects are reported busy with studio blue prints, and propaganda spreading emissaries from the north are said to be in evidence down south insinuating among movie men the advantages offered around the Golden Gate.

"Since motion picture money, trade and employment form such a vital factor in Los Angeles business, keeping up, as they do, rentals and revenue, Los Angeles is setting to work to ensure the retention of this source of wealth and prosperity. The reported recrudescence of New York as a more active centre of motion picture productions is another instigation to Los Angeles to roll up its civic sleeves and take the very best care of its prized possession.

Musical Film Comedy by Adolf Philipp

Adolph Philipp has just completed his first musical film comedy for the Adolf Philipp Film Corporation, at its studio, 11 East Fourteenth Street.

Supporting him in his first endeavor to offer a unique idea in musical film production will be a cast of capable screen thespians, including Miss Patsy De Forest, Miss Cleme Brian, Miss Anita Brown, Miss Mary Louise Buckley, Miss Lucia B. Seger, Joseph P. Marquis, Edward Elkas, George Henry, Alexander Kaufman, Joseph Savoli and J. Irving Southard.

Anita King Stars in a Triangle Offering

"One Against Many," a Triangle production, will serve to bring Anita King, well known to fans, back to the screen. This production will be released August 17, and Miss King is said to handle her role in sterling fashion. Edgar Jones directed.

FRANCIS FORD
HIMSELF
AT THE SAME MOMENT
AS
SON—FATHER—GRANDFATHER
IN
MANY SCENES
OF
"Crimson Shoals"

"Title Jury" Is to Be Goldwyn Fixture

In devising innovations in production that are bound to bring about superior photoplays, Samuel Goldwyn gave considerable thought to the matter of titles. He considered them from all angles and finally conceived what he calls "the jury system," a plan that is justifying his confidence in the benefits to be derived from getting a concensus of opinion as to what "goes over" with the great audience reached by Goldwyn Pictures.

The recently formed "title jury" is composed of men and women in the organization, who from experience and temperament see things from different viewpoints. The jury comprises those with a literary training and others without any training of the kind. An effort is made to have this body typical of the average motion picture audiences as they are found in all parts of the country, in small theatres as well as large.

When a new production is viewed by the committee it contains titles written by the title editor, but they are subject to change and sometimes to removal entirely, if the jury finds that for one reason or another they fail to carry the desired point.

Ince Company Working in New England

To obtain the proper scenery for a part of "The White Book," the Thomas H. Ince production starring Dorothy Dalton, the company has gone to Marblehead, Mass., where the rocky coast is said to be much like that part of the British coast where some of the action of "The White Rook" takes place.

In "The White Rook," Miss Dalton is supported by Henry Mortimer, Paul Caseneuve, Richard Neil, Warren Cook, Thomas Cameron, Walter Barrett and Bigelow Cooper.

"Black Gate" in Making

Ruth Clifford, who is a picture star in her own right, has been engaged by Vitagraph to play the leading feminine role opposite Earle Williams in his next feature, "The Black Gate," which is based on the mystery story by Hilliard Booth. The picture is now being made at the West Coast studio at Hollywood.

Ever popular Anita Stewart now appearing in "Her Kingdom of Dreams"

In and Out of West Coast Studios

By J. C. Jessen

Vitagraph News Bits

Five episodes of "Daredevil Dick", the newest serial starring William Duncan, have been made at Lake Huntington where the company has been engaged for several weeks. Their return is not expected, it is said, until September.

Earle Williams is starring under the direction of Theodore Marston in "The Black Gate".

Another Vitagraph Company on location is that headed by Antonio Moreno and Carrol Holloway who are at Truckee, Calif., at work on mountain scenes for the serial, "The Perils of Thunder Mountain."

Bessie Love has started work on a new feature, having returned from Seattle where she was a guest of the convention of Northwestern Exhibitors. She is under the direction of David Smith, and has Charles Spear as her leading man, while Jay Morley, Ann Schafer, John Kunkel and Beulah Clark are in support.

Lake Huntington also is the address of Larry Semon and his comedians who are making comedy there in the timber camp setting which will combine possibilities for attraction with the humorous situations to be found in a logging camp.

A number of artist's models have been engaged for beach scenes in the current Montgomery and Rock comedy being made under direction of Gilbert Prat. The company recently has spent much time at Laguna Beach.

Theodore Marston, who is directing Earle Williams in the "Black Gate" was engaged for that purpose by Vitagraph officials for the first of his productions after "Mortmain," one of the most powerful subjects, it is said, offered by the Vitagraph Company. Mr. Marston had not been engaged in picture work for some time, having been incapacitated by a serious accident.

Ruth Clifford also is a recent Vitagraph acquisition, having been engaged to play the leading role opposite Earle Williams. Others in support in "The Black Gate" are Harry Springler, Brynsley Shaw, Melbourne McDowell, Clarrisa Selwyn and Park Jones.

Paramount-Artcraft

Production of "Everywoman", the Famous Players-Lasky special feature being directed by George Melford with Violet Heming in the title role, is proceeding with an equipment of elaborate settings and extensive equipment. The gowns worn by the feminine players especially are striking, while large numbers of extra girls are employed in the larger scenes.

Ethel Clayton has returned to the Famous Players-Lasky studio from her trip in the Orient and has many thrilling stories to tell of her adventures. She will soon begin work as star in "The Fear Market," which will be produced by Robert G. Vignola.

Lila Lee, posing amongst the trophies which will be awarded to the winners in the Famous Players-Lasky golf tournament

Major Robert Warwick, at present starring in "Captain Dieppe", the Anthony Hope story, will assume the leading role in the next William C. deMille picture, which is to be known as "The Tree of Knowledge."

Bryant Washburn, under the direction of Donald Crisp, is completing his scenes in "Why Smith Left Home", and soon will be engaged in the starring role of "It Pays to Advertise", the George Broadhurst stage success. Washburn will have Crisp as his director again in the next picture.

Wallace Reid, returning from Seattle, where he was a guest of the Northwest exhibitors' at their convention, is engaged in the production of "Hawthorne of the U. S. A." a noted stage drama, under the leadership of James Cruze.

Lila Lee, who at present is starring in an original story by Beulah Marie Dix, at the same time is preparing for her next stellar vehicle "Why Change Your Wife" in which she will be directed personally by Cecil B. deMille.

Under the direction of Walter Edwards, Marguerite Clark at the Morosco studio, is at work in "A Girl Named Mary". Kathleen Williams is Miss Clark's principal feminine support, and Wallace MacDonald is the leading man.

Thomas Meighan left the Famous Players-Lasky studio the week of July 21st on a trip to Pittsburg, Pa., where his mother is ill. He is expected to remain east for several weeks.

Gradual recovery is noted in the illness of Elliot Dexter. who collapsed from overwork recently, and who will not be able to resume the grease paint, it is feared, for two months.

The title and art department at the Famous Players-Lasky studio, of which Loren Taylor has charge, is occupying new quarters, two entire floors of a large three-story building having been assigned to its use.

Fox Studio Doings

William Farnum and Director J. G. Edwards are at Balboa Beach to make the closing scenes for the picturization of "Wings of the Morning", the novel by Louis Tracy. In these the most spectacular feature of the photo drama will be staged when a section of a real ocean liner will be wrecked on the rocky shore at that place.

The William Farnum company recently returned from a three-weeks' location at Santa Catalina Island, and after completion of the present feature, will leave for the East to take part in the opening of the new William Fox studio in New York.

Albert Ray and Elinor Fair, under the direction of Scotty Dunlap, are engaged for the leading roles of a five-reel comedy drama now under production, the name of which has not yet been decided upon. It is a story, however, with a newspaper office as the background, for which some of the more important scenes and a large portion of the Fox stages are being devoted for its portrayal.

Universal Newsettes

Four six-reel features were completed at Universal City, and turned over to the editorial department for cutting and titling. "Loot", the Arthur Somers Roche mystery story, which ran serially in the Saturday Evening Post, was finished by Director William C. Dowlan with Darrel Foss and Ora Carew as the stars; "Common Property", a drama dealing with the nationalization of women in Russia, written by Elliot J. Clawson, was completed by Director Paul Powell, with Robert Anderson, Nell Craig, and Colleen Moore as featured players; Lynn Reynolds shot the final scenes for "The Brute Breaker" a story of the French-Canadian logging camps, by Johnston McCulley, the well known magazine author, and starring in this production are Frank Mayo and Kathryn Adams. Monroe Salisbury completed "Sundown Trail" from the pen of J. G. Hawks, in which Alice Elliott played opposite Salisbury under the direction of Rollin Sturgeon.

Robert Wells has taken a company headed by Fritzie Ridgway, Herbert Hayes and Frank Schum to the Frontier Days rodeo at Cheyenne, Wyoming, to make "Winning a Bride."

Reaves Eason is producing "The Jack of Hearts," with Jack Perrin and Josephine Hill in the leading roles; Edward Kull is directing Pete Morrison and Magda Lane in "The Return of Striped Shirt Ransom"; while George Holt is producing another one of the Tempest Cody series starring Marie Walcamp. The title of this latest western is "Tempest Cody Saves the Day."

The most daring feats ever attempted in the air, it is said, are being recorded for the Universal screen by Milton Moore, chief cameraman for Director Jacques Jaccard, who is producing the first big serial melodrama, "The Winged Trail" with Lieut. O. L. Locklear, who changes from plane to plane in mid-air in the leading role. Francelia Billington plays the feminine lead.

Eddie Lyons and Lee Moran, appearing in single reel comedies for Universal

Harry Carey and company, under Jack Ford's direction, returned this week from Bear Valley, where exteriors were being shot for "The Eternal Savage", Carey's new outdoor melodrama which was written by the star in collaboration with his director. Kathleen O'Connor has the leading feminine role, and Hal Hoadley wrote the scenario.

Douglas Gerrard, who has returned to Universal to direct Monroe Salisbury, took the entire company this week to Pine Knot Lodge in the San Bernardino mountains to shoot the opening scenes for a new Salisbury vehicle by F. McGrew Willis, adapted from Elliott Peake's "Altar on Little Thunder."

Norman Dawn's novel production, "The Eternal Triangle" in which canine actors only are used, has been completed so far as camera work is concerned and is now being cut and titled for humorous results.

Tod Browning is producing Henry C. Rowland's "Auld Jeremiah" which is to be Mary MacLaren's next starring vehicle. David Butler is her leading man.

George Seigman is well under way with the shooting of "Who Knows?" a mystery detective drama in which Kenneth Harlan and Helen Eddy are seen in the leading roles.

Comedy production is receiving an added impetus this week at Universal City. A new comedy headed by Harry Mann, director-comedian, has been put to work. Florence Turner, who is starring in and directing her own comedies, has just completed the first of a series "Oh, It's E. Z."

(*Continued on page* 1294)

IN and OUT WEST COAST STUDIOS

(Continued from page 1293)

At the Ince Plant

Five photoplays, of which two are big Ince Specials, are under production this week at the Thomas H. Ince studios at Culver City. One of the super-productions is C. Gardner Sullivan's "Americanism vs. Bolshevism," which deals with the modern problem of organized capital and organized labor. Other Ince pictures in production are those featuring Hobart Bosworth, Charles Ray, Douglas MacLean, Doris May and Enid Bennett.

Direction of the Special Hobart Bosworth feature now under production at the Ince Studios has been assigned to Irvin Willat, who has been engaged by Mr. Ince for that purpose. Mr. Willat will be assisted by Ernest Pasque.

Exhibitors throughout the country soon will be offered a one-reel picture made recently at the Ince Culver City studios, in which the Ince cameramen, during the lunch hour, caught the various employes of the studio at luncheon and in recreation. The Ince stars, directors, executives, scenario writers, extra people, stage hands, carpenters, and even the livestock of the studio, all were included in the thousand feet which is being arranged and edited as a semi-educational film showing some of the features of the industry.

Cast of "Americanism vs. Bolshevism" features was announced this week as follows: Lloyd Hughes, Barbara Castleton, Claire DuBrey, Jack Richardson, Walt Whitman, Lewis Morrison and Gordon Mullen, all of whom will be under the direction of Fred Niblo.

Under the working title of "A Man's Money," a new play was begun this week by Charles Ray supported by Gladys George. Charles Mailes, Wm. Conklin and Mollie McConnell are other members of the cast. The story by Julian Josephson.

Here and There

A novelty in motion picture production, it is asserted, has been put under way by Maxwell Karger, Metro's director general, as the result of which Viola Dana, Bert Lytell, May Allison and their companies now rehearse each of the more important scenes in street clothes and without make-up. Then they stage a dress rehearsal as a preliminary to taking pictures.

Henry Lehrman has issued a denial of a rumor published in a Los Angeles newspaper that Roscoe Arbuckle is half owner of the Henry Lehrman studios. Mr. Lehrman stated that the plant at Culver City is entirely his own property, and that Mr. Arbuckle merely had leased space at the Lehrman studios for the production of Arbuckle comedies.

Opening scenes of the Clara Kimball Young new vehicle, "The Eyes of Youth," will be staged in San Francisco by Albert Parker, who is directing the picture, and who revised the screen version from the stage play of the same name. The shipping district will furnish location for the opening episodes of the play. In support of Miss Young are William Courtley, Vincent Serrano, Edmund Lowe, Anders Randolf, Gareth Hughes, Sam Sothern, Pauline Starke and Rudolfo De Valantina.

Gale Henry has completed her work as the principal comedian in "Her Week End," being produced by the Model Comedy Company, and has begun preparation for her next picture. Nearly every scene of the latest production was taken on location, and a large number of wild animals was employed in the mountain scenes. Bruno Becker is her director, and included in the support were Milburn Moranti, Hap Ward, Eddie Baker, Louis King and Ray Hampton.

Ernest C. Warde has completed the direction of the first two of the J. Warren Kerrigan series of photoplays being produced by Robert Brunton. These are "A White Man's Chance" and "The Joyous Liar," which will be released through the W. W. Hodkinson Corporation. Lillian Walker was the star's leading woman in each instance.

Fred Stone, who is producing independently at the Brunton studios, has completed his first feature, "Billy Jim," which had Frank Borzage as its director and Josie Sedgwick and Vola Vale in the star's support. Scenes of the events of the annual frontier day celebration at Cheyenne, Wyoming, will be utilized by Mr. Stone in his next production, opportunity for filming them having arisen as a result of the actor's visit to the mountain celebration.

The Los Angeles Chamber of Commerce has arranged to demonstrate the supremacy of that city as a film producing center through the publication of material and figures bearing on the development of film production. A large map of the city and vicinity in which the location of every studio will be shown and the various ways of reaching them will be a feature of the Chamber's campaign to prevent the encroachment by other cities on Los Angeles' share of the business.

T. Hayes Hunter, Wallace Worsley and Rupert Julian are the three new directors who have been engaged to take part in the production of Goldwyn features under their new policy of fewer and better pictures. Gertrude Atherton, Basil King, Leroy Scott and Gouverneur Morris will be directed by these three.

Mr. Hunter, who recently produced independently Zane Grey's story, "The Border Legion," with Blanche Bates and Hobart Bosworth as stars, has been assigned the first of the novels of these authors. He is preparing production of "The Cup of Fury," by Rupert Hughes.

Major Hughes has arrived at the studio to confer with Director Hunter and studio executives regarding the production.

"The Perch of the Devil," by Gertrude Atherton, will be produced by Rupert Julian, and its scenario is being prepared by Rex Taylor, who is now in consultation with Mrs. Atherton.

Director Worsley's story has not been chosen.

Geraldine Farrar has begun work on her second Goldwyn Picture on a scale of magnificence more elaborate even than the production just completed. She will share honors with Lou Tellegen, her husband, as leading man, and Reginald Barker will again direct. The story was written by Charles Logue and arranged for the screen by E. Richard Schryer. Its locale is in London, Cairo and the Egyptian deserts, and in it Miss Farrar will play the role of a titled Englishwoman who finds herself in a conflict of emotions with an Arabian Sheik, the part assigned to her husband. The Victory ball recently held in London to celebrate the end of the war will be duplicated in the Farrar picture and very striking settings, it is said, already have been made for this episode of the drama. Included in the cast are Casson Ferguson, who plays the juvenile lead; Alec D. Francis, Edith Chapman, Macey Harlan and several others of equal note.

Hollywood Hokum

AUGUST 9, 1919 NEWS MORE NEWS

Yes, it's very hot now.

Danny Grey is coming west.

Sherwood Macdonald is now a Fox director.

Gale Henry is to be seen in 'Her Week End."

Doug. Gerrard is back at U City—yes, directing.

Fred Stone is wild-westing the Cheyenne Frontier days.

Tom Meighan has gone to Pittsburg for a visit with his mother.

Clara Kimball Young is back in town making "The Eyes of Youth."

We greet Carlyle Blackwell. He got in from the East this week.

"Dare Devil Dick" Bill Duncan is coming home from Huntington Lake.

Little Bennie Alexander is about to break out with his own company.

J. L. Frothingham, manager of the B. B. Features Company, is a judge of good dogs.

So Bessie Barriscale is to be next seen in Oriental garb, and she's still a blonde.

This back to the screen movement has also hit Henry Kolker, late director of B. B. Features.

Suspense is all over now that we know Bill Hart has signed to stick on the Artcraft program.

Henry Walthall having made "The Confession," is now to step out as "The Kentucky Colonel."

The Bull's Eye studio has a new publicity department, and a ream of copy was received this week.

Kathleen Kirkham spends half of her salary for clothes, which may or may not be a good press line.

Of course, Lou Cody means nothing by selecting that title "The Pleasant Devil" for his first release.

Jack Gilbert has turned down an offer to go to London, he being a lover of Southern California.

Clarence Badger has been working on night locations so much he fears he'll become a regular owl.

"Smiling" Bill Parsons fell for the usual hot day gag, and so went to the beach and made a comedy.

Jacques Jacard was up in the air again this week—literally and figuratively for "The Winged Trail."

Fritzi Ridgeway is over in Arizona with a western company from U City, and she's the featured player.

Theodore Marsden as director, and Ruth Clifford as leading woman are new people on the Vitagraph lot.

Mary Thurman is to come back to the screen shortly in "The Prince and Betty," Bill Desmond being the other fellow.

Wallace Worsley, T. Hayes Hunter and Rupert Julian will have their names on Goldwyn Productions as directors.

Hal Hoadley, late of the army, is scenarioing out at U City, and his first script is "The Eternal Savage."

Madlaine Traverse has got a real big idea. She's going to open a shop to sell gowns, hats, ETC. after she uses them in pictures.

Bill Farnum gave a party on his yacht, and broke up the event for a few minutes by spearing a thirty pound white sea bass.

Ernest Warde kept a company working at Brunton's past the lunch minute, and the players ate up all the props—hot dogs.

Irvin Willat is back at the Thomas H. Ince studio doing a Hobart Bosworth picture. His last from this lot was "False Faces."

When Eddie Cline saw Polly Moran's automobile he said: "What's this, comedy?" "No," she answered, "it's a crime," which is just like Polly.

And now that James Kirkwood has declared his policy, are there any other directors who want to come back to the grease paint and applause?

Ethel Clayton was not lost in the land of Cherry Blossoms, but just kept quiet to create a little mystery. Yes, she's back at the F. P.-Lasky plant.

Henry Lehrman rose again this week to remark that Roscoe Arbuckle did not own a half interest in the Lehrman studios. Roscoe is just a renter.

Everybody around the Ince lot took part in a thousand foot subject made during the noon hour which shows what the word recreation means at a studio.

"Jackie Jingles" comes to HOKUM office. Of course, the title wouldn't indicate that it's a page of publicity about a certain Miss Saunders by Sy Snyder.

Frank Lloyd, the Scotchman, is recalling his younger day experiences in London to help get over a play laid in the fog. Pauline Frederick is the star.

And now Marguerite Clark will play "A Girl Named Mary." Incidentally, we are told, she is not attempting to steal anybody's stuff. This is merely a title.

Bryant Washburn and Walter Hires gave Lois Wilson a fly swatter, shaving brush, mouse trap, and a 15c ring for her birthday at Truckee. A good time was had by all.

Dick Willis' stuff comes to us this week in green. And now we note that this press matter is not the compliments of Dick Willis, but the compliments of Willis & Inglis.

A man told Charley Ray he'd always found he could take his wife and kiddies to see one of Charley's pictures, and know they would all enjoy the show. No charges, Charley.

Eddie Lyons and Lee Moran secured a special permit from the U. S. Government to use a still in their current comedy, which may be a new way of getting around the war time prohibition measure.

The Woolworth Tower of Hollywood—that three story building which is part of the Lasky studio—is to become the Bohemian corner of the plant, for all the artists of the art department have been congregated there.

The Mayflower Photoplay Corporation has added a multigraph machine to its equipment, and a fellow named Walraven continues as conductor. This surely is in keeping with the title of the next picture "The Fortune Hunter."

"The Hard-Boiled Tenderfoot" from Fox will have a great big waterfall set, and Carl Downing, the new publicity man from the cast, being long on figures advises us 20,000 gals. of water were used; but this scene was made before the 1st of July.

Frank Keenan, that grand young fellow of the films, is still knocking 'em dead on his personal appearance tour with a capital and labor talk that tells how much good the film industry has done, and how it is preventing raising of the red flag. Frank is a bright young fellow, and claims the St. Louis convention was a whiz.

Wally Reid told George Bellman of the Seattle Times he was looking for a leading woman for his next picture, and all of the attractive maids of Seattle "swooped" down on him, giving the telephone operators and bell-boys of the hotel a lot of work during the Seattle convention last week. Wally emerged with a trunk full of pictures.

Bessie Love was guest of honor at a luncheon while in Seattle for the Screen Ball where they discussed voting on educatiion bonds. When Bessie told them she went through high school during the last four years she has been in pictures, and graduated with her class in June, there was so much enthusiasm displayed, all Seattle thought the bonds had been voted.

Equipment Service

News and Gossip in the Equipment World

Caught F. R. Davis of the Advertising Department just as he was hieing himself off on his well-earned vacation. When it comes to buying "space," most of 'em take off their hats to "F. R. D."

Charles Garfield, manager of the Orpheum Theatre, Flint, Michigan, was a visitor in the News office recently. He was in town for the purpose of exchanging views on the How and Why of theatre management.

George Anderson of the Rothacker force is hanging out at the Temperence House at Niagara Falls. No ulterior motives attached to his presence in that place in July.

W. E. Green of the Speer Carbon Co., presented us lately with his usual convincing talk on the superiority of his product. We would judge that it is a difficult task to resist Green's sales talk and accompanying smile.

S. O. Kegley, manager of the Pittsburg Branch of the U. P. & F., is arranging publicity for the firm.

Way out on Niagara Street in Buffalo we found the Felxume Sign Company busy as the dickens. Their Oplex signs are "going big."

Right near Flexume is the Spencer Lens Company, a firm that has evidently been hiding its light rays behind a douser. It seems they are making an objective lens of unusual quality which costs more and does more than many others of the same general style.

During the recent hun-fracas, the Spencer Lens Company was one of the two or three organizations selected to manufacture high-grade special glass for the U. S.

Reports to the contrary, the Wotten Rexolux has not disappeared from the market. Their manufacture was stopped for a time—in fact, just at the wrong time, since it was just becoming known—to give place to other work, but we are told by official that the same machine is now being sold.

You can't beat Cleveland for its projection, its seeming hustle, its street car service and its hold-ups and murders.

And in addition—there's the Transverter.

Talk about selling talk! When

(*Continued in fourth column*)

Last Week We Met—*Harry K. Lucas*

DID you ever meet Harry K. Lucas? No? Well, we have, and we might say that you have missed much if you have not heard him tell how he puts it over from Atlanta.

Stop at the Astor? Usually; when there is chocolate ice cream on the bill. If you ever buy him a lunch slip the wink to the waiter and see that the ice cream order is a double portion—the rest of the material supplied from the kitchen makes little difference.

You've got him. Yes, he was here last week.

Tall, distinguished looking? Absolutely.

Seen in company with E. M. Porter, on a Thirty-Fourth street crosstown car? That's him.

Next time march right up and speak to him. He'll pump your arm and, if you let him, will make you believe that next to one of his exhibitor customers you are the greatest thing this side of the northern boundary of Georgia.

Business? That should be his middle name. He's full of it. Thinks it, plays it, eats it and sleeps over it. And the best part of it is he has made good at it and in doing so has played fair with every man, treating them all alike—no favorites.

The territory which is covered by the Lucas trade mark contains more square mileage than that of any other one man in our industry of whom we have heard, and he covers it all by mail.

He has never yet had a man out selling for him and he says he never will unless he is absolutely sure of the integrity of the man who may take the position. He must work on "Lucas Principles" only.

Vices? Well—some. Aside from being a great "NEWS" booster he plays golf. He used to swim but this caused him to lose so much weight that he has stopped this form of diversion, and now only takes to the water occasionally, that is compared to the old days.

A letter from him since he returned to the Peach Belt says that out of his two days, between his return and the time of writing, he has

broken his record for the golf course twice.

No—I would hardly say he has given up business—for he enclosed price lists and circulars just as though he intended to sell me something.

He tells us the links are great in Dallas too. He has just opened up there. Perhaps that's why, we don't know. Sometimes coincidences like this do happen.

Don't be misled about Lucas. We merely want you to know him better. He is one of those all-around men, worth knowing better. He works when he works,—and makes good. He plays when he plays and breaks records. That's him all over.

Electric sign manufacturers are on the high wave of prosperity along with others. Kennedy, of the Rawson & Evans plant, tells us they are working at top speed on sign orders, and at the same time getting out something new for the trade. George Hall is in charge of the R. & E. colored glass department. Under him experts design glass marquises and canopies for theatre fronts. We understand that Rawson & Evans is the only firm in the country making signs in fired glass.

Intimate Items About People You Know

(*Continued from first column*)

that man, Cookingham, puts one hand in his pocket, wraps the other around a cigar and talks "Transvorter"—well, any man that's already bought an M. G. set has to swallow a torrent of arguments, well put.

The home of the Transverter is a bee-hive. They're making the little fellow for motion picture work and battery charging and probably for other uses. C. C. Dash, Asst. Prof. of Electrical Engineering at Case School of Applied Science has resigned from the faculty to become a consulting engineer to the Hertner Electric Company.

And he's another man who swears, eats and lives by the T. V. R. Without a doubt the primary impression received by a traveler among equipment manufacturers is the enormous expansion either already carried out or contemplated. Without an exception it seems to be a case of hustling like all creation to get business that's just around the corner.

Particularly does this apply to the educational filed. And it is here that the new "sub-standard" film is finding its place. Those who prophecied the failure of the "narrow width" cannot fail to be impressed by the whole heartedness with which the safe film is being accepted and broad-guaged men in industrial and educational lines.

There is nothing but desolation and a feeling of emptiness at the studio of the Essanay Co., in Chicago. But in the laboratory there is a bit more life. Some of those machines of George Spoor's were reeling off an enormous footage in developed film. Although C. F. Chandler, Essanay adv. mgr., kindly escorted us through the rooms in which the machines are at work, we are not allowed to say anything about them.

Shouldn't wonder a bit but what Spoor has an improvement in mind and wants to get it running before doing much talking.

Walter Ahlschlager, the w. k. architect of Chicago, is a busy man these days. He told us of the plans for two big houses on which he is now working.

Equipment Operating Projection Questions Answered

Carbon Arc for Motion Picture Projection

By W. C. Kunzmann.

Reprinted from Transactions of the Society of Motion Picture Engineers.

THE motion picture theatre is a permanent institution as is evidenced by the developments during the past two or three years. Hundreds of motion picture theatres have been built which are second to none of the legitimate with respect to size and appointments of interior and exterior. The productions, too, have kept pace with the theatres. These productions now depict on the screen picture plays costing hundreds of thousands of dollars and employ the best of theatrical talent as principals. The picture producing interests have invested fabulous sums in permanent studios fitted with every conceivable contrivance necessary for the production of practically any play and the innumerable feature incidents which occur in the lives of any and all people of this world.

The art of the motion picture is composed of two principal industries, the manufacturing industry and the exhibiting industry. This paper will describe some of the features of the production of light and its projection through the film as applied to the exhibiting of a motion picture.

The resources available today that answer the general requirements of the light source for motion picture work, that is, steadiness, maximum intrinsic brightness and distribution characteristics permitting a high degree of concentration, are the direct and alternating current carbon arc, and the high power incandescent projector lamp.

The carbon arc brilliancy of 84,000 c.p. per sq. in. (130 c.p. per sq. mm.) is sufficient for any condition of operation, while the brilliancy of the incandescent projector lamp approximately 20,000 c.p. per sq. in. (or 30 c.p. per sq. mm.) is only sufficient for low-powered installations at present. This paper will deal exclusively with the carbon arc as applied to the motion picture exhibiting industry.

THE PROJECTION

The projection system optically is practically in the same state of development as the first successful machine. A line drawing will illustrate the important features of the equipment.

The light of the arc is gathered by the inner condenser (Fig. 1) into a parallel beam, which is then converged to a spot on the film. The projector lens is focused upon the film and the light passing the film is then projected upon the screen.

The condensing lenses and the projecting lens are independent in size and focal length from each other. The former are chosen to best correct the light rays and converge them into the most suitably shaped beam. The projection lens is chosen totally according to the throw and size of screen picture.

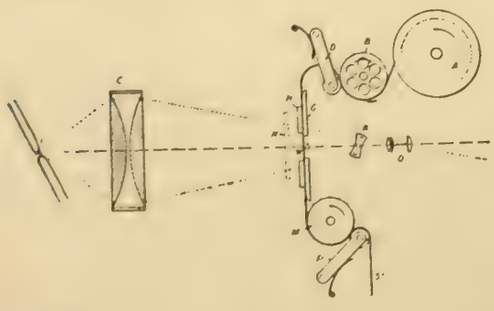


FIG. 1

To get a picture 10 feet wide at 40 feet throw, we merely choose a projection lens having a focal length in inches in proportion to the width of the film picture (roughly 1 inch) as 40:10, that is, 4 inches focal length of lens in this example.

When the projection machine is used as a stereopticon for slides, etc., the projection lens must be of different focal length.

The same principle in calculation is used but now we focus the stereopticon lens on a slide 3 inches wide which is located close to the lamp. Since the same size screen picture is required in both cases (10 feet wide at 40 feet throw) the stereopticon lens must have a focal length in proportion to the width of the slide (3 inches) as 40:10 or 12 inches. (See Fig. 2).

THE LAMP

The entire success of the projection is now up to the lantern and its operation.

The curves in Fig. 3 show the relationship between screen area and the candle power required at the arc, and the current necessary. It is interesting to note that of the total illumination available from the D. C. arc, but 10 per cent gets to the screen, while with A. C. only 5 per cent gets to the screen.

The maximum shown in the curves are no longer maximums but are really minimum values in the better show houses. One hundred amperes at the arc for screen areas of 400 sq. ft. are common and

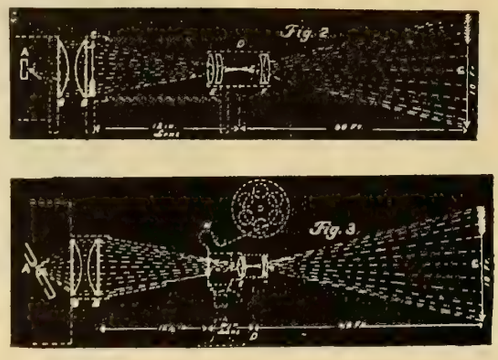


FIG. 2

even 150 amperes (10 kw.) are being tried. Couple these arc wattages of 7 kw. and 10 kw. with the fact that 60 inch searchlights require only 14 kw. we have some conception of motion picture projection and what it is coming to if present rate of improvement keeps up.

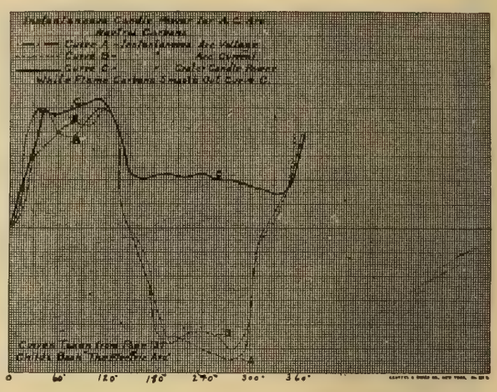
Knowing the amount of current after analyzing theatre lighting, screen and equipment requirements, we can select the size of carbons to produce satisfactory projection.

Below are given the proper carbon combinations for the different current requirements and also the standard settings for both direct and alternating current projection.

CARBON COMBINATIONS

Direct Current

Current	Size Carbons.
For 25 to 50 Amps D. C. use	¾ x 12 inch, Cored Upper 5/16 x 6 inch Metal Coated Solid Lower.
For 50 to 65 Amps. D. C. use	¾ x 12 Cored Upper. 11/32 x 6 inch Metal Coated Solid Lower.
For 65 to 70 Amps. D. C. use	⅞ x 12 inch Cored Upper. 11/32 x 6 inch Metal Coated Solid Lower.
For 70 to 85 Amps. D. C. use	⅞ x 12 inch Cored Upper ⅝ x 6 inch Metal Coated Solid Lower.
For 85 to 100 Amps. D. C. use.	1 x 12 Cored Upper. 7/16 x 6 inch Metal Coated Cored Lower.



Alternating Current

Amperes	Carbon Diameter
40 or less than 60	⅝ inch Combination
60 or less than 75	¾ inch Combination
75 or less than 100	⅞ inch Combination

PROJECTOR CARBON MANUFACTURING PROCESS

In the manufacture of high grade projector carbons it is necessary to use an especially prepared carbon flour. The flour is carefully mixed with the necessary binding material and forced by hydraulic presses under high pressure into the desired shape. If a cored carbon is wanted, a steel needle is suspended in the center of the die. The forced carbons are then placed on racks to cool and when sufficiently cool they are cut in the proper lengths for baking. To insure absolute straightness, correct size and perfect stock before baking, the cooled carbons are thoroughly inspected before being turned over to the baking department.

In the furnaces, the carbons are subjected to the temperature necessary to produce a uniform carbon of certain definite quantities. After the bake is completed, the furnace is sampled and the carbons examined by the testing department before being sent along for finishing. These tests are even more severe than those to which a projector carbon is subjected by the user.

Upon receiving the testing department's O. K., the carbons are sorted for straightness and examined for imperfections, and if they are hollow shells, made ready for coring. Every precaution is taken in the coring department, where the hollow shells are filled to see that the core material fills the entire length of the carbon. The composition of the coring material is of considerable importance as it determines largely the burning quality and color of the arc. After coring, the carbons are dried, finished, pointed, inspected and placed in the shipping stock.

THE CARBON ARCS

In the direct current arc, the crater of the positive carbon forms the principal light source. The positive crater is of relatively large area, while the negative spot is small and is not usually considered as a light source. While 95 per cent of the light emitted by the arc comes from the posi-

(*Continued on page* 1298)

Fine Art Slides

No Glass - No Breakage - Greater Transparency Absolute Uniformity.

Save The Eyes Of Your Audiences

FINE ART SLIDES

can be enclosed in a letter or sent separately by first-class mail.

This not only saves postage but ensures prompt service.

FINE ART SLIDES are printed on celluloid by a photo-mechanical process.

Hence, all breakage is eliminated and absolute uniformity is obtained.

FINE ART SLIDES stand up under heat which would ruin the old-fashioned silver emulsion glass slide.

The colors are absolutely fast at all temperatures.

FINE ART SLIDES require less light than regular lantern slides, because of their greater transparency and their absolutely pure whites.

At any amperage they will outlast the old-fashioned slide.

FINE ART SLIDES are more attractive than the old-fashioned slide, because, being reproduced by a half tone process, the faces show distinctly on the screen and the white spaces are absolutely clean, clear and brilliant.

FINE ART NON-BREAKABLE CELLULOID PROJECTION SLIDES

are manufactured solely by

INTERNATIONAL LANTERN SLIDE CORPORATION

229-239 West 28th Street New York

PROJECTION INSTRUCTIONS:

1 Take two discarded lantern slides, cut through the paper binding, and remove and polish the cover glasses.

2 Take a paper mask from one of the discarded slides, and place between the two polished cover glasses.

3 Place the Fine-Art celluloid slide between the cover glasses, taking care to see that it is square with the edges of the glass and that mask is straight.

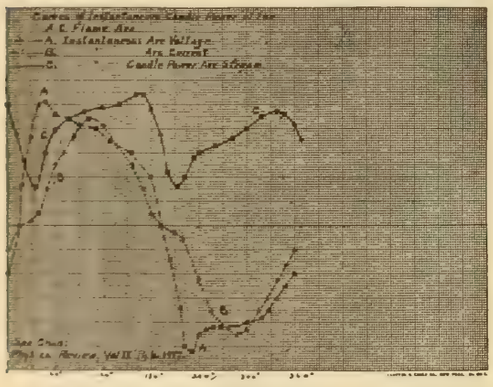
4 Hold the glasses firmly together and fasten top and bottom edges with the gummed strips to be found herewith

5 PROJECT IN THE USUAL WAY

(*Continued from page* 1296)

tive crater, the characteristics of the negative carbon are of vital importance in securing steadiness of operation. In operation, the positive crater is set so as to face the axis of the optical system. In setting the carbons in this position, care must be taken to reduce to a minimum the shading of the crater by the negative carbon. In this respect, the direct current arc is superior to the alternating current arc. A direct current arc is longer and therefore gives less shading of the crater. The greatest advantage of the direct current arc is the fact that the current travels only in one direction and therefore the positive crater receives electrical energy continuously and consequently maintains a higher temperature,

As was stated above the characteristics of the lower carbon on direct current are of greatest importance in securing steadiness of operation. The size of the upper carbon is determined by the power imputed to the arc. If the positive is too small the current will overlap the end of the carbon and the arc will be noisy and unsteady. If too large, the crater covers the end of the carbon and the arc again will be unsteady, because the average temperature at the tip is lower. With the negative carbon, the carrying capacity is the important factor since the size of the negative carbon required by the negative spot is small. A small carbon keeps the arc steady and also eliminates the shadow due to the shading of the crater by the negative carbon itself. This problem has been solved by plating the solid negative over its entire length with a series of metallic coats forming a shell of metal of low electrical resistance around the carbon. This metallic coating volatilizes in the heat of the arc and thus prevents the spattering of the rear condenser lens

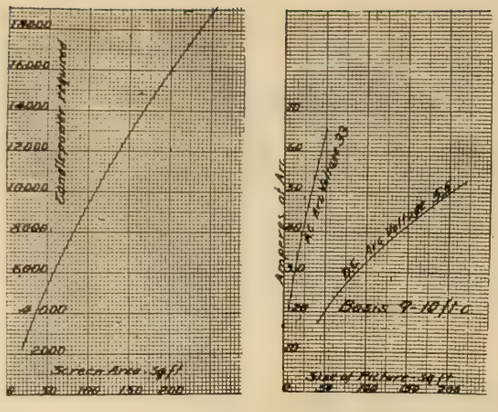


with the heavy metal beads formed with the old style metal coat. The coating carries the major part of the current and makes possible the use of a small negative with the high currents required by long throws and dense films.

The direct current arc is inherently stable and the range of arc voltage can be made whatever the projectionists desire, but there is one fact to be borne in mind that, for each given current value there is a definite arc voltage at which the arc operates at maximum efficiency. With a constant current value, gradually shortening the arc length, will finally produce an unstable arc; just previous to that point is the limiting voltage for the current chosen. Or, otherwise, a given current requires a certain arc length of voltage. To increase the current and not change the arc length, is equivalent to shortening the arc in the first case and the arc becomes noisy. For this reason increasing voltages are required for increasing currents.

When using small diameter solid metal coated negatives on direct current we start at 52 volts for 30 amperes and increasing by 2 volts for each increase of 10 amperes, reaching 62 for the arc voltage at 100 amperes, a saving of 0.7 kw. or 10 per cent in arc wattage, than in case where the old style large diameter cored negatives are used, starting at 55 arc volts for 30 amperes direct current, and increasing voltage and current in same proportions as recommended in former case.

The arc steadiness and crater formation is materially improved as is shown in the photo (Fig. 4)



of equivalent combination in the new and old systems.

In the past when using cored negative carbons the basis for choice of the negative was a ratio of 1 for the negative diameter, to 1.65 for the positive diameter, or a cross sectional ratio of 1.2.

Under the table of Carbon Combinations for direct current projection, the new developed solid small diameter metal coated negative calls for a cross-sectional ratio of 1.4, the negative having ¼ area of the positive.

What determines the size of a carbon for given service is the ability to stand up under it but the limiting factor differs in A. C. and D. C.

On direct current the limiting factor is the crater. Since the temperature of a carbon arc is constant just as is the temperature of boiling water—be there a teaspoonful or a barrel full—so, by putting into the carbon more current, we merely increase the number of the hot light-giving areas until finally the tip of the carbon or crater can no longer accomodate an increase and then no further increase of light is possible for that carbon. The body of the carbon is as yet unaffected by the current but the crater can no longer take care of further increases. This is the limiting factor and so we take the next larger sizes.

On alternating current the crater is but half the size of the crater formation on direct current, owing to the fact that the energy is divided equally between the upper and lower carbon; therefore, we can go still higher in current density on A. C. without reaching a crater limit but we now find that the carbon body cannot carry an unlimited amount of current without glowing and oxidizing away sharply, so we are limited on A. C. to the physical characteristics of the carbon. Sketch (Fig. 5) shows the physical limitations for a ⅝ inch A. C. carbon. Using the old style alternating current carbon, a short air gap gives a hissing and sputtering arc which is very unstable. By using cored carbons, the cores of which are impregnated with carefully prepared chemicals, an absolutely silent and steady alternating current arc can be obtained. By using the proper chemicals a light source of high intensity is obtained which is far above that of the old cored carbons.

This change in the construction of carbons for use with alternating current projection is one that has come to the front in the last year and has met with marvelous success. It has brought the alternating current arc in close competition with the direct current arc and it has allowed many houses who had seriously considered adopting other sources of illumination to continue with the alternating current arc without necessitating a single change in or about the lamp house or in the wiring. The mere substitution of these new carbons for the old style alternating current carbons makes the alternating current arc a very desirable and economical light source for projection.

In addition to fulfilling the general requirements, the carbon arc has other characteristics which make it adaptable for motion picture work. These characteristics are: 1—Color of light; 2—Reliability; 3—Flexibility; 4—Steadiness.

Color of Lights—Until recently, the color of the light used for the projection of the high-class film was a source of much annoyance. It is obvious that where the picture is taken in the open and in bright daylight, the effect upon the screen would be inferior unless the projection light source approached that of daylight in color value. The light of the direct current arc is the nearest approach in color value to daylight of any of the known illuminants that could be used for motion picture projection. The light of the alternating current arc using the modern high-grade projector carbon approaches that of the direct current arc both in color value and intensity. A pure white light is beyond doubt the proper kind of light to use for projection since it brings out the high lights and shadows and will project upon the screen a picture that will please the most critical audience.

Reliability:—The arc in the hands of an efficient projectionist, is a very reliable light source. It is not easily affected by fluctuations in line voltage and therefore will give an even screen illumination where other illuminants will fail. Carbons have a definite length of life and therefore the projectionist can guard against the failure of light in the middle of a reel of film.

Flexibility:—The carbon arc gives a steady, flexible light, variable at the will of the operator according to the density of the film. No two films are alike and no two parts of the same film are of the same density and consequently to give a true artistic presentation of any picture you must have a flexible light source.

Steadiness:—Both the direct and alternating current arcs are giving absolutely steady illumination. The traveling of the arc and negative shadows have been eliminated in arc projection.

In conclusion, emphasis should be placed upon the use of proper carbon combinations. The carbon manufacturer specifies a definite diameter of carbon for a definite current requirement and any deviation from this will result in poor projection. If the projectionist is without positive knowledge of the amount of power he is using he can obtain this by means of a volunteer and ammeter. Standard instruments for this purpose can generally be obtained from the local power plants.

Information on Cameras

From Massachusetts comes this: "Kindly inform me where I can get literature on the Bell & Howell, and Akeley Cameras, also where I can get a book on Photographic Lenses and Shutters."

Reply: Write to Akeley Camera, Inc., 250 West 49th street, New York City, and to the Bell & Howell Co., 1803 Larchmont Avenue, Chicago, Ill.

As soon as possible we will make up a list of books on photographic lenses and send it to you. We don't know of any book on shutters but some of our readers may. If so, will they kindly write in so that we may send the information to our Massachusetts friend who wishes his name withheld?

Emlay Works on New Camera

Earl Emlay, inventor of the Novograph high-speed camera, whose work has proved very popular in Pathe releases showing retarded action, is now working on an improved camera named the Stereospeed. The new machine is said to give an even clearer analysis of various motions than the Novograph. It will be manufactured by Mr. Emlay in association with the men behind the newly organized Motion Picture Producing Company of America.

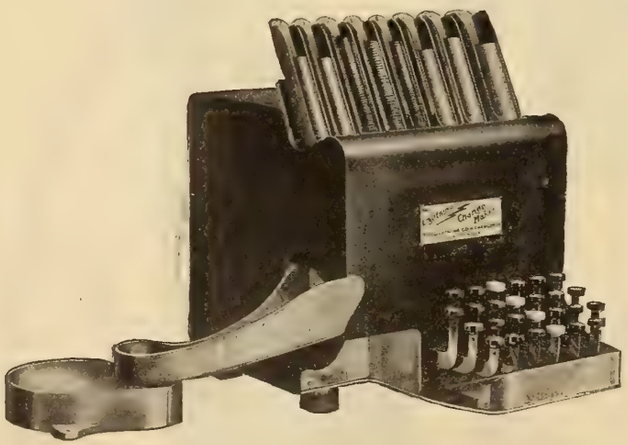
Speed in Money Changing

Read What the LIGHTNING CHANGER does

SIMPLY press a button and—Presto—the change comes jingling out into the metal cup, where it is easily scooped up by the patron.

Compare that with the *old* way—digging several coins out of a drawer—counting, handling them—pushing them across the counter to be scraped up by the purchaser with the risk of dropping them, keeping the line waiting—to say nothing of delays caused by mistakes which *must* happen when change is not counted mechanically.

The Lightning Changer counts and delivers change mechanically, at the touch of a button—saving brain work, mistakes from fatigue, arguments and delays.



It will make change for 1,500 patrons an hour, without error.

It takes no skill to operate; takes less experience than the old way. Takes little space—9½ x 12 x 13 inches—and weighs only 20 pounds—easily carried.

The magnificent new State-Lake Theatre, Chicago, recently opened to crowded houses, has installed two Lightning Changers after careful comparison with other machines.

Write for descriptive circular **No. 25** to Theatrical Division. You need a **Lightning Changer** right away if you want to keep in the front rank.

Write Today

LIGHTNING COIN CHANGER CO.

34-36 Lake Street **Chicago**

Canada Answers Criticism

Technical Editor, MOTION PICTURE NEWS:

I have just received July 5 issue of the NEWS and upon turning to the P. D. I noticed the article, "REQUIREMENTS TO COVER AN OPERATOR'S EXAMINATION," by D. C. Buprkholder, Oyen Alta. (wherever that is), and I was naturally interested, inasmuch as I happen to have had the privilege of passing this much discussed examination.

The gentleman's letter is very brief and not to the point but I understand that he thinks the examination is somewhat too technical and of an unnecessary length and that is exactly why I am answering the communication. I am aware of the fact that the government officials read these articles and if the letters like this one went by without an explanation or contradiction the said officials are liable to be misled and think the same as the writer of the article in question.

The majority of the PROJECTIONISTS of this Province, I am quite sure, will not agree with the ideas as expressed in this letter. We are quite satisfied with the present *examination for the present* but we are looking forward to the time when we may have a better one, a MORE technical one. We are well aware of the fact that the present system is not perfect. But we do not think that it is too technical nor do we think that it is too long. There is not one question on the present examination that a good Projectionist cannot answer if he has studied and knows his business. The gentleman in charge of the examination, Mr. P. Barber, is a competent Projectionist and has served his time in the projection rooms of this city. He prepared this examination and I have not heard one Projectionist who has PASSED the paper make any complaint.

My friend from Oyen says that he is informed that nearly all the union operators passed the paper first class. I want to inform the gentleman that he has been misinformed and I have my doubts if 50 per cent of the union PROJECTIONISTS passed the paper first class. Mr. Barber was, at one time, a union projectionist and perhaps that is why friend Burkholder makes this false statement. I would like to ask friend Burkholder what class he was put in and perhaps when we have this information we will see why the kick was made.

In closing the writer makes the suggestion that six questions on public safety, twenty on handling the machine and lamp and thirty on electricity and ten on the optical system would be a sufficient number of questions to ask in all. Well, if the applicant was put through a regular examination that many questions would be ample but under the present system I cannot see how you are going to cover the entire subject of projection by asking any less than 100 questions and I tell you that 100 questions will not, in my estimation, cover it. When I say a regular examination I mean an examination that covers the entire subject of projection. And when the applicant comes in to make application for a license he proceeds to remove his coat and Mr. Examiners (three high-class competent Projectionists) introduce him to a large room containing all kinds of propection apparatus and you are told to assemble your projector, hook her up to the generator over in the corner and get your "juice" off any one of the several panels, assemble your lenses, line up your optical system, connect your meters, etc., etc. That is what I call a REGULAR examination and it is the kind we hope to have in this Province before long.

A few questions in addition to this examination are all right. This is the kind of an examination the Projectionists of the Province of Alberta want and will not be satisfied until we get it. But we do NOT want the present examination made any shorter or simpler because we believe that any man that can't pass the present examination is not competent to be in charge of a projection room and if he is at present working he should be removed and replaced by a competent Projectionist.

I would like to deal with this subject more extensively and answer those questions the Editor asks but I have no time at present. My main object in answering this letter was just to put the readers of the NEWS right on this matter and the views I have expressed will, I believe, meet with the approval of PROJECTIONISTS of this Province, union or non-union, and don't forget what I said: P-R-O-J-E-C-T-I-O-N-I-S-T-S.

Yours very truly,
(Signed) W. B. ALLEN,
President Local 360 M. P. M. O.

A Few Words on Projection Room Conditions

SOME weeks ago while visiting a well known manufacturer of certain projection equipment the talk got around, as it usually does when men interested in projection meet, to a discussion of the methods to be used in improving the working conditions of the projectionist. This particular manufacturer has gone into this subject from A to Z and what he doesn't know about the projectionist and the oftentimes discouraging conditions under which he works, no one can tell him.

In our short talk he brought out in a clear way what the projectionist is up against. Later on we asked him to put his words into a communication which we could publish.

This is his letter unsigned at his request. It should cause many a reader to dust off his Underwood or unlimber his gold tipped Waterman and send in a few additional thoughts on the subject. With hot days here or hereabouts surely some of you have ideas of your own concerning the conditions under which you are putting in your six, eight or ten hours a day.

In one of our recent discussions you asked my

(*Continued on page* 1302)

Bessie Barriscale Christening A Westinghouse Motor-Generator Set

Bessie Barriscale christening a Motor-Generator Set at Robert Brunton Studio, Hollywood, California

THE STARS "ENDORSE" THEM—THE STARS "CHRISTEN" THEM

All progressive studio managers buy them—because Westinghouse Motor Generator sets mean better pictures—clearer pictures—steadier pictures—and above all satisfied patrons.

Ask any studio manager or motion picture theatre owner what he thinks of Westinghouse Motor Generator Sets for changing alternating current to direct current. The answer is the same from all. It is the same answer you will give after you have installed one for your studio or theatre.

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Important

ANNOUNCEMENT

Mr. E. H. KAUFMAN, representing the *Speer Carbon Company, St. Marys, Pa.,* will be at the

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Saturday, August 9th, 1919

Exhibitors and dealers in need of SPEER CARBONS kindly communicate with the above party

Pacific Coast Agency

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(*Continued from page* 1300)

opinion regarding the conditions of the operating or projection rooms in general and how they can be improved from a sanitary-equipment and physical standpoint. A lengthy treatise might be written under each of the foregoing heads in order to thoroughly do the subject justice. For the sake of brevity I would like to take the question of room sanitation first.

As we all know, owing to the inflammable nature of our commercial film, the various legislative bodies, both municipal and state, at the request of fire underwriters, fire chiefs, and building inspectors, enacted legislation which necessitated the surrounding of motion picture apparatus by booths or enclosures. This of course was done to protect life and property. It is interesting to note that most of this legislation was enacted many years ago when undoubtedly this safeguarding was necessary, still with the constant application by machine manufacturers of fire preventatives to the projectors resulting in the almost fool-proof machines of today, coupled with a higher grade of projectionists, there has been no relaxation on the part of authorities to their determination to confine the projectionist to the smallest possible area.

In many cases, the size and proportion of these booths or projection rooms as many of them are now termed, were adopted by states and communities with but little regard for the health or welfare of the occupant, but simply because the state from which this particular statute was taken happened to be using this size room. The Commonwealth of Massachusetts was the first to enact projection room legislation, which called for an enclosure 8 x 8 x 6.

Other states were quick to follow, and in many cases instead of working out the best possible legislation for themselves, conveniently adopted the Massachusetts statutes in its entirety, regardless of whether it was good or bad. This to my mind, is one of the reasons why so many of these small, badly ventilated, and entirely unhealthful "torture chambers" are spread throughout our land.

My experience in appearing before legislative committees in different states for various unions of projectionists, has taught me that it is almost impossible to repeal bad legislation, unless one has the popular support of the public or the press behind him, and it strikes me as I write this, that the trade papers of our industry might well take up this matter of unsanitary projection rooms, and through their columns show the exhibitor how booth efficiency can be increased by improving conditions in these booths. It will be necessary of course to enlist the help of the projectionists themselves, which would be an easy matter, as I know.

At the present time, with the majority of booths placed as near the roof as the architect could possibly place it, with a suction fan, the function of which is to draw all the dead and second-hand air from the ceiling of the theatre, into the booth, the position of the projectionist from a health standpoint is not an enviable one. If the breathing-in of the various germs that rush at him through the look-out hole do not "get" him, he is indeed fortunate.

Add to this, the close confinement of both the operator and his assistant in a small, overheated, space for a certain number of hours each day or night, and one does not wonder, in addressing an assemblage of these men, at the lack of rosy cheeks and the apparent inattention which is nothing more than a sort of stupor produced by the lack of real oxygen.

One of the real reasons why the motion picture projectionist as a class is subject to pulmonary or lung trouble is from constantly breathing in the fine particles of carbon ash, or deposit which is so common in lamp houses, where it very often accumulates to the depth of an eighth of an inch wherever the hand of the cleaner cannot reach it, and which also is found in all exposed parts of the booth in layers upon which one can write his name with the finger tip as upon a frosty window pane.

Attempts have been made in various states, where the Workmen's Compensation Act is operative, to have lung troubles of all sorts among projectionists listed as "occupational diseases," on account of this condition.

In view of these facts, it certainly behooves the manager, in planning his new theatre, to include in the projection room as many sanitary features as the law will allow him to squeeze into it, in order to protect the health of his projectionist as much as possible. Many managers wonder why their man dashes out of his booth as soon as the "Good-Night" slide has been taken off the screen, when they themselves will avoid going near that same booth for days at a time on account of the stifling and intolerable conditions prevailing in it.

When the managers as a whole will learn, that by installing the right sort of ventilating system, a wash bowl, a drinking fountain, and other little conveniences, then will they find out that the efficiency of their men will be at the same high point at the end of the show as it was at the start of the day's work. Statistics throughout the industry show us that the majority of booth accidents occur after a man has been rendered drowsy and heavy toward the end of the day's work, by the various elements in the booth, and an earnest perusal of these same statistics show one, that the majority of projectionists are carried off by pneumonia and consumption.

A movement to increase booth areas would meet with the hearty approval of health and life insurance companies, by whom the projectionist is today considered a "bad-risk" not so much on account of the hazard of his calling, as the great demand made upon his vitality by the unhealthful conditions under which his working hours are spent.

I feel, however, that the constantly increasing size of projector will gradually increase the size of the room, but so far the increases have been

(*Continued on page* 1304)

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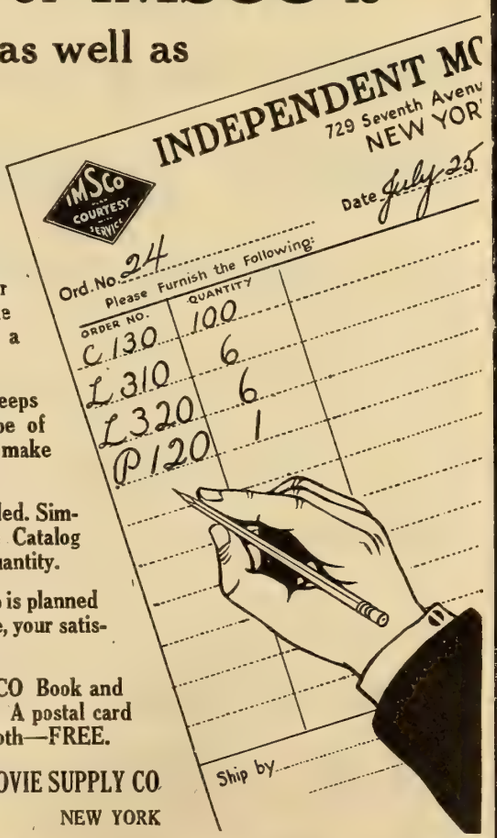

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THE PERKINS ELECTRIC COMPANY
MONTREAL TORONTO WINNIPEG

(*Continued from page* 1302)

grudgingly given by the authorities and the architects. I have a very interesting story to tell you of a progressive western manager who asked the co-operation of one of our executives in laying out his projection room which as he says "is the heart of his theatre, and he's going to build his theatre around it." You may rest assured that when this room is completed it will be a model in every way, not only from an equipment and electrical stand-point, but from a sanitary viewpoint as well. There is yet much that I would like to say upon the subject of room sanitation, but space will not allow, but I would like to say in closing, that until many projection rooms have been made a bit more comfortable, there is little incentive for the man in charge to stay after his show is over in order to give extra attention to the maintenance of his equipment.

A New Mazda Adapter

A NEW and very logical device for adapting the present carbon using lamp houses to Mazda projection has recently been designed by W. R. Rutledge, of Rutledge & Company, Chicago. Mr. Rutledge has long been engaged in electrical development in the Northwest and for the past year has devoted his time to devising suitable means of placing the present 30 volt 30 ampere and the 20 volt 30 ampere mazda lamp, in the type of lamphouse so generally used for carbon lighting. His experiments have resulted in the Project-A-Lite devices now in use in many theatres. These devices consist of an Adapter, which is placed in the lower carbon jaw, simply by removing the carbons and changing the incoming wires so as to attach them to the Adapter instead of to the carbon holder, as at present used. All adjustments and regulation of the position of the lamp, in relation to the rear condenser mounting, are made as though carbons were being used. It is simple to operate and accurate in its results.

An ampere regulating transformer, designed to insure accurate regulation is used in connection with the Adapter, thus making a complete unit that insures accuracy in both regulation of current and projection of the film, resulting in a perfect definition of the pictures shown. While the Adapter just placed on the market is a new device, the transformer has been used for motion picture projection for the past two years and has given excellent satisfaction to many exhibitors who have used it.

In the future both the transformer and Adapter will be manufactured and sold under the Project-A-Lite trade mark,

The Crystal Bead Screen

Most of the screens now in use may be placed in one of three classes: those with a calcimined finish; with a metallic surface; and the mirror screens. Now comes a screen which had its beginning across the water but which has really been perfected in this country—the Crystal Bead screen.

Before any tests are made on this screen its appearance is striking. There is a richness about its surface which attracts the eye. On closer examination the surface is seen to consist of thousands of minute pearls placed as close together as it is possible to get them. The material which serves as a backing for the screen and on which the pearls are stuck is itself a clear white. Needless to say, to produce a perfect screen it is necessary that the beads be applied evenly all over the surface and it is in this feature that the patent lies, a method known only to the owners and inventor.

One advantage of the crystal bead screen is its applicability to any house whether it be narrow or wide. The light rays striking the small beads are reflected in such a way that the reflection at the sides is as good as at the center. This feature obviates the necessity of having a different surface for houses with different dimensions.

One other advantage of this screen is that it may be cleaned at any time with soap and water. The surface will not dry streaked as happens so many times with other screens having patented surfaces.

This screen is in use at many of the finest theatres in Cleveland and the pictorial results in these houses speak volumes of words for the excellence of the beaded surface.

Carbon Sizes

A. M. Barton asks: "Would like information as to the amount of current required for projection. At present, I am using 30 Amp. for 91' throw and ¾" soft carbon and ½" hard core carbon. I am building an addition to my theatre which will give me a throw of 121'. If I increase the amperage, say to 40, what size carbon will be required?"

Reply: Assuming that you are using direct current your present carbon sizes are already slightly over-size. For 25 to 50 amperes you should use a ⅝" upper cored carbon and a 5/16" lower solid. From this you will see that even though you change from 30 to 40 amperes there will be no need for changing your carbon sizes, except to reduce them as we have suggested. With a carbon too large for the amperage your light will be inferior due to the fact that crater will not be heated to as high brilliancy as is demanded. Try the smaller sizes and let us know the results.

Pathescope Improvement

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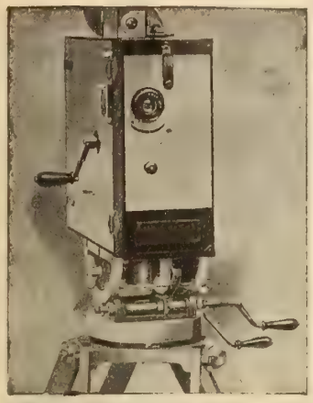

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AN ANNOUNCEMENT

Our activities for the past year have been nearly 100 per cent. devoted to war production of vital importance to the government, compelling us to discontinue regular manufacture in practically all of our lines.

The cessation of hostilities has now enabled us to begin the readjustment to a peace production basis. While this adjustment must be gradual, we are pressing it with all possible speed in order to satisfy the requirements of our normal trade at an early date.

We appreciate the patience and understanding with which our patrons have reacted to the situation and trust they may continue to exercise such consideration until our manufacturing facilities are once more on a pre-war footing.

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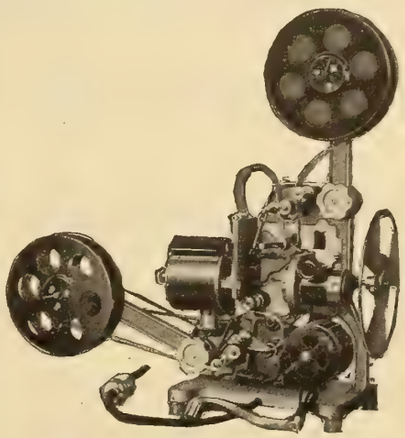

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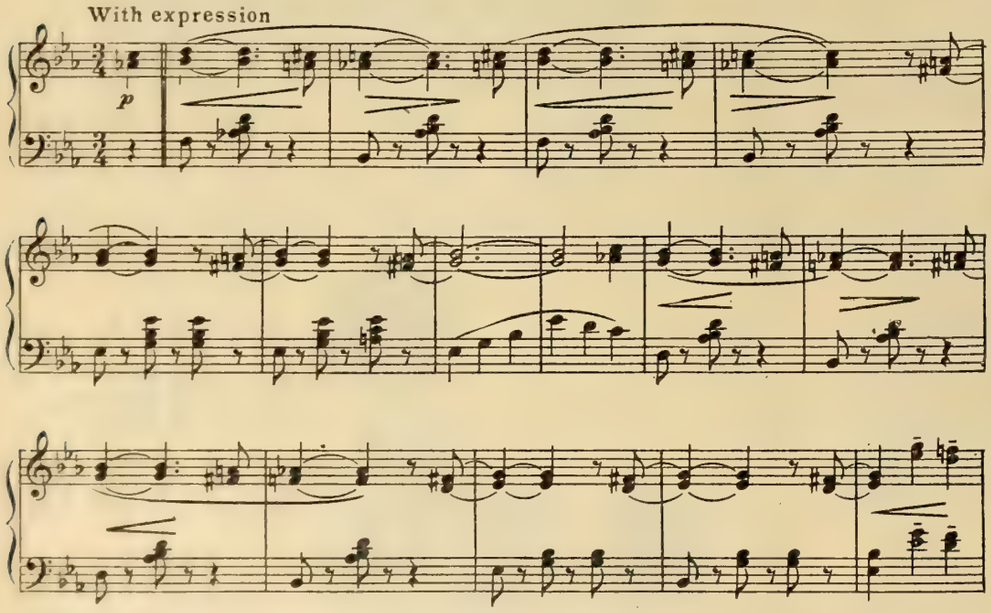
Cue Sheets Latest Hits — MUSIC — Musical Equipment

The Waltz in Pictures

THE only legitimate field for dance compositions is the dancing floor or a film scene distinctly portraying a certain dance. The one-step, the fox-trot, etc., have no place in the film drama (except the comedy) unless employed as a direct cue. The waltz, however, is the only dance composition which also can be used successfully in other capacities such as society gatherings, garden scenes, outdoor scenes, neutral situations, love themes, etc., but not every waltz is suitable for the above purposes.

The strict and stiff dance rhythm predominating in most waltzes, renders them unavailable for anything but the dance. There is only one kind of waltz that can be considered a very valuable addition to any musicians library playing for pictures, and that is a waltz with that dreamy melody possessing the quality of lulling the audience into silence or the waltz with that haunting melodious trio stealing its way into the peoples' hearts, such as the following example:

There is no question that waltzes are as essential for picture playing as incidental and dramatic music. Several readers of this column have approached us for lists of good motion picture waltzes, and believing that such a list is in general demand, and would benefit all musicians employed in this particular phase of the motion picture industry, we herewith quote the following waltzes as suitable for musical film interpretation:

1—Mystery Waltz ..... Baynes
2—Adieu Waltz ..... Friml
3—Valse Pathetique ..... Lake
4—Velvet of the Rose ..... Barnard
5—Kisses ..... Zamecnik
6—I'm A-Longin' Fo' You ..... Hathaway
7—Valse Annette ..... Baxter
8—Valse Elaine ..... Baxter
9—Valse Fascination ..... F. H. Grey
10—Valse June ..... Baxter
11—Mia Cara ..... Hammerstein
12—Heartstrings ..... Vegsey
13—You and I ..... Langey
14—The Charmers ..... Vegsey
15—Sleeping Rose ..... Borch
16—Golden Youth ..... Rosey
17—Valse Moderne ..... Rosey
18—Mysterious Nights ..... Berg
19—Famabella ..... Grimm
20—Blue Rose ..... Logan
21—Moonlight ..... Logan
22—Mammy's Lullaby ..... Roberts
23—Baby Jim ..... Archer
24—Juno Waltz ..... Ford
25—Nona Waltz ..... Vandersloot
26—Naomi Waltz ..... Vandersloot
27—Sunlight Love ..... Lincoln
28—Shadows ..... Lutter
29—Myra Waltz ..... Vandersloot
30—Valse Divine ..... Rosey
31—Kentucky Dreams ..... Henry & Onivas
32—That Naughty Waltz ..... Sol P. Levy
33—Thoughts of You ..... Briers
34—Dream Girl ..... Harlem
35—Debutante ..... Harlem
36—When You Hold Me In Your Arms .. Klickman
37—Valse Divine ..... Rosey

The above mentioned numbers are not a complete list of waltzes suitable for motion picture work and MOTION PICTURE NEWS will free of charge furnish its readers with a complete list and names of publishers upon request.

Review of Latest Musical Compositsons

1—"Tents of Arabs," by Lee David. A one-step intermezzo of fire and melody. (B. D. Nice & Co.)

2—"Roses of Picardy," by Hadyn Wood. The great ballad featured by John McCormack in all of his concerts. (Chappell & Co.)

3—"Dear Heart," a sensational waltz by W. C. Polla. It is one of the biggest hits of the season. (C. C. Church & Co.)

4—"Kiss Me Again," by Victor Herbert. A melodious waltz and the exact arrangement of the Victor record. (Carl Fischer-Whitmark.)

5—"Sweet Yesterdays," by Arthur A. Penn. The waltz sensation of this generation. It is the greatest American waltz published and proved a tremendous success. (Carl Fischer-Whitmark.)

Max H. Manne, drummer Rivoli Theatre in New York

6—"Mercedes," by T. H. Rollinson. On themes from Dissane's celebrated overture, "Mercedes." A march of exceptional musical merits for military bands. (Oliver Ditson.)

7 "Lyric Suite," by E. Greig. The originally and fascinating charm of this composer's music has never been demonstrated as forcibly and convincingly as in the four movements of this Suite. Each number in its own particular way is a gem and the arrangement suitable for either large or small orchestra. (Carl Fischer.)

8 "Polonaie," by Glazounow. A fine stately number irresistible in its brilliant orchestral setting and stirring melodic material. Equally effective and serviceable for either concert stage, theatre or the motion picture. (Carl Fischer.)

9—"Hunkatin," by Sol P. Levy. A half-tone one-step. Mr. Levy is also the composer of "That Naughty Waltz." (Belwin, Inc.)

10—"Budding Spring," by E. Platzman. A romance of exceptional music merits unique in the annals of musical literature. (Belwin, Inc.)

11—"Ching A Ling," by Gold and West. This beautiful oriental song and fox-trot breathes the lilting, tilting, intoxicating atmosphere of the East. (Chas. K. Harris.)

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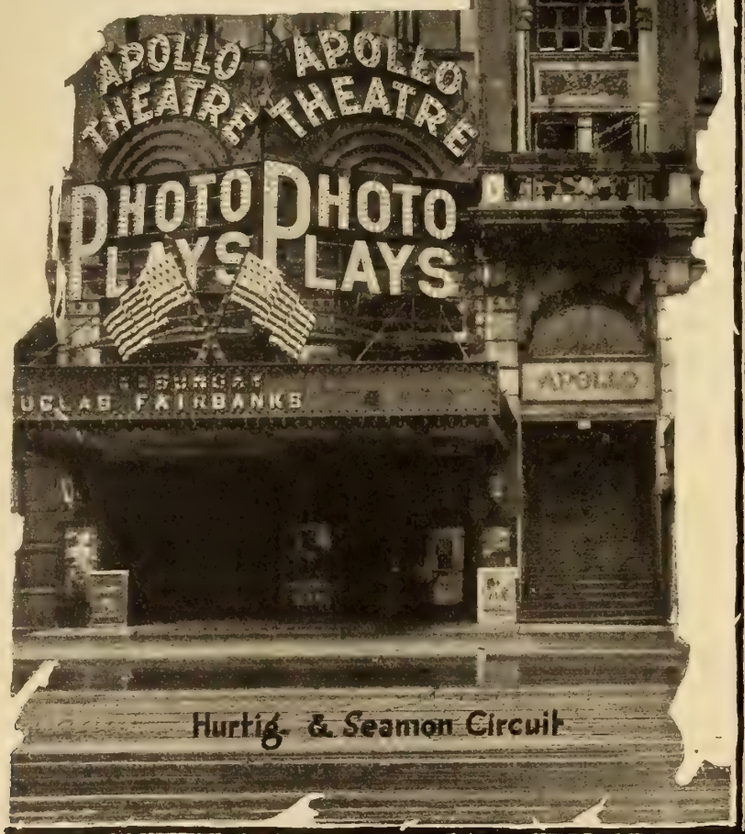

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LATEST MUSIC CUES

"HOME WANTED"

(Madge Evans—World)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Serenade Romantique" (Characteristic Andantino), Borch

1—Theme (2 minutes and 15 seconds), until—S: At screening.
2—"Visions" (Intermezzo Characteristic), by Buse (1 minute and 15 seconds), until—T: Every day the orphan lives.
3—"Children's Games," by Ascher (1 minute and 30 seconds), until—T: Playhour at the orphanage (hand-bell).
4—"Scherzetto" (Characteristic Allegro), by Berge (3 minutes and 45 seconds), until—T: Letty Thompson, Madge's best friend.
5—"Birds and Butterflies" (Intermezzo Capricioso), by Vely (3 minutes and 15 seconds), until—T: Pierre, valet of Major Amesworth.
6—"Mysterioso Agitato" (Descriptive), by Smith (1 minute and 30 seconds), until—T: Again comes the night.
7—"Rondo" (Excerpts Beethoven Sonata Pathetique), by Berge (1 minute and 30 seconds), until—S: When Madge puts on shoes (glass crash).
8—Theme (3 minutes and 45 seconds), until—T: "Aw, listen, I know."
9—"Capricious Annette" (Characteristic Capricious Intermezzo), by Borch (4 minutes), until—T: Next day, the great (watch for door knocking,
10—"Golden Youth" (Waltz Moderato), by Rosey (3 minutes), until—S: When Madge enters house.
11—"Vivo Finale" (From Symphonette Suite), by Berge (1 minute), until—S: When boy sees orange marmalade (glass crash).
12—"Babillage" (Allegretto Caprice), by Castillo (3 minutes and 15 seconds), until—S: When Pierre laughs.
13—Theme (3 minutes), until—S: When Letty opens door.
14—"Camelia" (Capricioso Allegretto), by Tonning (3 minutes), until—T: A half hour later (rain effects).
15—"May Dreams" (Andante Moderato), by Borch (3 minutes), until—T: "This is like old times."
16—Theme (3 minutes and 15 seconds), until—T: "The Major is safe at Dr. Dick's."
17—"Bleeding Hearts" (Andante Pathetique), by Levy (2 minutes and 15 seconds), until—T: "The dear Major."
18—Theme (2 minutes and 15 seconds), until—S: When Dr. Dick joins Letty.
19—"Dramatic Recitative," by Levy (2 minutes and 15 seconds), until—T: An hour later.
20—"Silent Sorrows" (Pathetique), by Borch (3 minutes and 45 seconds), until—T: "These things belonged."
21—Love Theme (Characteristique Andante), by Lee (2 minutes and 30 seconds), until—T: "I'll send all your old."
22—Theme (2 minutes and 45 seconds), until—T: "Can you keep a secret."
23—"Clematis" (Moderato Poco Agitato), by Tonning, (2 minutes and 45 seconds), until—T: "I am not an object."
24—"Dramatic Tension" (Descriptive), by Levy (1 minute and 30 seconds), until—T: "Grandson, I have no."
25—Heavy Misterioso (Characteristic), by Levy (1 minute and 45 seconds), until—T: "An Amesworth. There was."
26—Theme, (2 minutes and 30 seconds), until—T. "After all that boy."

UNTIL THE END

"THE AMERICAN WAY"

(Special Cast—World)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Flirty Flirts" (Intermezzo Rubato), Levy

1—Theme, (2 minutes and 45 seconds), until—S. At Screening.
2—"Von Vivant" (Allegro Commodo), by Zamecnik (3 minutes), until—T: "Doesn't he look natural."
3—"In a Red Rose Garden" (Moderato Intermezzo), by Gaston (2 minutes and 30 seconds), until—T: "The coming of Mr. Smithers."
4—"A Frivolous Patrol" (Caprice Intermezzo), by Goublier (3 minutes), until—T: "Something wrong, here."
5—Popular one-step, (15 minutes), until—S: When scene fades to dance hall, (violin only).
6—"Scherzetto" (From Symphonette Suite), by Berge (2 minutes and 15 seconds), until—S: When musician stops playing.
7—Popular one-step (30 seconds), until—S: When Richards starts organ, (watch for hand organ effects).
8—Orchestra Tacet (15 seconds), until—S: When organ stops.
9—Agitato No. 49, by Shephard (1 minute and 30 seconds), until—S: When Italian strikes Richard.
10—"Capricious Annette" (Mod. Caprice), by Borch (2 minutes and 30 seconds), until—S: When Richard returns home.
11—Theme (1 minute and 45 seconds), until—T: Betty Winthrop.
12—"Florindo" (Allegretto Vivace), by Burgmein (3 minutes), until—S: At The American Pier.
13—Theme (2 minutes and 15 seconds), until—S: When kitten leaves car.
14—"Valse Divine" (Valse Lento), by Rosey (3 minutes and 30 seconds), until—T: That afternoon.
15—"Liselotte" (Moderato Rubato), by Adam (5 minutes), until—T: Next morning.
16—Heavy Dramatic No. 37, by Oehmier (2 minutes), until—T: Two months later at Van.
17—"Bleeding Hearts" (Andante Sentimento), by Levy (1 minute and 30 seconds), until—T: Midsummer.
18—Theme, (2 minutes and 15 seconds), until—T: "We've been underbid."
19—"Dramatic Tension No. 56," by Luscomb (1 minute and 30 seconds), until—S: When scene fades to lumber camp.
20—"A Garden Dance," by Vargas (3 minutes and 30 seconds), until—T: The journey's end.
21—"Agitato No. 6," by Kiefert (2 minutes), until—S: When Richard opens window.
22—"Nymph and Satyr" (Allegretto Moderato), by Rollinson (1 minute and 15 seconds), until—T: The new regime.
23—"Birds and Butterflies" (Intermezzo Allegretto), by Vely (2 minutes and 15 seconds), until—T: The coming of the Van Allens.
24—"Furioso No. 11," by Kiefert (1 minute), until—S: When Betty sees logs.
25—Theme (1 minute and 30 seconds), until—S: When Richard saves Betty.
26—"Dramatic Tension No. 36," by Andino (2 minutes), until—T: Lonesome.
27—"Western Rodio" (Cowboy Descriptive), by Berge (3 minutes and 15 seconds), until—S: When train is seen approaching (explosion and train effects).
28—Dramatic Narrative, by Pement (4 minutes and 30 seconds), until—T: Two days later a director's.
29—Theme (3 minutes), until—S: When Betty joins Richard—until * * * * * THE END.

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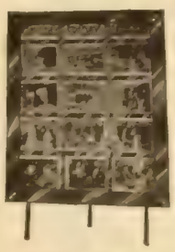

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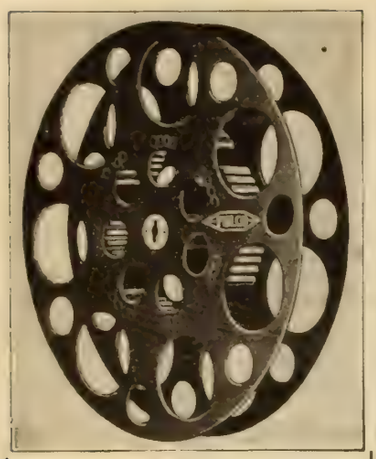

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"THE UPLIFTERS"
(May Allison—Metro)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Birds and Butterflies" (Capricioso Allegretto), Vely

1—Theme (1 minute and 45 seconds), until—S: At screening.
2—"In the Glade" (Allegretto Scherzetto), by Gruenwald (3 minutes), until—T: The stenographer who.
3—"A La Mode" (French one-step), by Rosey (2 minutes), until—T: The Button Moulders.
4—"Gruesome Mysterioso No. 31," by Borch (1 minute and 15 seconds), until—T: Bull-shevism prompted.
5—Theme (3 minutes), until—T: "Oh, we had the loveliest."
6—"Vivien" (Allegretto Moderato Entract), by Ramsdell (4 minutes), until—T: "Kidding, maybe you'd."
7—"Bees" (Allegretto Novellette), by Jones (3 minutes and 15 seconds), until—T: And yet Comrade Harriet.
8—Theme (3 minutes and 45 seconds), until—T: Across the border of lofty (watch for parrot).
9—"Norma" (Melodious Waltz), by Luz (4 minutes), until—T: At end of her first day.
10—Theme (2 minutes and 30 seconds), until—T: The next morning the 50-50.
11—"Tete-a-Tete" (Intermezzo Dansant), by De Koven (2 minutes and 15 seconds), until—T: Comrade Larry had been.
12—Theme (1 minute and 30 seconds), until—T: "I wouldn't wait that long."
13—"Cupid and Butterfly" (Intermezzo Grazioso), by D'Albret (3 minutes and 45 seconds), until—T: She was gradually learning.
14—"Dream Faces" (Moderato Reverie), by Hollowell (3 minutes and 30 seconds), until—T: "How much money have you got?" (telephone bell).
15—Dramatic Tension, by Levy (2 minutes and 30 seconds), until—T: Waiting the civilization (electric bell).
16—"Adagio Cantabile" (Excerpts Beethoven Sonata Pathetique), by Berge (1 minute and 45 seconds), until—S: When Larry leaves (telephone bell).
17—"Hunkatin" (Half-tone one-step), by Levy (2 minutes and 30 seconds), until—T: Initiating the new convert.
18—"Flirtation" (Characteristic Allegretto), by Cross (1 minute), until—T: "That red ink makes me."
19—"Rondo" (Excerpts Beethoven Sonata Pathetique), by Berge (2 minutes and 30 seconds), until—T: "What are you doing in here?"
20—Theme (3 minutes), until T: "Oh Saulje, how did you?"—until * * * * THE END.

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The Complete Plan Book

Everything the Showman Needs on Every Picture Released

Pictures Reviewed in Advance on This Page Each Week

"A Knight of Western Land"
(Capitol—Neal Hart—Two Reels)

THIS short "western" introduces Neal Hart after a sojourn in feature length pictures. Formerly identified with Universal he has now taken up the banner of the Capitol Film Company and he bids fair to be heard from in his interpretation of the western cowboy. The picture does not depart from the beaten path in regard to its plot material, it being simply the familiar theme of righteousness routing villainy through the aid of the hero's horsemanship, his six-shooter and his lasso.

There are no soft passages discernable although the element of pathos makes a bid for expression. Some of the scenes are rather crude, particularly that one which shows an old man fighting hard for life. But there is plenty of western action unfolded in the shape of hard riding and gun toting.

Mr. Hart cannot be called an actor in the widest stretch of the imagination. He is simply a "native son" who looks natural in the saddle. And his best moments are achieved when he is in repose. He should capitalize his physique and his horsemanship and leave the "emoting" to the so-called Mansfields of the screen. Adequate support is given the star by Joe Rickson and Janis June, his leading lady. The locations are colorful and send forth a photographic appeal. Not a big two reeler but a satisfactory one for the average program.—*Laurence Reid.*

"Sound Your 'A'"
(Mutt and Jeff Animated Cartoon—Fox)

MUTT and Jeff will have their hands full for the coming screen year since they have contracted with their creator, Bud Fisher, to turn out fifty-two cartoons at the rate of one a week. These popular comedians are seemingly tireless since they are contented to suffer all sorts of indignities—indignities which would kill any two men in the flesh. Jeff suffers the most because he is a little fellow but he doesn't mind it because he is built close to the ground and his injuries would not figure so much as with Mutt who is something of a beanpole in physique.

The two freaks have launched their fall boom with "Sound your 'A'" and this time their artistic temperaments are given expression. The theatre is packed from pit to dome—the audience is in a suspensive state of mind awaiting the golden notes of the great Mutt. Little Jeff is in the orchestra pit wielding the baton. And the tenor opens the pages of his pathetic ballad and his huge mouth at the same time. And how that freak can sing.

Will he ever stop? No—he has the floor and there is no stop-watch on his act. His warbling is so dramatic, so full of pathos that tears flow spontaneously from every eye in the house. But the gallery birds are lucky for they are saved a ducking. Their tears grow into a small ocean and spilling over the railings flood the helpless ones below. Oceans of tears travel down the aisles and nearly wash away the theatre. And when Mutt is through the house is emptied. The audience simply had to leave the place for safety.

There is a real idea behind this cartoon and it is extravagantly conceived. It is said that an attache of the Rivoli suggested it. He should be encouraged to co-operate with Bud Fisher again. A genuinely funny cartoon in every sense of the word.—*Laurence Reid.*

"Fate's Frame-Up"
(Capitol Picture in Two Reels with Al Jennings)

THE Capitol Film Company has launched its two reel Neal Hart and Al Jennings pictures and from the meritorious quality of the latter star's first Capitol venture, it should be a concern to be reckoned with in short reel subjects. The notorious reformed outlaw is one of America's most colorful figures. He carried on the Message of Jesse James and outlaw that he was more than anyone else kept alive the glory of the pioneer days of the wild and woolly west—the west of hold-ups and robberies. And now that he is in pictures he is telling us how he became a bandit.

The feature is depicted in narrative style with Mr. Jennings talking in the subtitles. And because his days of outlawry were crowded with action from the time that he departed from the "straight and narrow" the picture is rich in this element. There is an intensity to the scenes which grip the spectator and the action carries a force which is always cumulative. Al Jennings was not a bad man from the start but he became one because justice was so grossly violated.

It is a stirring drama which is found in "Fate's Frame-Up" which is only natural when one considers the active life of the star. The picture is thoroughly engrossing and offers an entertaining account of a bandit—a real one and not the figure of some scenarist's imagination. Its authentic quality and the elements of action and suspense should make it an ideal short subject for any exhibitor's program.—*Laurence Reid.*

"Photoplay Screen Supplement"
(August—Educational—One Reel)

THE Photoplay Magazine Screen Supplement for August shows Mary Pickford, Bryant Washburn, Enid Bennett, Monroe Salisbury, Helen Eddy and Harry Carey. "Tea for Three" introduces Mary Pickford in and around her Hollywood home and the tea for three incident shows her being entertained by her little niece with the third guest a cute pet dog who quite understands table manners. There are some very pretty scenes calculated to bring the home life of the star close to the fans.

Bryant Washburn, his wife and "Sonny" are shown in pleasant home environments, as is also Enid Bennett and her husband, Fred Niblo, directing an "at home" comedy.

Monroe Salisbury and Helen Eddy are shown at ease, and then later on a Universal stage. Harry Carey is shown with numerous others on his own ranch just to prove that the star is a "regular" cowboy.

The entire reel should prove very entertaining to the many desirous of seeing their favorites outside the roles they are generally cast for. It is a refreshing and distinct novelty.—*Tom Hamlin.*

"Chop Suey and Company"
(Harold Lloyd Comedy-Pathe)

HAROLD LLOYD and his company have journeyed to most every conceivable place to obtain "locations" for their comedies but it is the first time in our recollection that they have picked on Chinatown for their latest breeze. The fun in "Chop Suey and Company" is not so spontaneous nor sparkling as in some recent releases. Which may be accounted for because the stunts are executed more or less seriously. And most of them are labored.

Harold Lloyd is a cop here and his chief assistants, Harry Pollard and Bebe Daniels a copper and "wild woman" respectively. The two members of the force are pounding the pavement in front of a chop suey joint when they see what is to all appearances, an innocent girl being led to chow mein. They raid the place and the action starts—action which is measured by the ability to duck and swing and slide and spank and gargle noodle soup. Harold and Harry spy the girl being led to the opium joint in the rear but the wily Chinks fool them by turning over the tables, and glued underneath are plates of chop suey, chow mein, and all the other dishes you get in a chop suey restaurant.

Finally they are propelled through space and land out on the sidewalk. And a fade-out shows each swinging his nightstick over the other's head. There is nothing new in this picture. Lloyd is such an original comedian that this fact is brought home.—Laurence Reid.

"Dabbling in Society"
(Sunshine Comedy—Fox)

"DABBLING in Society" is a broad satire on the art of winning a beautiful girl. Her fame has spread broadcast with the result that a false Russian nobleman and a soulful individual are desirous of marrying her. The girl runs an advertisement in the paper for a maid and the Count bedecks himself in feminine attire and has no trouble in getting the job. The soulful one on the other hand is a fortune hunter and the girl plans to learn his pedigree by having her maid—the false Count—exchange places with her.

Now enters the detective who is hot on the trail of the Count. And the soulful one also puts in an appearance. He is not taken with the fat masquerader at all but the detective is. The discovery comes when the false Count loses his wig. And then it is an exciting chase by the three men to win the real beauty. The soulful one wins.

The comedy is moving all the time and it generates a goodly number of laughs. Ethel Teare is the girl in the case while the three suitors are played by Paddy McGuire, Frank Coleman, and Dave Morris. In all a pleasing bit of foolishness. Roy Del Ruth directed.—*Laurence Reid.*

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the current quarter arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of Motion Picture News which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to May 4, 1919.

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

ACE OF THE SADDLE (UNIVERSAL) HARRY CAREY (AUGUST 18)...JULY 19
"Harry Carey stars again as Cheyenne Harry."—M. P. News.

ALL WRONG (PATHE) BRYANT WASHBURN (JUNE 1).....MAY 24
"Star in a picture of platonic love."—M. P. News.
Exhibitor Comment—"Average business."

ALMOST MARRIED (METRO) MAY ALLISON (JUNE 2).....JUNE 14
"May Allison in pleasing comedy-drama with good farcical windup."—M. P. News.
Exhibitor Comment—"Fair picture, average business two days."

AMATEUR ADVENTURESS, THE (METRO) EMMY WEHLEN (MAY 5)..MAY 17
"Excellent comedy marks star's return to screen." "Great picture. Average business."—M. P. News.
Exhibitor Comment—"Picture very good. Big business." "Great picture. Average business."
Consensus—"Excellent picture, good puller."

AMERICAN WAY, THE (WORLD) SPECIAL CAST (JULY 7).....JULY 12
"Pleasant light comedy and melodramatic effects."—M. P. News.

AN AMATEUR WIDOW (WORLD) ZENA KEEFE (MAY 26).....MAY 24
"World offers an exceedingly pleasant comedy."—M. P. News.

AVALANCHE, THE (ARTCRAFT) ELSIE FERGUSON (JUNE 29).....JULY 12
"A big production with a big theme."—M. P. News.
Exhibitor Comment—"Splendid picture, strong direction, A1 photography, good double exposure, wonderful; only weakness in picture being selection of supporting male character, whose acting is good, but personality not very pleasing. Big business all week."

BACHELOR'S WIFE, A (AMERICAN) MARY MILES MINTER (MAY 11)..MAY 24
"Star assumes an Irish role in her latest picture."—M. P. News.

BARE-FISTED GALLAGHER (ROBERTSON-COLE) WILLIAM DESMOND (JUNE 29).....JUNE 28
"Desmond's personality bolsters up Western."—M. P. News.
Exhibitor Comment—"Good average western, well received. Average business, two days."

BARE FISTS (UNIVERSAL) HARRY CAREY (MAY 4) (Six Parts).....APR. 26
"As satisfactory as all the Harry Carey pictures."—M. P. News.

BE A LITTLE SPORT (FOX) ALBERT RAY-ELINOR FAIR (JUNE 29)..JULY 12
"Time-honored story appears fresh and up-to-date,"—M. P. News.
Exhibitor Comment—"Splendid western production. Big business." "Good western; average business."
Consensus—"Good picture, good puller."

BEATING THE ODDS (VITAGRAPH) HARRY T. MOREY.....MAY 10
"Star continues his forceful way in a romantic drama."—M. P. News.
Exhibitor Comment—"Good story but poor puller."

BEAUTY PROOF (VITAGRAPH) H. T. MOREY.....JUNE 7
"Old-fashioned melodrama of the far north."—M. P. News.

BEST MAN, THE (HAMPTON-HODKINSON) J. WARREN KERRIGAN (MAY 4).....MAY 10
"Star appears in mystery story flavored with romance."—M. P. News.
Exhibitor Comment—"Good picture and enjoyed by everyone. Average business three days." "Kerrigan pleased, but he is one of the few who stands still regardless of how you push him. Average business." "Good picture. Big business."
Consensus—"Good picture, average puller."

BETTER TIMES (ROBERTSON-COLE) SPECIAL CAST (JUNE 22).....JUNE 21
"A 'Sunshine' picture that should please any audience."—M. P. News.
Exhibitor Comment—"One of the big little pictures. Knocked 'em over. Could have run longer. Big business three days."

BETTER WIFE, THE (SELECT) CLARA KIMBALL YOUNG (JULY 13)..JULY 19
"An average regular program picture."—M. P. News.

BILL APPERSON'S BOY (FIRST NATIONAL) (JUNE 22).....JULY 26
Should hold attention."—M. P. News.

BISHOP'S EMERALDS, THE (PATHE) PEARSON (JUNE 8).....JUNE 7
"Star presents herself in good melodrama."—M. P. News.
Exhibitor Comment—"Very good. Average to poor business. Hot weather."

BLINDING TRAIL, THE (UNIVERSAL) MONROE SALISBURY (MAY 19) (Six Parts).....MAY 3
"Predominant element is suspense; a trifle uncheery."—M. P. News.
Exhibitor Comment—"Average business." "Average business three days. "Average business two days."
Consensus—"Average picture, average puller."

BOOMERANG, THE (PIONEER) HENRY B. WALTHALL (MAY 26) (Seven Parts).....MAY 17
"Star and competent players in capital versus labor picture."—M. P. News.

BREAK THE NEWS TO MOTHER (SELECT) SPECIAL CAST (JUNE 8)..JUNE 7
"Rather poorly done picture with mother love theme."—M. P. News.

BRINGING UP BETTY (WORLD) EVELYN GREELEY (JULY 28).....AUG. 2
"This [illegible] is rather light average picture."—M. P. News.

BROADWAY SAINT, A (WORLD) MONTAGUE LOVE (JULY 21).....JULY 26
"Plenty of [illegible] action."—M. P. News.

BUSHER, THE (PARAMOUNT) CHARLES RAY (MAY 18).....JUNE 7
"The star excels all his past works."—M. P. News.
Exhibitor Comment—"Oh Boy! And on the holiday, too. Great. Made a big hit with everyone. One of the most satisfactory we've played. Another success for Ray. Have we got another like it. Big and average business." "One of the best pictures since the 'Pinch Hitter.' Extra big to big business three days." "This was a knockout. Big business." "Ray never did a better picture. Big business."
Consensus—"Excellent picture, big puller."

CALEB PIPER'S GIRL (PATHE) HELENE CHADWICK (MAY 18).....MAY 24
"Nothing big but will appeal to the tender emotions."—M. P. News.

CASTLES IN THE AIR (METRO) MAY ALLISON (MAY 12).....MAY 24
"Star in a pleasing sentimental picture."—M. P. News.
Exhibitor Comment—"Not a comer, she's here now. Big business two days." "I think this is a very interesting picture. Decidedly different. Average business. Very pleasing. Big business."
Consensus—"Good picture, good puller."

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

CHALLENGE OF CHANCE, THE (INDEPENDENT SALES CORP.) JESS WILLARD (JUNE 22).....JULY 5
"Melodramatic Western should pull strong."—M. P. News.
Exhibitor Comment—"Fair picture but very mild melodrama. We could not get the women to come. Willard has pleasing personality. Billed the town like a circus but business was very disappointing, despite the fact that we played it the week of the fight. The night after the fight and the following Saturday business was at its lowest ebb."

CHARGE IT TO ME (AMERICAN) MARGARITA FISHER (MAY 5).....MAY 3
"Star continues her frolicsome career in slender comedy."—M. P. News.
Exhibitor Comment—"Average picture, average business." "Poor business."
Consensus—"Fair picture, ordinary puller."

CITY OF COMRADES, THE (GOLDWYN) TOM MOORE (JUNE 22)....JULY 26
"Tom Moore's sincerity carries picture to success."—M. P. News.
Exhibitor Comment—"Very good, a great favorite. Big business two days, extra big third day."

COLONEL BRIDAU (ENTENTE FILM CORP.) SPECIAL CAST (JULY 7).....JULY 12
"A good average picture of foreign make."—M. P. News.

COME OUT OF THE KITCHEN (PARAMOUNT) MARGUERITE CLARK (MAY 11).....MAY 24
"Beranger continuity good; acting high class."—M. P. News.
Exhibitor Comment—"A delightful picture, highly satisfactory. Hot weather hurt business. Acting good. Supporting cast fine. Good picture for Marguerite. Average business two days." "Went big and they liked it. Big business."
Consensus—"Good picture, good puller."

COMING OF THE LAW, THE (FOX) TOM MIX (MAY 11).....MAY 24
"Unusually satisfying Western with Tom Mix starred."—M. P. News.
Exhibitor Comment—"Good. Regular type for this star. Average business." "Not as good as previous Mix offerings. Big and average business." "Good snappy Western. Tom is coming along fine and if he gets the right stories should be a big winner very soon. Big and average business." "Good picture. Big business." "The only star Fox has left. Very big business." "Mix always goes over big here. Good business for hot weather."
Consensus—"Fine picture, good puller."

CUPID FORECLOSES (VITAGRAPH) BESSIE LOVE.....JULY 12
"Sweet little play of home and fireside."—M. P. News.

COWARDICE COURT (FOX) PEGGY HYLAND (JUNE 15).....JUNE 28
"Peggy Hyland makes pleasing heroine."—M. P. News.
Exhibitor Comment—"Satisfactory picture, average business." "A very good Hyland offering. Average business two days."
Consensus—"Good picture, average puller."

CRIMSON GARDENIA, THE (BEACH-GOLDWYN) SPECIAL CAST (MAY 18).....JUNE 28
"Different from stereotyped productions."—M. P. News.
Exhibitor Comment—"Great, Extra big to big business three days." "Very good, great. Big business two days, extra big third day." "Good plot but not much drawing power. Story does not ring true. Just got by. Poor business three days." "Excellent in every way. Much credit due Goldwyn for the careful selection of the cast. The direction 100 per cent. More favorable comment received than any picture for a long time. Big business all week." "Pleased my patrons. Good comments. Big business."
Consensus—"Excellent picture, big puller."

CRY OF THE WEAK, THE (PATHE) FANNIE WARD (MAY 4).....APR. 26
"Fannie Ward in an absorbing play of crime and punishment."—M. P. News.
Exhibitor Comment—"A good program picture. Star very good. Average business."

DADDY LONG LEGS (FIRST NATIONAL) MARY PICKFORD (MAY 11)..MAY 24
"Star's initial First National has much comedy and sentiment."—M. P. News.
Exhibitor Comment—"Mary is good. Picture is good but Mary is not as good as she used to be. Big business first two days, average third day." "Pickford's best. Broke our records for four days, doing extra big business." "This picture was thoroughly enjoyed by nearly all of my patrons and second day's business was larger than first. First-class patronage. Big business two days." "Mary's best picture and one that can be advertised to the limit and advanced prices be charged. Business very big all week despite extremely hot weather. Will play it again in the fall." "Record breaker by $1,000. Extra big business all week." "Big business two weeks." "Broke all previous records with weather 90 in the shade." "The best Pickford ever made of that type of picture. Did capacity for three days."
Consensus—"Excellent picture, big puller."

DELICIOUS LITTLE DEVIL, THE (UNIVERSAL) MAE MURRAY (MAY 11).....MAY 3
"A highly pleasing comedy with Mae Murray starred."—M. P. News.
Exhibitor Comment—"Average business." "May Murray very good in this. Big business."
Consensus—"Good picture, good puller."

DESTINY (JEWEL-UNIVERSAL) DOROTHY PHILLIPS (MAY 25).....MAY 24
"Big in every sense of the word; Frenzied finance the theme."—M. P. News.
Exhibitor Comment—"Reviewers claimed this 'big' from every standpoint but we failed to discover anything big except the rental price. Just an average picture. Average business two days."

DEVIL'S TRAIL, THE (WORLD) COMPSON-LARKIN (JUNE 16).....JUNE 21
Melodrama of Canadian Northwest; fair production."—M. P. News.

DIVORCE TRAP (FOX) GLADYS BROCKWELL (MAY 25).....JUNE 7
"Dramatic exposition of the divorce problem."—M. P. News.
Exhibitor Comment—"A good picture of its kind. No one raved or complained either way. Average business." "Picture pleased. Big business two days." "Good picture. Brockwell does good work. Big business."
Consensus—"Good picture, good puller."

EASY TO MAKE MONEY (METRO) BERT LYTELL (AUGUST 4).....JULY 26
"Snappy, entertaining comedy."—M. P. News.

FALLEN IDOL, A (FOX) EVELYN NESBIT (MAY 18).....MAY 31
"Star appears in a new version of East versus West theme."—M. P. News.

Box Office Reports continued on page 1314

"THE WORLD AFLAME"
(PATHE)

Keenan Lends Vitality to "Talky" Subject

THE age old discussion of Capital versus Labor is expounded in the Frank Keenan Special, "The World Aflame." Expounded looks like the right word, since dramatic action is largely subordinated for Mr. Keenan's word pictures concerning the ever present vexing problem quoted above. Such a theme cannot be worked out with full dramatic sweep and power for phrasings must be incorporated to drive home the salient points. But any way you look at it, Mr. Keenan will set people thinking for his solution, if practised, would create a Utopia for the working man.

It is a vital theme, but he lends more vitality to it as an actor than as an author. The fore part of the drama builds with a cumulative force and it is only in the anti-climactic development of the finale that it loses somewhat in strength. The star is elected mayor upon the slogan, "Better Service," and it is a long and bitter fight to realize upon the expression. Strikes must be put down, and a spirit of benevolence must be instilled in the minds of the capitalists, all of which necessitates an expenditure of dramatic conflict and contrast. But the subtitles are far too "wordy," and tend to lessen the intensity of the scenes.

Director Warde has taken advantage of every suggestion, every value. His strike is decidedly realistic. In all the picture carries conviction not only for its theme, but for the convincing manner it is interpreted by the star and his players. It is a thing right up with the times.—Length, 6 reels.—Released August 7.—*Laurence Reid.*

THE CAST

Carson Burr.....Frank Keenan
Mrs. Burr.....Kathleen Kerrigan
Theodore Burr.....Clark Marshall
"Roxy" Burr.....Janice Wilson
Nicolai Poppoff.....Bert Sprotte
Emma Reich.....Claire DuBrey
George Knox.....Joseph McManus

By Frank Keenan.
Scenario by Frank Keenan and Jack Cunningham.
Directed by Ernest C. Warde.

PRESS NOTICE—STORY

One of the most vital subjects of the day will be presented when the Frank Keenan special production comes to the ——— theatre on ——— of ——— week. The name of the picture is "The World Aflame" and Mr. Keenan is the star. The age old problem of capital versus labor is unfolded here in a manner which will give food for thought. And it is a feather in Mr. Keenan's cap that he is the author as well as the star.

He appears as Carson Burr, a financial power, whose one dream is the millenium when the brotherhood of man will become a reality. When his own servants and those serving the public make him lose a snug fortune in their inefficiency he concludes that he will run for mayor on the platform, "Better Service." Of course he wins, but his term is not a bed of roses by any means. A vicious group of alien "reds" have hatched a city wide strike to tie up all industry. But Burr is a fighter and he employs the soldiers and armed men to run a street car through as he promised he would do. And he breaks the strike because of his doctrine of fair play. He urges with several financial powers to institute a form of profit-sharing with their employes. And they accede to his suggestions.

Indeed the city seems a decent place to live in for the workingman because of Burr's high sense of honor and the poor man's rights. Interspersed with this dramatic depiction of capital versus labor is a counterplot of love. Burr's daughter realizes that she loves her father's secretary. He wins her over because he brings out that he is only trying to be a good servant for a bigger servant—the servant of the people.

SUGGESTIONS

You have a good many angles to feature here. First off you have a tremendous theme—a theme which has vexed the country for a good many years. It is the theme of capital versus labor. Mention that Mr. Keenan has turned author with striking success. He has solved the millenium for the working man by making his idea pregnant with the words, "Better Service." Bring out that the figure enacted by the star is elected mayor on this slogan. He holds the idea that the brotherhood of man can be reached by closer harmony between employer and employe. And use questions—leading ones—how does he bring it about? This will excite curiosity.

Then send out teasers—red teasers of the title announcing that Frank Keenan will be at your theatre in a vital play of today—a play that will set every one thinking. Mention that he is the author.

An exciting moment in "The World Aflame" a Pathe feature starring Frank Keenan

PROGRAM READER

This is the age of democracy and the salvation of the working man in vexing the ablest minds in the world. How to make him contented. How to bring him into more harmonious relations with his employers. This momentous theme is presented in "The World Aflame," the Frank Keenan special production which comes to this theatre shortly. Mr. Keenan earns his laurels here because he is not only the star, but the author. And his theme will set you thinking. The poor man will see his Utopia—the rich man will realize the spirit of benevolence. And Mr. Keenan has enlarged his theme by showing the curse of Bolshevism—the antagonism toward America by foreign paid agitators.

You will see a powerfully dramatic story enacted with keen understanding. The actor-author has his finger on the public pulse. Who knows but what he may have solved the problem of capital versus labor? His idea is sound. He expounds dramatically in a series of absorbing scenes the ideal state—the brotherhood of man. His slogan as mayor, the part he interprets here, is "Better Service." Come and see how he makes use of it.

CATCH LINES

Wherever he turned men were decidedly independent. They concluded it didn't pay to treat the public kindly. So he caught the idea of running for mayor on the platform, "Better Service." What came of his experiences? See "The World Aflame."

He was a fearless mayor and his whole ambition was to bring the working man in closer harmony with the capitalist.

"NUGGET NELL"
(PARAMOUNT)

Travesty on Melodrama Will Amuse

A BROAD burlesque on Western melodramas with Dorothy Gish, inimitable in the principal comedy role. This is very funny in spots and mildly amusing all the way through. It will satisfy generally as light summer entertainment and is novel in getting away from the stereotyped offering. Some of the wild riding stunts are thrilling and the photoplay registers as a good travesty on the much overdrawn western melodramas.

The direction, continuity and sets answer all the purposes of the very slight story found necessary for a satire. The cast is adequate. In this we see the city chap, the band of outlaws, the sheriff, and all the other characters that go to make up a wild west story. And ever present is Dorothy Gish in her role, "Nugget Nell." An old miner whom she once befriended left her his "child." The baby proved to be a six feet tall girl when it arrived. But "Nugget Nell" proved to be a good mother to the "child" even though she found it more convenient to sit in the "baby's" lap instead of trying to hold the "child's" weight. And Nugget Nell shoots up bandit bands and holds up stages and is the leader in all sorts of daredevil western stuff.

This picture should draw very well at the first run theatres and the high class neighborhood houses. And it will generally please these audiences as a refreshing picture. The draw will be averaged at the popular, family and labor class theatres and they will be generally entertained by the picture.—Length, 5 reels.—Released July 13.—*Tom Hamlin.*

THE CAST

Nugget Nell.....Dorothy Gish
Big Hearted Jim, a sheriff.....David Butler
The City Chap.....Raymond Cannon
The Cheild.....Regina Sarle
First Badman.....James Farley
Second Ditto.....Bob Fleming
Nell's Uncle.....Wilbur Higeby
The Ingenue.....Emily Chichester

Story by John R. Cornish.
Directed by Elmer Clifton.

PRESS NOTICE—STORY

Dorothy Gish will shine as "Nugget Nell" her newest Paramount picture at the ——— theatre on ——— of ——— week.

This is described as a mirth-provoking travesty on the wild and wooly western melodramas that patrons of many theatres are accustomed to see produced seriously.

The screen production, "Nugget Nell" is broad burlesque and highly amusing but at the same time shows thrilling rides on the upper decks of plunging horses. It shows the regular bandit gang of desperadoes and the sheriff who is both a hero and a lover. Of course the stage is held up not once but several times.

Dorothy Gish as Nugget Nell is the two gun girl who keeps a modest eating house where the stage coach stops. And she meets the city chap and admires his beauty. Then she saves him from the bad bold bandits. Bullets bounce off Nugget Neil like peas from out a pod. She has a charmed life but fails to charm the peachy city chap.

She rides a horse right side up and then head down. She wears chaps and plunges through the five reels like a regular western daredevil. And she finally wins the sheriff and they are tied for life. But not until after he rescues her from the perils of the burning cabin where she and the now thoroughly scared city brother is surrounded by the bandit gang.

The bold sheriff is compelled to lasso the bandits one by one and drag them from their prey. It is wild and thrilling but it is travesty all the way through. It was intended as such and made chiefly to amusingly entertain the wise ones and the blase ones who are said to be surfeited by the regular line of melodramatic productions.

SUGGESTIONS

When you book this picture you should feature the star's name and also that it is a Paramount Picture as this brand is well advertised. And "Nugget Nell" is a title that you can have a great many catch lines for inasmuch as the picture is a travesty and the lines should bring many laughs and therefore attract the required attention.

For a lobby a wild western arrangement of guns, robes, saddles, etc., etc., would attract attention. Cowboy outfits for girl ushers would be worth while as the girl character dresses in such an outfit. Advertise this broadly as a travesty on Western melodrama and anounce that all the regular thrills are injected that ever occurred in any five other melodramas.

Dorothy Gish is star in "Nuggett Nell," a Paramount release

PROGRAM READER

She was surrounded by bold bad bandits. And she was in a burning cabin with only one bullet left in her gun. But did she despair?

No indeed. For this was Nugget Nell, the two gun woman.

Bullets bounced off her like ideas bounce off a German's head.

And she had a heart as big as all Wyoming. And she was in love with Big Jim the Sheriff.

Hark;—the sound of galloping horse shoes.

There must be horses accompanying these metallic effects. And sure enough there were horses. And one by one her big hero lassoed the vicious bandits and she was saved.

Danger had no terrors for Nugget Nell. She thought nothing of holding up a stage coach for breakfast money. And she was somewhat of a daredevil rider herself.

But the sheriff was mounted upon a charger spurred by Cupid and he caught her.

This thrilling melodrama comes to this theatre next week and is one big broad burlesque on the present day Western melodramas. This Paramount picture is a laughable satire starring Dorothy Gish and will be well worth seeing.

CATCH LINES

Bullets bounced off her cheek and never left a freckle. See "Nugget Nell" at the ———theatre.

She was a two-gun woman and a riding daredevil. See "Nugget Nell" at the ——— theatre.

She shot as she loved—straight. See "Nugget Nell" at the ——— theatre.

Exhibitors' Own Box Office Reports

(Continued from page 1312)

PICTURE BRAND STAR RELEASED PLAN BOOK

FEAR WOMAN, THE (GOLDWYN) PAULINE FREDERICK (JUNE 8)....JULY 19
"Pauline Frederick appears in psychological study."
Exhibitor Comment—"Average picture, poor business, due to hot weather."

FINAL CLOSE-UP, THE (PARAMOUNT) SHIRLEY MASON (MAY 18)..JUNE 14
"Working girl beats debutante to the altar in sparkling comedy."—M. P. News.
Exhibitor Comment—"A good picture and patrons thought so. Story good and plenty of pep and laughs. Average business." "A fair program picture, but the story about a girl fainting because of excessive hot weather wasn't so good. This star never took very well here. Average business, two days." "Patrons liked it. Average business three days." "Average business three days."
Consensus—"Good picture, average puller."

FIRES OF FAITH (FAMOUS PLAYERS-LASKY) SPECIAL CAST (MAY 18) (Six Parts) .....MAY 17
"Salvation Army picture should prove profitable."—M. P. News.
Exhibitor Comment—"Great, big business."

FIRING LINE, THE (PARAMOUNT-ARTCRAFT SPECIAL) IRENE CASTLE (JULY 6) .....JULY 19
"Chambers story makes splendid picture."—M. P. News.

FOOLS AND THEIR MONEY (METRO) EMMY WEHLEN (JUNE 16)....JUNE 28
"Fairly clever satire on the newly-rich."—M. P. News.
Exhibitor Comment—"Very good. Big business, two days."

FOOLS' GOLD (ARROW) MITCHELL LEWIS (MAY 26) (Six Parts).....MAY 17
"Mitchell Lewis the star in a disconnected story. Locations good."—M. P. News.

FULL OF PEP (METRO) HALE HAMILTON (MAY 26).....JUNE 7
"Breezy American cuts down rebellion in lively farce comedy."—M. P. News.
Exhibitor Comment—"Hamilton getting more popular with each picture. Big and average business two days." "This style of comedy with Hale Hamilton does not take very strong. Average business." "Dandy picture. Big business."
Consensus—"Good picture, good puller."

GAMBLERS, THE (VITAGRAPH HARY MOREY.....AUG. 2
"A compelling drama of business life."—M. P. News.

GATES OF BRASS (KEENAN-PATHE) FRANK KEENAN (JULY 6).....JULY 5
"An interesting and dramatic photoplay."—M. P. News.

GINGER (WORLD) VIOLET PALMER (MAY 5).....MAY 3
"Story of boy and girl love excellently performed."—M. P. News.

GIRL AT BAY, A (VITAGRAPH) CORINNE GRIFFITH.....JUNE 28
"A detective story of the better class."—M. P. News.

GIRLS (PARAMOUNT) MARGUERITE CLARK (JUNE 29).....JULY 12
"Clyde Fitch play makes good picture."—M. P. News.
Exhibitor Comment—"Good Clark picture that seemed to please everybody. Big business three days in conjunction with Arbuckle comedy."

HAPPINESS A LA MODE (SELECT) CONSTANCE TALMADGE (JUNE 15) .....JUNE 28
"Society comedy presented very entertainingly."—M. P. News.

HAUNTED BEDROOM, THE (PARAMOUNT) ENID BENNETT (MAY 25) .....JUNE 21
"Enid Bennett has a winner in Mystery picture."—M. P. News.
Exhibitor Comment—"Something different, fine. Big business." "Delightful story, mystery well worked up. Holds interest every second. Not a draggy part in it. Enid Bennett a favorite here. Average business." "Can't get Enid Bennett over here. Poor business." "Generally liked. Big business three days." "Certainly good ghost story, a peach. Patrons like it. Big business."
Consensus—"Good picture, good puller."

HAY-FOOT STRAW-FOOT (INCE-PARAMOUNT) CHARLES RAY (JUNE 22) .....JULY 5
"Charles Ray stands head and shoulders above story."—M. P. News.

HIS DEBT (ROBERTSON COLE) SESSUE HAYAKAWA (MAY 25).....MAY 31
"Japanese star in a picture of real dramatic worth."—M. P. News.
Exhibitor Comment—"One of his best. Story and production good. Poor business. Hot weather." "Average business, but pleased."
Consensus—"Good picture, average puller."

HOME TOWN GIRL (PARAMOUNT) V. MARTIN (MAY 11).....JUNE 7
"Star's latest sparkles with charm and sentiment."—M. P. News.
Exhibitor Comment—"Average business two days." "Patrons did not like it. I thought it a very poor Vivian Martin picture. It's human, but very mild entertainment." "Poorest Martin pictutre we have played. Poor business." "Big business three days."
Consensus—"Fair picture, good business."

HOME WANTED (WORLD) MADGE EVANS (JUNE 30).....JULY 5
"Madge Evans appears in familiar child recipe."—M. P. News.

HORNET'S NEST, THE (VITAGRAPH) EARL WILLIAMS.....JULY 19
"Society-crook drama of interest."—M. P. News.

I'LL GET HIM YET (PARAMOUNT) DOROTHY GISH (MAY 25).....MAY 31
"A splendid farce comedy from every angle."—M. P. News.
Exhibitor Comment—"Dorothy Gish very unpopular here; didn't draw; poor business." "Good picture. Gish is a favorite here, all her stuff is original. Rather slow in getting started. Average business. Very good picture, put over as only Dorothy Gish could do it, with clever titles and real fun from start finish." "Excellent picture and one of the most thoroughly enjoyable we have played in months. Dorothy is one of the fastest climbing stars we have on our list. This is her best production yet and the picture cannot be praised too highly. There are more laughs in it than a Chaplin comedy and yet there is not a suggestive line or situation in it. People talked about it for days afterwards. Big business all week." "Our audience well pleased. Big business three days."
Consensus—"Good picture, good puller."

IN HIS BROTHER'S PLACE (METRO) HALE HAMILTON (JULY 14)....JULY 26
"Story by Hale Hamilton, fairly interesting."—M. P. News.

JOSSELYN'S WIFE (ROBERTSON-COLE) BESSIE BARRISCALE (MAY 5) .....MAY 17
"Drama of love quadrangle made effective through surprise finish."—M. P. News.
Exhibitor Comment—"A fine picture, big to extra big first three days, average business following three and poor business last day. Hot weather and strong competition hurt business."

JUST SQUAW (ROBERTSON-COLE) BEATRIZ MICHELENA (MAY 11)...MAY 10
"Star returns to the screen in Western melodrama."—M. P. News.
Exhibitor Comment—"A fair picture but got no business. Good little picture and and pleased all who braved the heat. Three days, average business." "Re-[illegible]"
Consensus—"Average picture, average business."

KNICKERBOCKER BUCKAROO, THE (ARTCRAFT) DOUGLAS FAIRBANKS (MAY 18).....JUNE 7
"Pleasant but somewhat disappointing for Fairbanks."—M. P. News.
Exhibitor Comment—"While this is not the worst one he has made, he had better get some real live stories. Opened to extra big and big business first two days, last four poor business." "Good picture, big business all week." "Splendid feature. Much effort and energy expended in making it. Extra big business all week." "A clean up. Five-day run to extra big business."
Consensus—"Good picture, good puller."

LADY OF RED BUTTE, THE (PARAMOUNT) DOROTHY DALTON) (MAY 11) .....JUNE 7
"Western melodrama gets tangled up in a tissue of absurdities."—M. P. News.
Exhibitor Comment—"Heaven help us if we get any more like this. Average business. Ran a borrowed pictutre second day." "Worst Dalton yet. Poor business." "Poorest Dalton to date. Uninteresting subject. Average business."
Consensus—"Ordinary picture, ordinary puller."

LEAVE IT TO SUSAN (GOLDWYN) M. KENNEDY (MAY 11).....JUNE 7
"Star's indomitable and undeniable humor scores again."—M. P. News.
Exhibitor Comment—"Very good. Poor business three days. Very warm weather caused a slump." "One of Kennedy's best. Fine picture. Big business." "They don't like Madge Kennedy here any more. Poor business. "Fair picture to average business."
Consensus—"Good picture, average puller."

LION'S DEN, THE (METRO) BERT LYTELL (MAY 19).....MAY 31
"Star is in a faithful picture of small town life."—M. P. News.
Exhibitor Comment—"Bert Lytell is splendid. Picture to fair business." "Improves with each picture. Big business." "Bert Lytell's popularity still increasing. Big to extra business two days."
Consensus—"Good picture, good puller."

LITTLE BROTHER OF RICH, A (UNIVERSAL) SPECIAL CAST (JULY 7) .....JULY 5
"Adaptation of Patterson story is mild."—M. P. News.

LITTLE DIPLOMAT, THE (PATHE) BABY MARIE OSBORNE (JUNE 15) .....MAY 31
"Little star's pranks are subordinated for Crook melodrama."—M. P. News.

LONE STAR RANGER, THE (FOX) WILLIAM FARNUM (JUNE 29)....JULY 5
"Zane Grey's story looks good with Farnum."—M. P. News.
Exhibitor Comment—"Pleased everybody to big business. Public liked it better than a lot of the late Farnum features. Big business two days." "Put this one over on its merits. Bill Farnum at his best and picture pleased every patron. More pictures like this and there would be some satisfaction in being a manager. Extra big business three days."
Consensus—"Excellent picture, big puller."

LOUISIANA (PARAMOUNT) VIVIAN MARTIN (JULY 20).....AUG. 2
"Vivian Martin's newest is strong in sentiment."—M. P. News.

LOVE AND THE WOMAN (WORLD) JUNE ELVIDGE (JUNE 23).....JUNE 28
"Working girl from poverty to riches."—M. P. News.

LOVE'S PRISONER (TRIANGLE) OLIVE THOMAS (JUNE 8).....JUNE 7
"Star appears in a society-crook picture."—M. P. News.
Exhibitor Comment—"Nothing to this picture. Poor business."

LYONS MAIL, THE (TRIANGLE) H. B. IRVING (AUGUST 3).....AUG. 2
"English picture presents H. B. Irving."—M. P. News.

MAN BENEATH, THE (ROBERTSON-COLE) SESSUE HAYAKAWA (JULY 6) .....JULY 5
"Dramatic photoplay that may generally satisfy."—M. P. News.

MAN OF HONOR, A (SCREEN CLASSICS) HAROLD LOCKWOOD (MAY 3) .....APR. 26
"Star in characteristic role; a colorful picture."—M. P. News.

MAN WHO STAYED AT HOME (METRO) BAGGOT-WHITNEY (JULY 6) .....JUNE 28
"Adaption of spy play makes belated appearance."—M. P. News.

MAN WHO TURNED WHITE, THE (ROBERTSON-COLE) H. B. WARNER (MAY 4) .....MAY 24
"Star returns to screen in a colorful melodrama."—M. P. News.
Exhibitor Comment—"Picture gives only fair satisfaction in smaller cities where Warner is not so well known. Heavy competition and sultry weather. Average to poor business all week."

MAN WHO WON, THE (VITAGRAPH) HARRY MOREY.....JULY 5
"Harry Morey is conspicuous in mystery story?"—M. P. News.

MAN'S COUNTRY, A (ROBERTSON-COLE) ALMA RUBENS (JULY 12)..JULY 12
"Alma Rubens stars in Western thriller."—M. P. News.

MAN'S DESIRE (ROBERTSON-COLE) LEWIS S. STONE (JULY 20).....JULY 19
"Melodramatic story of love and vengeance."—M. P. News.

MARY REGAN (FIRST NATIONAL) ANITA STEWART (MAY 18).....MAY 17
"A third Anita Stewart picture should prove another success."—M. P. News.
Exhibitor Comment—"Average business at advanced prices. These Anita Stewart productions are not making any money for me, but must say they are first class pictures." Good picture, but not as well liked as 'Virtuous Wives' or 'Midnight Romance.' Big to average business two days." "Opened to extra big business. Big business rest of week." "Our patrons appeared to like this picture and it drew surprisingly well for this time of year. An excellent production with story dragging a bit towards finish." "Good picture to big business. Big business three days."
Consensus—"Good picture, good puller."

MASTER MAN, THE (PATHE) FRANK KEENAN (MAY 25).....MAY 17
"Star in a forceful play of love and politics."—M. P. News.

MAYOR OF FILBERT, THE (TRIANGLE) JACK RICHARDSON (MAY 25) (Seven Parts) .....MAY 24
"Play for prohibition offered in fast and furious melodrama."—M. P. News.

MEN, WOMEN AND MONEY (PARAMOUNT) ETHEL CLAYTON (JUNE 8) .....JULY 5
"Ethel Clayton shines in Cosmo Hamilton story."—M. P. News.
Exhibitor Comment—"Disappointing, poor business."

MICROBE, THE (METRO) VIOLA DANA (JULY 21).....AUG. 2
"Viola Dana brings charm to glad picture."—M. P. News.

MINTS OF HELL, THE (HAMPTON-ROBERTSON-COLE) WILLIAM DESMOND (MAY 5).....MAY 31
"Star is splendid in vivid picture of the Yukon."—M. P. News.
Exhibitor Comment—"Fine show picture. Extra big business two days, big business third. Hot weather." "Fair picture to average business two days." Picture liked pretty well. Average business one day. Poor business three days on double bill." William Desmond puts over a good one. Everybody pleased. Good business three days.
Consensus—Good picture, good puller."

MISS ADVENTURE (FOX) PEGGY HYLAND (MAY 4).....MAY 10
"Highly adventurous tale of the sea and fisher folk."—M. P. News.
Exhibitor Comment—"Big business on double bill." "Average business." "Average program picture. Average business."
Consensus—"Good picture, good puller."

MY LITTLE SISTER (FOX) EVELYN NESBIT (JUNE 15).....JUNE 28
"Picture of missing girl decidedly worth while."—M. P. News.
Exhibitor Comment—"Forget Evelyn Nesbit and cause the public to forget her and the picture will get the money and please them. It is some picture and should be a winner anywhere. Extra big business three days."

NEW MOON, THE (SELECT) NORMA TALMADGE (MAY 11).....MAY 24
"Russian Soviet meet a courageous enemy in star."—M. P. News.
Exhibitor Comment—"Good Russian story, but star's popularity put it over. People prefer her in straight American drama. Average business three days." "Very fine picture, good cast. Big business."
Consensus—"Good picture, good puller."

OH BOY (CAPELLANI-PATHE) JUNE CAPRICE-CREIGHTON HALE (JUNE 22) .....JUNE 21
"Musical play looks rather heavy as a picture."—M. P. News.

OH YOU WOMEN (PARAMOUNT) EMERSON-LOOS (MAY 4).....MAY 24
An artistic production as well as entertainment."—M. P. News.
Exhibitor Comment—"Took off. Had booked for four days but too many kicks. Poor business." "Women didn't like it; went big. Big business."
Censensus—"Good picture, good puller."

Box Office Reports continued on page 1316

"COAX ME"
(WORLD)

Love Has Its Innings in World's Latest

OCCASIONALLY a picture comes along which is based solely on the love motive, without its attendant dramatic conflict. Such a picture is World's latest June Elvidge release. And because the familiar elements are missing and in their places is substituted " the give and take " of a gentle love affair, it stands to reason that a simple picture like this one should please, for it balances the customary pictorial fare.

There is nothing big about " Coax Me," since it depicts in the simplest manner possible the fundamental requisite of all drama—the love element. And it is to the credit of the scenarists that they have been able to extend the theme through five reels and keep the spectator fairly interested. The heroine is not sure of herself nor her father, a widower, until the concluding scene. And she must put the young man in the case to the severest test before she decides to answer " Yes." And daughter gives father permission to marry again because she has grown charitable through her own love affair.

A faint suggestion of suspense emerges occasionally when three detectives, who are supposed to be crooks, carry on some mysterious business concerning a certain maid. " Coax Me " is exceedingly gentle of theme and action, but it is fragrant with spring time and love. Miss Elvidge's charm and grace of style will carry it by. Earle Metcalfe and Arthur Donaldson lend strength to the picture. Gilbert Hamilton directed.—Length, 5 reels.—Released August 4.—*Laurence Reid.*

THE CAST

Nancy Lovejoy.....June Elvidge
Jim Wildman.....Earl Metcalfe
Colonel Lovejoy.....Arthur Donaldson
Mrs. Tashman.....Lola Humphrey
Dick Richardson.....A. J. Herbert
Kathleen.....Lillian Hall
Judge Alwyn.....Austin Webb
Mysterious Stranger.....Ivan Christy
Rupert.....Varnum Mills

Scenario by Philip Lonergan and Will C. Murphy.
Directed by Gilbert Hamilton.

PRESS NOTICE—STORY

June Elvidge, the charming and talented World star, will come to the ———— screen on ———— of ———— week in her newest photoplay entitled, " Coax Me." Miss Elvidge has had many delightful subjects since her advent upon the silver-sheet, but it is doubtful if she has ever appeared in a play which carried such a fragrant love theme as " Coax Me." It is adapted from an old play and relates the heart adventures of Nancy Lovejoy, the character interpreted by the star.

Nancy is one of those confident girls who takes love affairs lightly. The men of her circle don't interest her to any extent, her moments being occupied with finding expression in healthy outdoor sports and keeping her father away from marriageable widows. Rather than see his daughter unhappy, Colonel Lovejoy gives up his latest conquest. But he, knowing something of the feminine heart, interests Jim Wildman, 'a manly fellow, in the girl. He feels certain that when Nancy falls in love with the chap she will be willing to forgive and forget her father's latest love drive. And so it happens that Nancy falls head over heels in love with Jim, though she manages to keep him guessing for a time. And naturally she has no objection to her father marrying his latest choice. The picture sparkles with delightful love episodes and the interest mounts as you see Nancy playing her cards for the right man. The play is made real because no girl is ever sure of herself. And balancing the theme is a counterplot of comedy incidents which are calculated to keep one thoroughly amused. The story is well constructed and is charmingly set in a series of enchanting scenes. Miss Elvidge gives a spirited performance and is a fine selection for the part. Her support is capable. Gilbert Hamilton directed.

SUGGESTIONS

The strongest angle to feature in this photoplay is the star. June Elvidge has forged to the head through sheer ability. And this talent coupled with her charm has made her one of the favorite actresses on the film horizon. So feature her strong. Get a hold of all the stories that World has published about her and mention that she is one of the best dressed actresses on the screen. There are no outstanding points in the story to play up—but tell that it is a most interesting play of love and adventure. Mention that the heroine plays a game like all modern girls do in affairs of the heart. Then tell that she is forced to give up and marry. Her heart controls her mind in the matter.

June Elvidge, starring in " Coax Me," a World feature

PROGRAM READER

Nancy Lovejoy was an independent girl and she had a mind of her own. This was often proved in the manner she led her father around. And the men of her circle—why, she didn't care about them at all. They were all nice boys, but—

Then Jim Wildman came into her life and somehow he was different. He had her heart a-fluttering from the start. Yet she was clever enough not to let him think for a moment that she cared for him. She would lead him on. Ah—that was the right way.

But Jim had a game of his own. He was irresistible and he could make love—make it so strongly that girls were swept right off their feet. And so they were married. Nancy didn't care for the woman who was to be her stepmother and she made father promise to give her up. But when Nancy fell in love she was more charitable. That's the way love works. And so papa was made happy. You will see this delightful love story when it comes to this theatre next ———— afternoon and evening. The charming June Elvidge is the star.

CATCH LINES

Did you ever have a girl coax you into marriage? You never understood her and she wasn't quite sure of herself and she was clever enough not to let you know that she wanted you as her husband. Such a girl you will meet when you see June Elvidge in " Coax Me."

Her father's fancy in the springtime lightly turned to thoughts of widows. And daughter didn't like his selection. So she pouted and he promised to remain a widower. But he had his second day when the girl fell in love herself and measured the whole world with eyes of love. See " Coax Me."

"CHECKERS"
(FOX)

A Big Draw for Any Theatre Anywhere

A VIVID melodrama containing all the thrills generally found in serials. It touches the sordid as well as the fashionable side of life and portrays love, tragedy, romance, pathos and comedy. Realistic sets show Chinatown, train wrecks, gambling houses, cabarets, race tracks, a southern home, New York hotel, etc. A chase and running fight underground, the automobile race with the train, the seaplane rescuing the rowboat occupants, etc., are calculated to give lovers of melodrama the real thrills.

It is skillfully directed and the continuity is easy to follow after the first two reels. Previous to that time it lags somewhat in order to properly unfold the story. The hero, the heroine, the victim, the villain and the many other characters are all interpreted by an efficient cast. Jean Acker, the little leading woman, registers charmingly. The daughter of the old southern gentleman loves the New York race-track follower and finally rides her horse to an exciting victory which leaves the villain broke and brings her lover a fortune.

A big draw for any theatre anywhere. The length of the run, of course, depends on how your audiences like melodrama. In the first run theatres it should register a big hit. The high class neighborhood audiences generally will enjoy this picture. The popular and labor audiences will enthuse over this picture more than the other class audiences. With the family audience it should also prove very entertaining.—Length, 7 reels.—Released in August.—*Tom Hamlin.*

THE CAST

Checkers.....Thomas J. Carrigan
Pert Barlow.....Jean Acker
Alva Romaine.....Ellen Cassity
Arthur Kendall.....Robert Elliott
Push Miller.....Tammany Young
Judge Barlow.....Bertram Marburgh
Pete.....Ed Sedgwick
Sadie Martin.....Peggy Worth
Col. Warren.....Frank Beamish
Sam Wah.....Freeman Barnes
Chinese Girl.....Gene Bucus
A Girl of the Slums.....Juliet Crane
Hag.....Anna Neilson
Ballet dancer.....Dorothy Orth

Written by Henry M. Blossom, Jr.
Directed by Richard Stanton.

PRESS NOTICE—STORY

" Checkers," the big spectacular melodrama, has been screened by William Fox and will come to the ———— theatre on ———— of ———— week.

Henry M. Blossom, Jr.'s great racing play was a tremendous success on the legitimate stage for many years and the Fox screen production directed by Richard Stanton is said to contain fast action and situations that was found impossible to even attempt to inject in the stage production.

Jean Acker, Thomas J. Carrigan and Ellen Cassity have the three principal roles and there are fifty other prominent parts in addition to the many hundreds of extra people used in the massive production. The great racing scene at Belmont race track; the smashing train wreck on the Jersey Central Railroad; Chinatown and its followers; festive moments in New York cabarets; thrilling action, and the chase underground; all combine to support the producer's contention that " Checkers " is the greatest melodrama ever filmed.

" Checkers " is the race horse follower who has allowed himself to become broke. " Remorse " is the name of a horse owned by a southern girl who is disowned by her father because she looks with favor upon " Checkers " suit.

And in the finale she rides the horse to a victory which spells love, happiness and wealth for the hero and heroine. But all the plottings and counter-plottings and all the dramatic situations and thrilling episodes that ensue before this satisfactory climax is reached is declared to fairly lift the spectators to their feet.

One of the many thrills provided is the rescue of the hero and heroine from a rowboat. And the rescuing is done by a hydroplane which alights near them and they clasp the broad wings of the machine and climb aboard.

" Checkers " promises heart throbs and thrills galore.

CATCH LINES

The great stage success has been screened. " Checkers," the sensational melodrama, at the ———— theatre.

" Checkers " was tense on the stage. It is INtense on the screen. Shown at ———— theatre.

Jean Acker in " Checkers," William Fox's latest special

PROGRAM READER

" Checkers " is coming.

This is the great racing play success of the legitimate stage.

William Fox has screened Henry M. Blossom, Jr.'s big stage success.

And you will not only see the great race won by the heroine, but you will also be thrilled and entertained by the rescue of the two principals by a hydroplane at sea; you will see thrilling action and fights in New York's Chinatown; an actual smashing train wreck with the cars toppling off the bridge into the water; many exciting rescues; Manhattan cabarets; rogues fighting underground; a chase across the roofs;—oh, well, what's the use. We cannot even attempt to describe this throbbing, thrilling spectacular melodrama.

There is a compelling love interest all the way through the fast and furious action of the production. Thomas J. Carrigan, Jean Acker and Ellen Cassity are the three principals, not forgetting the great race horse, " Remorse."

SUGGESTIONS

When you book this production you should exploit it to the limit. Aside from every exploitation aid furnished by the company you should localize every angle that will help get them in the first day. " Checkers " is a familiar title. It was a great stage success. Concentrate on the title. And this title is so adaptable that merely one suggestion will put you on the right track. Any printer can give you the white and black checkerboard effect and another press impression in red will supply you the placards or long quarter-sheets in two colors that will be strikingly attractive. The words in red should read: " ' Checkers ', the greatest racing photoplay of all time; at the ———— theatre on ————.

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(Continued from page 1314)

PICTURE — BRAND — STAR — RELEASED — PLAN BOOK

ONE OF THE FINEST (GOLDWYN) TOM MOORE (JUNE 9).....JUNE 14
"Tom Moore pleases in a romance that is quite obvious."—M. P. News.
Exhibitor Comment—"Well named one of the finest. Pleased all. Big business for summer." "One of the best and cleanest pictures I have ever run. Tom something was wrong. Did just average business." Moore was good. Big business three days." "A very good entertainment but
Consensus—"Excellent picture, big puller."

ONE-THING-AT-A-TIME-O'DAY (METRO) BERT LYTELL (JUNE 23)....JULY 5
"Clever comedy story well produced."—M. P. News.

OTHER MAN'S WIFE, THE (FRANK HALL) STUART HOLMES-ELLEN CASSIDY (JUNE 29).....JUNE 21
"Looks like a winner of unusual interest."—M. P. News.

OTHER MEN'S WIVES (INCE-PARAMOUNT) DOROTHY DALTON (JUNE 15).....JULY 5
"Should satisfy an elite audience."—M. P. News.
Exhibitor Comment—"A very good picture with Dorothy at her best. Her acting was great. She had the whole audience loving her. Settings beautiful. Entire picture O. K. Big business two days." "The title of the picture and popularity of star gave us a regular mid-winter opening and business continued big. Pretty good evidence that the picture made good. Extra big to big business three days." "Only fair picture to fair business."
Consensus—"Good picture, good puller."

OUR BETTER SELVES (PATHE) FANNIE WARD (JULY 27).....JULY 19
"Invisible succeeded by patriotism in war story."—M. P. News.

OUTCASTS OF POKER FLAT, THE (UNIVERSAL) HARRY CAREY (JULY 6).....JUNE 28
"Harry Carey stars in Bret Harte's story."—M. P. News.
Exhibitor Comment—"Good Carey picture. Big business."

PAID IN ADVANCE (JEWEL-UNIVERSAL) DOROTHY PHILLIPS (JULY 6).....JULY 12
"A big melodramatic Klondike production."—M. P. News.

PHIL FOR SHORT (WORLD) EVELYN GREELEY (JUNE 2).....JUNE 7
"Star in her first starring vehicle."—M. P. News.

PLACE IN THE SUN, A (TRIANGLE) MARGARET BLANCHE (MAY 4)..MAY 10
"Cyril Harcourt's comedy drama screened as a melodrama."—M. P. News.

PLAYTHINGS OF PASSION (UNITED) GORDON (JUNE 8).....JUNE 7
"Star is in a rather artificial society picture."—M. P. News.
Exhibitor Comment—"Received favorable remarks regarding this one. Average business." "Best Kitty Gordon we ever played. Average business." "Fine picture to average business two days."
Consensus—"Pleasing picture, average puller."

PRETTY SMOOTH (UNIV.) PRISCILLA DEAN (JUNE 2).....JUNE 7
"Bayard Veiller writes another crook story for Miss Dean."—M. P. News.
Exhibitor Comment—"Fine picture, average business."

PRICE OF INNOCENCE, THE (BUFFALO M. P. CORP.) STELLA K. TALBOT (MAY 11).....MAY 3
"Story of a woman's supreme sacrifice. Artificial but picturesque."—M. P. News.

PROFITEERS, THE (PATHE) FANNIE WARD (JUNE 29).....JUNE 28
"Fannie Ward's looks like old time thriller."—M. P. News.
Exhibitor Comment—"Poor picture, poor business."

PRUDENCE ON BROADWAY (TRIANGLE) OLIVE THOMAS (JULY 6)..JULY 12
"A charming story with broad appeal."—M. P. News.

PUTTING ONE OVER (FOX) GEORGE WALSH (JUNE 22).....JULY 12
"George Walsh's athletic tricks are buried here."—M. P. News.
Exhibitor Comment—"Fair, poor business. Star has lost ground."

RED LANTERN, THE (METRO) (SEVEN PARTS) NAZIMOVA (MAY 4) (Seven Parts).....MAY 10
"Star superb in impressive and spectacular play of the far east."—M. P. News.
Exhibitor Comment—"Broke record at advanced prices all week. Opposition was Norma Talmadge, Constance Talmadge, Marguerite Clark, at all first-run down-town houses. Crowds waiting at 9:15 a. m. to get in show starting at 9:30. Rain several times during week but crowds held up. All attendance records broken for seven straight days. Regular stampede. "A wonderful picture but means nothing to the box office. Poor business." "Four days. Wonderfully beautiful but no business to mention after first day." "A bad story but the star pulled big business." "Played it four days and lost considerable money, no one liked the picture and business fell off daily. Poor business four days." "Broke all records and hot weather too. Entire big business all week." "This picture flopped on six day run. Opened to record breaking business and after that the bottom fell out." "Big capacity business. Patrons disappointed in picture." "High class production but was disappointing in the business it drew. Possibly a little too heavy for the hot weather. Big to average business two days."
Consensus—"Excellent picture, big puller."

RIDERS OF VENGEANCE (UNIVERSAL) HARRY CAREY (JUNE 9).....MAY 31
"[illegible] 'Good-Bad' man Western."—M. P. News.
Exhibitor Comment—"Average business two days."

ROGUE'S ROMANCE, A (VITAGRAPH) EARLE WILLIAMS.....MAY 31
"This Earle Williams picture is below regular average."—M. P. News.
Exhibitor Comment—"Star not popular here. Picture only fair. Poor business." "A very good picture and pleased. Average business."
Consensus—"Good picture, average puller."

ROSE OF THE WEST (FOX) MADLAINE TRAVERSE (JULY 26).....JULY 26
"Vivid picture of the Canadian Northwest."—M. P. News.

SAHARA (HODKINSON) LOUISE GLAUM (JUNE 29).....JULY 12
"Title should draw; a heavy dramatic story."—M. P. News.

SECRET SERVICE (PARAMOUNT-ARTCRAFT SPECIAL) ROBERT WARWICK (JUNE 22).....JULY 5
"One of the really big pictures."—M. P. News.
Exhibitor Comment—"Ran this picture to an extended run to poor business. While our personal criticism is that it is an excellent picture of its kind, nevertheless, the public at this time cares nothing about war plays, whether Civil War or war just finished." "Big story put together by a master hand. Took very well here. All characters well placed. A real big attraction. It brought them out for the second night. That signifies it is a real big production. Photographs fine. Big business two days."
Consensus—"Good picture, good puller."

SHE WOLF, THE (FROHMAN AMUSEMENT) TEXAS GUINAN (JUNE 22).....JUNE 21
"Texas Guinan contributes a unique characterization in Western melodrama."—M. P. News.

SIREN'S SONG, THE (FOX) THEDA BARA (MAY 4).....MAY 17
"Star in story of love and intolerance; fairly convincing."—M. P. News.
Exhibitor Comment—"Average business."

SLEEPING LION, THE (UNIVERSAL) MONROE SALISBURY (JUNE 23).....JUNE 14
"Monroe Salisbury contributes Italian Characterization."—M. P. News.
Exhibitor Comment—"Big picture but so hot people would not attend."

SNEAK, THE (FOX) GLADYS BROCKWELL (JULY 20).....JUNE 21
"Gladys Brockwell's latest is an average program offering."—M. P. News.
Exhibitor Comment—"Not much of a picture. Average business two days."

SOME BRIDE (METRO) VIOLA DANA (JUNE 9).....JUNE 21
"Viola Dana scores a knockout in lively farce comedy."—M. P. News.
Exhibitor Comment—"Good entertainment. Average business."

SOME LIAR (AMERICAN) WILLIAM RUSSELL (MAY 19).....MAY 17
"Star breezes through in extravagant farce comedy."—M. P. News.
Exhibitor Comment—"The best yet. Big business." "Average business."
Consensus—"Good picture; good puller."

SPARK DIVINE, THE (VITAGRAPH) ALICE JOYCE.....JUNE 21
"Alice Joyce's character study supports a frail picture."—M. P. News.

SPITFIRE OF SEVILLE, THE (UNIVERSAL) HEDDA NOVA (JULY 21)..JULY 26
"Pleasing melodrama of Spain."—M. P. News.

SPORTING CHANCE, A (AMERICAN-PATHE) WILLIAM RUSSELL (JULY 6).....JUNE 28
"Novel comedy-drama breezes home a winner."—M. P. News.

SPORTING CHANCE, A (PARAMOUNT) ETHEL CLAYTON (JULY 27)..JULY 26
"Comedy-drama offers good entertainment."—M. P. News.

SQUARE DEAL SANDERSON (ARTCRAFT) WM. S. HART (JUNE 15)....JUNE 28
"William S. Hart has a lively one here."—M. P. News.
Exhibitor Comment—"Again they came back strong." "'Hart is always good,' is the reputation he has here. Big business two days." "They liked it and it drew big."
Consensus—"Good picture, good puller."

STITCH IN TIME, A (VITAGRAPH) GLADYS LESLIE (MAY 5).....MAY 3
"Star simulates gladness in an appealing story."—M. P. News
Exhibitor Comment—"A very nice little story to average business." "Poor business."
Consensus—"Average picture, average puller."

TANGLED THREADS (ROBERTSON-COLE) BESSIE BARRISCALE (JUNE 21).....JUNE 14
"Bessie Barriscale appears again in domestic triangle play."—M. P. News.

TAXI (TRIANGLE) TAYLOR HOLMES (MAY 11).....MAY 17
"Starts slowly but gathers speed towards the middle."—M. P. News.

THIN ICE (VITAGRAPH) CORINNE GRIFFITH (MAY 26).....MAY 24
"Star in splendid sustaining melodramas."—M. P. News.
Exhibitor Comment—"Little draggy, lacks pep. Star puts it over only fair. Average business two days."

THIRD DEGREE, THE (VITAGRAPH) ALICE JOYCE (MAY 19) (Seven Parts).....MAY 17
"Star in a fine screen version of stage success."—M. P. News.
Exhibitor Comment—"Very good. Big business two days, extra big third day."

THIS HERO STUFF (RUSSELL-PATHE) WILLIAM RUSSELL (AUG. 10).....AUG. 2
"Lively, pleasant, entertaining picture."—M. P. News.

THROUGH THE WRONG DOOR (GOLDWYN) MADGE KENNEDY (JULY 6).....AUG. 2
"A likable story which should please."—M. P. News.

TIGER LILY, THE (AMERICAN) MARGARITA FISHER (JULY 27).....JULY 26
"Conventional picture of 'Little Italy.'"—M. P. News.

TOO MANY CROOKS (VITAGRAPH) GLADYS LESLIE.....JUNE 14
"Comedy and mystery unite to make enjoyable picture."—M. P. News.

TRIXIE FROM BROADWAY (AMERICAN) MARGARITA FISHER (JUNE 15).....JUNE 14
"Margarita Fisher stars in fairly interesting picture of a chorus girl."—M. P. News.
Exhibitor Comment—"Average business two days."

TRUE HEART SUSIE (GRIFFITH-ARTCRAFT) SPECIAL CAST (MAY 25).....JUNE 14
"Griffith's latest is real, but suffers from padding."—M. P. News.
Exhibitor Comment—"Very poor, extremely weak. Average business all week." "Tired of war stuff. Average business." "Big business all week." "Didn't go here. Poor business."
Consensus—"Average picture but has done big business for one week."

UNBROKEN PROMISE, THE (TRIANGLE) JANE MILLER (JULY 27)..JULY 26
"Fued drama of the Southwest."—M. P. News.

UNKNOWN LOVE, THE (PATHE) DOLORES CASSINELLI (APR. 27) (Six Parts).....APR. 19
"War and love twined in Perret's production."—M. P. News.

UNKNOWN QUANTITY, THE (VITAGRAPH) CORINNE GRIFFITH.....APR 12
"Exceedingly pleasing O. Henry story with Corinne Griffith."—M. P. News.

UNPAINTED WOMAN, THE (UNIVERSAL) MARY MACLAREN (MAY 11) (Six Parts).....MAY 17
"Faithful study of rural life that is rich in characterization."—M. P. News.

UNWRITTEN CODE, THE (WORLD) SHIRLEY MASON (MAY 19).....MAY 17
"In which Kidu-San and Dick Tower meet, marry and part."—M. P. News.

UPLIFTERS, THE (METRO) MAY ALLISON (JUNE 30).....JULY 12
"Will entertain in high-class neighborhoods."—M. P. News.

UPSIDE DOWN (TRIANGLE) TAYLOR HOLMES (JUNE 22).....JUNE 28
"Best Taylor Holmes comedy to date."—M. P. News.

UPSTAIRS AND DOWN (SELZNICK) OLIVE THOMAS (JUNE 8).....JUNE 21
"Light and airy comedy with the happy ending."—M. P. News.

USURPER, THE (VITAGRAPH) EARLE WILLIAMS.....APR. 26
"Earle Williams in adaptation of Nat Goodwin's play."—M. P. News.
Exhibitor Comment—"Good program picture. Average business three days." "Good program picture. Average business three days."
Consensus—"Good picture, average puller."

VIRTUOUS SINNERS (PIONEER) NORMAN KERRY-WANDA HAWLEY (MAY 25).....MAY 24
"Story of the slums marred by poor photography."—M. P. News.

VEILED ADVENTURE, THE (SELECT) CONSTANCE TALMADGE (MAY 11).....MAY 24
"A reasonably good comedy with Constance Talmadge."—M. P. News.
Exhibitor Comment—"Excellent picture. Big business." "Average picture to average business."
Consensus—"Good picture, good puller."

WHEN FATE DECIDES (FOX) M. TRAVERSE (JUNE 1).....JUNE 7
"Butterfly husband has innings again in domestic melodrama."—M. P. News.
Exhibitor Comment—"Much killing. Star coming right along. Average business two days." "Two days, poor to average business."
Consensus—"Average picture; average puller."

WHITE HEATHER, THE (MAURICE TOURNEUR) SPECIAL CAST (MAY 18).....MAY 17
"Another artistic and unusual melodrama from Tourneur."—M. P. News.
Exhibitor Comment—"Poor business four days." "While very melodramatic it is nevertheless a good picture. The undersea stuff is especially good and really gets the picture over. Personally I do not like this class of picture and find they can only be put over at intervals. The photography and locations are good. The picture would have been very much better with a better cast. Average business seven days."
Consensus—"Good picture, average puller."

WILDERNESS TRAIL, THE (FOX) TOM MIX (JULY 6).....JULY 19
"Tom Mix scores in story of frozen north."—M. P. News.
Exhibitor Comment—"One of those snow pictures that pleased everyone. Big business three days." "Not as good as some of his pictures but went over as well on account of his popularity here. Used log cabin covered with snow around ticket booth and shot him over the mark. Big business first day, extra big last two."
Consensus—"Good picture, big puller."

WOMAN MICHAEL MARRIED (ROBERTSON-COLE) BESSIE BARRISCALE (JULY 27).....AUG. 2
"Bessie Barriscale's latest is good entertainment."—M. P. News.

Box Office Reports continued on page 1318

"ROUGH RIDING ROMANCE"
(FOX)

Tom Mix Scores with His Horsemanship

IT is "rough riding romance" all right, this new season's release of Tom Mix's. Picturegoers know pretty well what to expect when he graces the screen. They know they will be thoroughly entertained with his expert horsemanship. But where he outshines his competitors of the saddle is the manner he executes original stunts. He is not content to follow a cut and dried pattern of hard riding, but rather seeks to establish something new to the amazement of his spectators.

"Rough Riding Romance" is short on dramatic ingredients. In fact they would be superfluous, for the picture does not attempt to sound the customary notes, but is only conceived for the object of bringing out the star's peculiar talents. It embraces the most exciting thrills, all of which are established upon a humorous foundation, that have come our way in some time. To see Mix ride his horse Tony up and down a high staircase until you grow dizzy watching him, to see him take the horse in a bathroom and give him a drink from the bowl, to see him gallop into a saloon, with Tony familiar with the footrail, to see him lasso a train and swing himself to the roof while riding along side of it are events which will make one gasp with astonishment.

Tom Mix has had stronger dramatic subjects, but nothing quite as strong in the exploitation of death defying stunts. Exhibitors will provide their patrons a thrilling hour with this picture.—Length, 5 reels.—Released August 24.—*Laurence Reid.*

THE CAST

Phineas Dobbs (a dreamer who turns out to be a hero).....Tom Mix
The Princess (held by conspirators) Juanita Hansen
Curley (friend of Phineas)....Pat Chrisman
The King (refugee from the Balkans) Spottiswoode Aitken
Pietro the Spy.....Jack Nelson
Pat Leary (keeper of the den of thugs) Sid Jordan

By Charles Kenyon.
Scenario by Charles Kenyon.
Directed by Arthur Rosson.
Photographed by Fred LeRoy Granville.

PRESS NOTICE—STORY

No picture star has risen so rapidly on the film horizon as the Fox star, Tom Mix, and he makes his latest appearance at the ——— theatre on ——— of ——— week in a play of daring exploits and love, entitled "Rough Riding Romance." It is a western story—the kind which will draw you to the edge of your seats and keep you there. And Mr. Mix takes more tremendous chances here than he has in a half-dozen previous pictures.

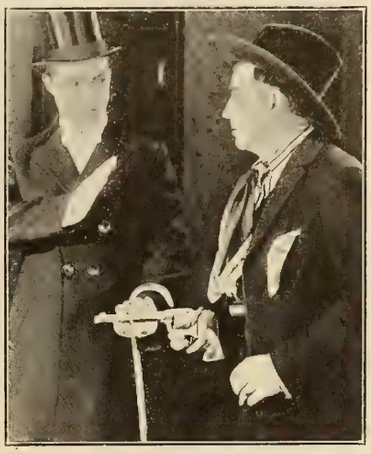
He is seen as Phineas Dobbs, a ranchman and something of a day dreamer. Comes a time when he strikes it rich and with his riches his dream comes true. His ideal of feminine perfection is held up at Cow Hollow by railroad trouble and Phineas rescues her from a group of bad men. She is a Balkan princess and because of his bravery she begs him to follow her to San Francisco to rescue her from further impending trouble. And the ranchman gladly accepts the opportunity not only for the love he bears the girl but for the danger attached.

In fact he just lives on thrilling stunts. And so he goes to 'Frisco and rescues the princess and her father, the king. Both are held for ransom. But Phineas rides his marvelously trained horse up and down the palace stairs and disperses the conspirators. And he does his hazardous feats so quickly that the vicious group have no time to collect their wits. With his rescue work completed, Phineas returns to Cow Hollow and to bring the story to a romantic fulfillment, the princess follows her daring knight.

It is a picture replete with the most daring thrills—all of which are accompanied with remarkable ease by this dare-devil of the screen. "Rough Riding Romance" makes screen history. It is clean, romantic and exciting in a wholesome and humorous way. An excellent company supports the star.

SUGGESTIONS

In this picture you have the best assortment of stunts that Tom Mix has ever accomplished. It is a record breaker in this respect and mention should be made of the hazardous feats that he goes through. Your patrons are familiar with his work, but mention that they will see a new Tom Mix here. Bring out that he accomplishes different



Tom Mix, featured in the Fox production, "Rough Riding Romance"

things—things greatly more exciting than any he has ever attempted before. Play up the death defying incidents and don't mince matters. If you concentrate upon him you are going to have a lot of Mix followers. He is rapidly becoming one of the most popular actors on the screen.

PROGRAM READER

Patrons of the ——— theatre are in for a genuine treat when they see Tom Mix in "Rough Riding Romance," which appears here shortly. It presents a delightful story, one that is gripping in its love interest and yet so crammed with hazardous exploits that it surpasses anything in this line ever attempted by the star or any of his screen rivals. How Mr. Mix lassoes a train in typical cowboy style, how he makes a death defying dash up and down a high stairway and up a fire escape to rescue a certain princess, how he defies the laws of gravitation on his trusty horse, how he goes through and accomplishes other feats too numerous to mention are events that make one of the most exciting and interesting photoplays that has ever played the ———

It may safely be said that the picture is a record breaker in regard to its variety of perilous stunts. Mr. Mix is supported by the personable Juanita Hansen as his leading woman. Keep your engagements open for his picture. It is decidedly worth while.

CATCH LINES

Come to the ——— theatre next ——— and get acquainted with Tom Mix and his wonderful horse, Tony. You may think you know them by this time, but—.

"DARING HEARTS"
(VITAGRAPH)

May Please Where Stars Are Favorites

A MELODRAMATIC romance set in Alsace Lorraine from 1914 to the armistice. He is the touring American and she is the Alsatian girl. She rescues him many times and he saves her several times. In the course of events he crosses several borders and incidentally shoots down thirty enemy planes from his own machine. You see many shells exploded and brutal Germans stabbing dogs and shooting women. The tiny group of principal characters seem to keep pretty well together for the whole five years and the entire six reels. Photography and sets only passable and cast is just fair.

You can mathematically follow the continuity and automatically grasp the direction. Many improbable situations develop, but this is melodrama, and the romantic story persists in keeping on the uneven tenor of its way. And those that like Francis X. Bushman and Beverly Bayne will surely be more than glad to see them again and will undoubtedly consider this picture as very entertaining. It shows them outwitting their pursuers by concealing themselves in a hay wagon and on another occasion she hides him in her bed at midnight. And there are many exciting fights with fists, revolvers and swords, until the hero and heroine are finally victorious and set sail for Hoboken, U. S. A.

The draw will be best in those localities where the two stars are favorites and should please as a picture. The popular and labor audiences and possibly the family audiences will like this best. The first run houses in the big cities and the high class neighborhood houses may not register so heavily with this one.—Length, 6 reels.—*Tom Hamlin.*

THE CAST

Hugh Brown.....Francis X. Bushman
Louise de Villars.....Beverly Bayne
Baron Von Steinbach.....L. Rogers Lytton
Lieut. Von Bergheim.....Karl Dane
Suzette .....Jean Paige
Burgomaster .....Arthur Donaldson
Baptiste .....George Des Lyon

Story by Albert J. Smith and Cyrus Townsend Brady.
Scenario by Graham Baker.
Directed by Henry Houry.

PRESS NOTICE—STORY

Francis X. Bushman and Beverly Bayne are with us again and will be seen on the screen of ——— theatre on ——— of ——— week in their latest Vitagraph offering, "Daring Hearts."

Mr. Bushman portrays the role of an American on a motor trip through Alsace during the summer of 1914. He meets the Alsatian girl, portrayed by Miss Bayne. When a German soldier kills her dog and attacks her she is rescued by the young American. Of course it is a case of love at first sight.

During the four years of war which followed the hero becomes an aviator and downs thirty enemy machines. When he is finally brought down within the German lines and made prisoner, the young Alsatian girl prevails upon the German officer to allow her to visit the prison camp. She drops a note at the American prisoner's feet which describes a route for him to take to reach her chateau in case he can escape.

The German officer becomes suspicious. He is determined to win this girl for his own. Accordingly he transfers the young American prisoner to another camp. On the way a daring escape is made. The escaping American is finally traced in a series of daring adventures right to the very room of the young Alsatian girl at midnight.

He is captured and taken to be shot and the young girl intercedes for him by offering herself to the German officer. A ruse enables her to secure the written order freeing the American and during the daring escape of the hero and heroine towards the Holland border, the chateau with the German officers and his men is blown up the very day the armistice is signed.

And the two are married in an American trench by an American Chaplain and leave for the land of the free. Vitagraph announces that there are hundreds of thrills embellishing this romantic story and that Bushman and Bayne are, as ever, the ideal screen lovers.

SUGGESTIONS

When you book this picture it may be best to concentrate on the two co-stars, Bushman and Bayne. They have been absent from the screen for some time now and no doubt many will be anxious to see them again, as they have both had a wide vogue and a big following. If your public has tired of the so-called war stuff it may be well to

A moment in "Daring Hearts," a Vitagraph feature starring Francis Bushman and Beverly Bayne

emphasize that there are no battles and that this is not a war picture but a romantic drama taking place during 1914 and thereafter.

PROGRAM READER

Louise de Villars loved to ride her favorite horse accompanied by the great Dane. But when two German soldiers stabbed the noble dog and she remonstrated, they used her roughly.

And this was before the great war. It was in Alsace in the summer of 1914.

A young American, motoring through Alsace-Lorraine, rescued her and romance entered her life from that moment.

The rumors of the approaching war soon became an actual fact. Enlisting with the French government, the young American was attached to the aviation corps and succeeded in downing thirty enemy planes until he was finally brought down himself within the German lines.

Then the romance started nearly five years before was fanned to life again. She was a visitor to the prison camp accompanied by a German officer. And the hero was one of the prisoners. Many adventures and stirring escapes are recorded until the armistice.

The hero and heroine then happily leave the scenes of strife and seek happiness in America. The ideal screen lovers portray the roles. Francis X. Bushman is the hero and Beverly Bayne is the heroine. And they will be seen in their great Vitagraph offering, "Daring Hearts," at this theatre next week.

Index Reports and "Flashbacks"

(*Continued from page* 1316)

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

WOMAN NEXT DOOR, THE (PARAMOUNT) ETHEL CLAYTON
(MAY 4) ..... MAY 31
"Star has an excellent number in this picture."—M. P. News.

WOMAN THOU GAVEST ME (PARAMOUNT-ARTCRAFT) SPECIAL CAST
(JUNE 15) ..... JUNE 21
"An absorbing picture with perfect cast and direction."—M. P. News.
Exhibitor Comment—"Excellent feature. 100 per cent. Katherine MacDonald charming and excellently cast. Supporting cast superb. Direction excellent. Every exhibitor playing the feature bound to cash in. Extra big business all week." "Everyone liked the picture immensely. Big business two days. Katherine MacDonald great." "A great picture with good direction. We did a big business."
Consensus—"Excellent picture, big puller."

WOMAN UNDER OATH, THE (UNITED) FLORENCE REED (JULY 6)..JUNE 28
"High calibre drama of great merit."—M. P. News.

WORDS AND MUSIC BY (FOX) ALBERT RAY (MAY 18)..... MAY 31
"Good representation of small town ambition and talent."—M. P. News.
Exhibitor Comment—"Picture pleased, but that is all I can say. Average business." "Fair program picture but stars do not draw. Average business." "Better than average program picture. Average business."
Consensus—"Pleasing picture, average business."

YANKEE DOODLE IN BERLIN (LESSER-SENNETT SPECIAL) SPECIAL CAST (JULY 13) ..... JULY 12
"Mack Sennett branches out with success."—M. P. News.
Exhibitor Comment—"Big business, seven days."

YOU'RE FIRED (PARAMOUNT) WALLACE REID (JUNE 8)..... JUNE 28
"A breezy comedy bound to entertain."—M. P. News.
Exhibitor Comment—"Only fair picture to fair business."

YVONNE FROM PARIS (AMERICAN-PATHE) MARY MILES MINTER
(JULY 13) ..... JULY 12
"Stage story is mild and marshmallowy."—M. P. News.

Flashbacks on Earlier Releases

"For Better, For Worse" (Artcraft)—"Great. Many complimentary remarks from our patrons. A great big story very well done. Possibly a little sad for some houses. Everybody was talking about it the second day. A step higher for De Mille. Big business two days."
"The Rescuing Angel" (Paramount)—"Average picture. Story pretty good. Nothing big but a good, clean program picture."
"World to Live In" (Select)—"Nothing unusual in this one; just got by, that is all. Average business two days."
"Roped" (Universal)—"This pleased my patrons better than anything shown in weeks. Average business."
"Cavell Case" (Select)—"The splendid acting of Julia Arthur cannot be denied but as usual the story that comes out of the war has been told too often. Poor business."
"Appearance of Evil" (World)—"Just an ordinary program offering. However, the stars are good. Average business."
"A Successful Adventure" (Metro)—"A fine strain of comedy with interest maintained throughout. Average business."
"Under the Top" (Paramount)—"Poor picture. Lost money on it. Poor business four days."
"Martha's Vindication" (Triangle)—"Reissue. Well received. Average business two days."
"Devil's Double" (Triangle)—"Average business two days."
"Love that Dares" (Fox)—"Average business."
"Tell it to the Marines" (Fox)—"Poor business two days."
"A Woman There Was" (Fox)—"Average business two days."
"Stolen Orders" (Wm. A. Brady)—"Great melodrama. The big star combination proved a big hit. Played it one solid week and it broke attendance records despite hot weather and rain. Extra big business all week."
"A House Divided" (Film Clearing House)—"Great; one of the best productions of the year. Deserved bigger business. Big businss one day, to average two days."
"Woman" (Paramount)—"Seemed to please patrons. Direction fine. Big business three days."
"A Man and His Money" (Goldwyn)—"Very good picture. Good business."
"The Cambric Mask" (Vitagraph)—"Good picture, but did no business. Poor business."
" " (Select)—"Ran this picture with Chaplin's 'Sunnyside.' It was the best program I have had for a long time. Extra big business two days."
"The Weaker Vessel" (Universal)—"Extra big business with Chaplin's 'Sunnyside.'"
"Speedy Mead" (Goldwyn)—Nothing extra. Big business."
"Stitch in Time" (Vitagraph)—"Poor business."
"Revelation" (Metro)—"Fine picture; big business two days."
"Probation Wife" (Select)—"Good picture, big business two days."
"Let's Elope" (Paramount)—"An improvement over earlier releases. Average business four days."
"The One Woman" (Select)—"Second run, big business two days."
"Martha's Vindication" (Triangle)—"A fine and very interesting picture. Extra big business."
"Three Green Eyes" (World)—"Will please any audience. Extra big business."
"The Grouch" (World)—"Big business."
"Oh What a Night" (Fox)—"A good comedy. Extra big business in conjunction with musical tab."
"The Safety Curtain" (Select)—"Fine picture. Big business two days."
"The Missing Link" (Triangle)—"Fine picture, big business."
"Power and Glory" (World)—"Good business."
"The Quickening Flame" (World)—"Big business."
"The Love That Dares" (Fox)—"Good picture, extra big business."

ARKANSAS

Marianna—It is understood that E. C. Robertson, Burk Mann and H. S. Nixon are to erect a new theatre.

CALIFORNIA

Santa Monica—The New Rosemary theatre opened here recently. It is managed by Messrs. Raymond and Sams.

Oxnard—Mrs. Anna Holst is to erect a new theatre at a cost of $45,000.

Los Angeles—Plans are being prepared for a picture theatre to be built as an addition to the Beverly Hills Hotel.

Monrovia—Mrs. Harper is to erect a new picture theatre on the present site of the old Harper building.

San Bernardino—A. E. Copeland is planning to open a new picture theatre and is looking for a suitable building to be used for the purpose.

Brawley—A new airdrome is to be built at the corner of 10th and H streets in Carter's Grove on the East Side. It will seat 1,600.

CONNECTICUT

New Canaan—Fred Weakman of Port Chester and George Holt of Greenwich were here recently looking over a site for the erection of a picture h

New Canaan—M. H. Schumann, proprietor of the Colonial theatre, has secured an option on a piece of property and is planning to erect a new theatre of about 600 seating capacity.

NORTH CAROLINA

High Point—Work is progressing rapidly on the new Strand theatre which is being constructed on South Main street.

ILLINOIS

Oak Park—John J. Hodgson according to announcement, is planning to erect a new hotel and theatre building, the theatre to have a seating capacity of 5,000.

Forrest—Abe Gagnon will remodel the store building into a new picture theatre.

Metcalf—Arrangements are said to be under way for the building of a new theatre.

New Theatres Building

Chicago Heights—S. J. Gregory and others are to build a new picture and vaudeville theatre on Homan avenue and Sibley street. It will cost about $200,000.

Johnston City—L. Maroni has started work on his new picture house on East Broadway.

INDIANA

Terre Haute—A new theatre is to be constructed on the present site of the Orpheum theatre.

ILLINOIS

Rock Island—The Rosenfeld-Hopp Company is to construct a new theatre at the corner of Third Avenue and 19th street.

KANSAS

Hutchinson—A new theatre is to be erected here by a Hutchinson merchant.

KENTUCKY

Danville—A Richmond syndicate is said to be planning the erection of a new picture house.

Cynthiana—H. A. Rohs is to erect a new picture house, according to announcement.

Lexington—C. N. Manning and George Graves are planning to erect a new picture house on Main street.

MARYLAND

Baltimore—Plans have just been completed for the erection of a moving picture theatre to be located at the corner of Milton avenue and Hoffman street.

MASSACHUSETTS

Savin Hill—A new picture theatre is to be erected here.

MINNESOTA

West Duluth—Plans for a new picture and vaudeville theatre building costing about $50,000 to be erected on the upper side of Grand avenue between Fifty-seventh and Fifty-eighth avenues are being made by local business men.

Minneapolis—Harry Lawrie is planning the new picture theatre for the Blue Mouse Company. It will cost about $100,000 and seat 1,300.

NEW JERSEY

Moorestown—A permit has been taken out for erection of a new theatre.

NEW YORK

Oneida—According to announcement Myron J. Kallett is to erect a new picture theatre on Main street and Central avenue.

OHIO

Cincinnati—B. F. Keith's new Palace theatre is nearing completion.

Lima—The new Regent, one of the W. S. Butterfield theatres will open on August 28th.

Toledo—The Pantheon Theatre Company is to erect a new picture house on the site formerly occupied by the Kaiserhoff cafe.

PENNSYLVANIA

Connellsville—It is reported that a new picture theatre may be erected on the site of the old Turner building.

Reading—Carr and Schadd are to erect a picture theatre.

Allentown—Ruhe and Lange, architects, have prepared plans for a new picture theatre which will be located at Ridgewood avenue and Gordon street.

Uniontown—C. H. Gorley is to build a new theatre in the business district. It will cost about $225,000 and seat 2,500.

TENNESSEE

Winchester—A new picture house is being built on the site of the Winchester Machine Shop. Edward Healey is lessee.

Centerville—This town is to have its first picture house, which will be under local ownership and management.

Chattanooga—Work has started on the new Tivoli theatre building on Broad street. It will cost about $250,000 and seat somewhat in excess of 2,000.

"HIS BRIDAL NIGHT"
(SELECT)

Rollicking Farce Is Decidedly Entertaining

MARK up three points opposite the names of Kathryne Stuart, Kenneth Webb and Alice Brady. Working in the closest sort of harmony, they have succeeded in moulding Lawrence Irving's clever farce, "His Bridal Night," into one of the most enjoyable breezes of the year. The first mentioned has adapted this successful stage play with all of its sparkling situations intact, and Director Webb has excellently utilized them and has admirably caught the fund of humorous values. As for Miss Brady, we cannot remember when she has contributed a more finished performance than here in the dual role of twin sisters.

And now that the workmanship has been attended to let us state that this lively tale of a twin who runs off with her sister's husband on the wedding night to cure that sister of her coquettish impulses has not been surpassed this year in its mirth provoking qualities. It just radiates humor—and spice. One rollicking situation follows another with remarkable rapidity and, combined, these situations spell an entertainment the value of which cannot be gained except by seeing it. And the sparkle is there at the finish. A rare exit scene will leave you smiling—perhaps blushing, too—when you say good-bye.

It is handsomely staged and perfectly acted. Indeed, Edward Earle and James L. Crane prove themselves excellent farceurs.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Tiny Playfair, Vi Playfair } .....Alice Brady
Joe Damorel.....Edward Earle
Lent Trevett.....James L. Crane
Algernon.....Daniel Pennell
Aunt Julie.....Daisy Belmore
Sloan.....Mrs. Stuart Robson
By Lawrence Irving Rising.
Scenario by Kathryne Stuart.
Directed by Kenneth Webb.
Photographed by Jacques Monteran and George Folsey.

PRESS NOTICE—STORY

One of the liveliest, breeziest and most entertaining photoplays the screen has had in some time will be shown at the ——— theatre when Select Pictures presents the charming and talented star, Alice Brady, in her latest picture entitled "His Bridal Night." This is an adaptation of the highly successful stage play which presented the Dolly sisters. The story revolves around twin sisters, Vi and Tiny Playfair. They are alike in personal appearance, but not in disposition, as the former is a gay, heartless coquette, while the latter is a quiet girl. The night before Vi's wedding to Joe Damorel, Vi tells Tiny that she is going to meet Lent Trevett for a last farewell. The twin is horrified at such a plan and decides to meet Lent in Vi's place.

The following day, after the wedding ceremony, Vi goes to her room to put on her traveling gowns, and there finds Lent waiting for her. He tells her that she does not love her husband and she must go away with him. She consents and just as they indulge in a fond embrace, Tiny sees them. The sister decides that inasmuch as Vi has stolen Lent, the man she loves, why wouldn't it be perfectly proper to steal Vi's husband. As both girls are dressed alike it doesn't take much to fool Joe. And so they leave the house for their honeymoon.

Vi, back in the house, has collapsed, after shrieking that she is the bride and that Tiny has stolen her husband. But she is resourceful and rushes into her car and drives to Billy Barlow's bungalow to get her husband. An exciting chase and a most astounding ending conclude this rollicking farce. Director Kenneth Webb has instilled the necesary "pep," laughs, and thrills. And he has caught the vital sparks of the original. Miss Brady is capably supported by Edward Earle and James Crane and others.

SUGGESTIONS

Here is a lively and entertaining farce picture which you can exploit to the limit as a subject bound to interest your patrons. It unfolds a variety of rich situations—situations which should create a large order of merriment in your house. Feature the story as a tale of twin sisters who become brides—each of whom runs away with the other's sweetheart. Tell that it is an adaptation of the play which kept New York in gales of laughter for a whole season. And play it up lightly. Don't for a minute allow yourself to become serious. Breezy catch lines would be a good angle to work. And teasers. Send them out way in advance and arouse curiosity. Publicize the picture far in advance, advising your patrons that they will have a chance to see the breeziest picture of the year.

Alice Brady in "His Bridal Night," a Select picture

PROGRAM READER

Vi Playfair was in a serious predicament. She was too full of the joy of living to look on the dark side of things. At first she decided that he was not worth troubling her pretty head about—but then she realized that it was all her fault. Anyway she had promised Lent Trevett to elope with him ten minutes after she had uttered the fatal words—"I do." Didn't she tell her hour-old husband that she no longer loved him? Didn't she take off her wedding ring and, disgustingly, throw it on the floor. And if he liked her sister well enough to run away with her—well she couldn't very much blame him. Yet on second thought, she was legally Joe's wife—why should he have gone away without her.

Should she follow him and humiliate herself. Well she did just what she thought best. This brief outline cannot do justice to Alice Brady's latest picture, "His Bridal Night," which comes to this theatre on ———. It is one of the cleverest pictures Manager ——— has ever booked. Remember the date.

CATCH LINES

What would you do if your twin sister ran away with your husband on your bridal night? Would you go after him? Would you realize that he is a pretty good fellow after all? And wouldn't you want him? You will see how it is done in "His Bridal Night."

———

Did she love her husband when she was found in the embrace of another man? Or was she simply a gay, heartless flirt? What did her sister do to bring her to her senses? See Alice Brady in "His Bridal Night."

———

They were twins—and alike as two peas. Each of the men knew he was in love with one of the girls, but he didn't know which one. How were they to tell? And what were the situations they found themselves in? See Alice Brady in "His Bridal Night."

"THE WAY OF A WOMAN"
(SELECT)

Better Than Average Society Drama

A SOCIETY drama of the metropolis, with the star in a typical Norma Talmadge role and supported by a well balanced cast. While the direction and continuity are satisfactory and the sets are appropriate, the photography is very poor in many spots. The story is not intense, but provides a generally satisfactory vehicle for a better than average screen offering.

Her old Southern parents are poor, but proud on family tradition and superiority, and refuse to allow her to marry a young man because he is short on family pedigree, although long on money. He goes away and she, in a fit of pique at her family, marries a Broadway spendthrift. When he passes away, leaving her practically penniless, she borrows money from her former sweetheart's nephew, supposing he is rich. It seems that he had embezzled the money from a bank. Then her old rejected sweetheart returns and accuses her of driving his nephew to crime. Many of the best moments in the picture occur from this point to the finale, when he finds that she has been misjudged.

A good draw for the elite and first run theatres and will suitably entertain. The family and popular theatres should find this an average draw and it should please them as a picture. The labor draw will not be so strong, although it may satisfy them as a passable production.—Length, 5 reels.—Released July 27.—*Tom Hamlin.*

THE CAST

Nancy Lee.....Norma Talmadge
Anthony Weir.....Conway Tearle
Mrs. Lee.....Gertrude Berkeley
Mr. Lee.....Colonel Vernon
Grace Lee.....Mae McAvoy
Mollie Wise.....Jobyna Howland
Johnnie Flinch.....Hassard Short
Douglas Weir.....George La Guerre
Nathan Caspar.....William Humphreys
George Trevor.....Stuart Holmes
Story by Eugene Walter.
Directed by Robert Z. Leonard.
Photography by David Abel.

PRESS NOTICE—STORY

Norma Talmadge in "The Way of a Woman," is scheduled to appear at the ——— theatre on ——— of ——— week.

Conway Tearle is Miss Talmadge's leading man in this screen production which Select Pictures adapted from Eugene Walter's great stage success, "Nancy Lee."

The photoplay action takes place in and around New York City and opens in the South where the young girl's poor but proud parents refuse their assent to her marriage to her sweetheart because his social standing does not measure up to their traditions. So she send him away and in a fit of pique marries a New York man, who turns out to be a Broadway spendthrift and soon passes away, leaving her practically penniless.

She accepts money from the young nephew of her former sweetheart, supposing him to be rich. When the young man confesses that he had embezzled the money to loan to her she becomes frantic and tries in every manner to raise the money on the remnants of her late huband's holdings.

At this precarious moment her former sweetheart returns. He is embittered and accuses her of not only playing fast and loose with him in the past, but also declares that she has made a criminal of his young unsophisticated nephew.

He misjudges her and the presence of many of her late husband's fast Broadway friends lead him to believe that he has not painted her a bit blacker than she deserves.

Finally his eyes are opened. She has cut loose from all the old fast crowd. His nephew tells him that he had told her that he was rich and well able to spare the money when he loaned it to her. He finds her and pleads forgiveness for his unjust suspicions. And mutual love unites them and blots out all of the misunderstandings of the past.

Norma Talmadge, as the young Southern girl suddenly transplanted to the big metropolis, is supported by an excellent cast in "The Way of a Woman."

SUGGESTIONS

When you book this picture you should concentrate on the name of the star and use her photograph in as many places as possible as well as her half-tone cuts in as many publications as your advertising appropriation will stand, "Normal Talmade" in her latest Select Photoplay, 'The Way of a Woman'."

The invitation idea on this is good if you have a good list. It is generally enough in most places to announce just the one line as mentioned.

Norma Talmadge, Select Pictures star, in "The Way of a Woman"

PROGRAM READER

"You with your treacherous entwining ways have made of my young unsophisticated nephew an embezzler. You're a heartless spendthrift.

"When you refused my hand in lawful marriage a few years ago your excuse was that your parents would not accept as your husband one of such lowly birth as I.

"But you go brazenly ahead and ruin one good man after another. In your pursuit of mad pleasure you sacrifice my nephew but by Heavens you will not account to me."

These words uttered bitterly and came from the lips of the only man in the world that she loved.

How could she refute his charges. No, it was no use trying. Far better to sacrifice everything and pay to the limit of her ability and then go away.

And she did just that.

His eyes were finally opened to the true worth of the girl he had so terribly misjudged. Then he searched for her,—and they found each other.

This is told dramatically in Select's latest screen production starring Norma Talmadge. It is "The Way of a Woman," and appears at this theatre next week.

CATCH LINES

"The Way of A Woman" is hard to fathom. Norma Talmadge interprets it in her latest picture at the ——— theatre.

———

Norma Talmadge in "The Way of a Woman" demonstrates the why's and wherefore's at the ——— theatre.

———

Beautiful gowns is one of the ways of "The Way of a Woman" at the ——— theatre, and Norma Talmadge wears them.

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM COMPANY, INC.

(See Pathe Exchanges)

BEAR STATE FILM COMPANY

(At State Right Exchanges)

The Vigilantes

CHRISTIE FILM COMEDIES

(At State Right Exchanges)

CHRISTIE TWO REELERS

May 12—Rowdy Ann 2
April 28—Sally's Blighted Career 2

SINGLE REEL COMEDIES

Reno—All Change 1
Love—In a Hurry 1
Lobster Dressing 1
Cupid's Hold-Up 1
A Cheerful Liar 1
There Goes the Groom 1
A Flirt Taere Was 1
He Who Hesitates 1
June 30—Anybody's Widow 1
June 23—Oh! My Dear 1
June 16—A Full House 1
June 9—Can Wives Be Trusted 1
June 2—Tell Your Wife Everything 1
May 26—Kiss the Bride 1
May 19—Oh Susie, Be Careful 1
May 12—A Rustic Romeo 1
May 5—Too Many Wives 1

EDUCATIONAL FILM CORP.

(Through State Right and Educational Exch.)

Photoplay Magazine Screen Supplement Released Once Every Month Showing Leading Stars at Work and Play 1
War Spruce 1
A Day and Night at Coney Island 1
Mar 24—Tae Passing of the Crow 1
Mar. 17—The Eagle and the Fawn 1
Mar. 3—The Washington Air Patrol 1

BLACK AND WHITE COMEDIES (International)

July 28—His Briny Romance 1
July 21—A Jungle Jumble 1
July 14—The Brown Derby 1
July 7—Perils of Paprika 1
June 30—Breath of a Nation 1
June 23—A Wee Bit o' Scotch 1
June 16—The Fatal Secret 1
June 9—The Tale of a Shirt 1
June 2—The Sawdust Trail 1

BRUCE SCENICS

18—Scenic Succotash 1
17—The Lonesome Pup 1
16—Frozen Thrills 1
15—Men Met in the Mountains 1
14—Nature—Hot and Cold 1
13—Horizon Hunters 1
12—Sundown 1
11—The Pale Pack Train 1
10—Tae Tides of Yesterday 1

EXHIBITORS MUTUAL EXCH.

ROBERTSON-COLE PRODUCTIONS

Aug. —The Gray Horizon (Sessue Hayakawa) 5
Aug. —The Dead Line (Beatriz Michelena) 5
Aug. —A Sage Brush Hamlet (Wm. Desmond) 5
Aug. —The Pagan God (H. B. Warner) 5
July —The Woman Michael Married (Bessie Barriscale) 5
July —Man's Desire (Lewis Stone) 5
July —A Man's Country (Alma Rubens) 5
July —The Man Beneath (Sesue Hayakawa) 5
June —Better Times (Brentwood Special) 5
June —Bare Fisted Gallagher (William Desmond) 5
June —Broken Threads (Bessie Barriscale) 5
June —The Man Who Turned White (Warner) 5
June —In Search of Arcady (Billie Rhodes) 5
May —His Debt (Sessue Hayakawa) 5
May —Just Squaw (Beatriz Michelena) 5
May —The Mint of Hell (William Desmond) 5
May —Josselyn's Wife (Bessie Barriscale) 5
Apr. —Modern Husbands (Henry B. Walthall) 5
Apr. —The Love Call (Billie Rhodes) 5
Apr. —The Courageous Coward (Hayakawa) 5
Apr. —Diana of the Green Van (Alma Rubens) 5

STRAND COMEDIES

July 27—Winning Him Back 1
July 20—Jimmie's Doggone Luck 1
July 13—Fancy Fooling Father 1
July 6—Oh, What a Jam! 1
June 29—Little Miss Pinkerton 1
June 22—'Twas Henry's Fault 1
June 15—Little Lucey's Lion 1
June 8—Betty's Bolsheviki 1
June 1—Hearts and Hats (Elinor Field) 1
May 25—For Love of Betty (Elinor Field) 1
May 18—Three in a Row (Elinor Field) 1
May 11—Nobody's Baby (Elinor Field 1
May 4—His Scarlet Past (Elinor Field) 1

ROTHACKER OUTDOORS

Apr. 6—A Palestine Pilgrimage 1
Mar. 30—Glimpsing the Gondolas 1
Mar. 23—'Mid Sahara's Sands 1
Mar. 16—In Pyramid Land 1
Mar. 9—An Eyeful of Egypt 1
Mar. 2—Columbia Highway 1
Feb. 23—A Peek at Paradise 1
Feb. 16—Out Wyoming Way 1
Feb. 9—A Bit of God's Country 1
Feb. 2—Doing the Dells 1

FAMOUS PLAYERS-LASKY EXCH.

ARTCRAFT

Aug. 17—A Society Exile (Elsie Ferguson) 5
July 20—Wagon Tracks (Wm. S. Hart) 5
June 22—The Avalanche (Elsie Ferguson) 5
June 15—Square Deal Sanderson (Wm. S. Hart) 5
June 1—The Splendid Romance (Enrico Caruso) 5
June 1—True Heart Susie (D. W. Griffith's) 5

PARAMOUNT

Aug. 24—Cock o' the Walk (Lila Lee) 5
Aug. 24—Nobody Home (Dorothy Gish) 5
Aug. 17—Love Insurance (Bryant Washburn) 5
Aug. 10—The Virtuous Thief (Enid Bennett) 5
Aug. 10—Bill Henry (Charles Ray) 5
Aug. 3—Fires of Faith (E. O'Brien and C. Calvert) 5
July 27—A Sporting Chance (Ethel Clayton) 5
July 20—Rose of the River (Lila Lee) 5
July 20—Louisiana (Vivian Martin) 5
July 13—The Love Burglar (Wallace Reid) 5
July 13—Nugget Nell (Dorothy Gish) 5
July 6—A Very Good Young Man (Bryant Washburn) 5
June 29—The Rose of Granada (Lina Cavalieri) 5
June 29—Girls (Marguerite Clark) 5
June 22—A Daughter of the Wolf (Lila Lee) 5
June 22—Hay Foot, Straw Foot (Charles Ray) 5
June 15—Other Men's Wives (Dorothy Dalton) 5

PARAMOUNT-ARTCRAFT SPECIALS

July 27—The Dark Star (Special Cast) 5
July 13—The Career of Katherine Bush (Catherine Calvert) 5
July 6—The Firing Line (Irene Castle) 5
June 29—The White Heather (Maurice Tourneur's) 5
June 15—Secret Service (Robert Warwick) 5

SUCCESS SERIES (Re-Issues)

Aug. 24—The Parson of Panamint (Dustin Farnum) 5
Aug. 17—The Lost Bridegroom (John Barrymore) 5
Aug. 10—The Dummy (Louise Huff and Jack Pickford) 5
Aug. 3—Miss George Washington (Marguerite Clark) 5
July 27—Esmeralda (Mary Pickford) 5
July 20—The Clown (Victor Moore) 5
July 13—Maria Rosa (Geraldine Farrar) 5
July 6—Sapho (Pauline Frederick) 5
June 29—Warrens of Virginia (Special Cast) 5
June 22—Redemption of David Carson (Farnum) 5
June 15—Behind the Scenes (Mary Pickford) 5
June 8—Still Waters (Marguerite Clark) 5
June 1—Great Expectations (Huff-Pickford) 5

TWO REEL COMEDIES

Aug. 24—Oh, Judge! How Could You (Flagg) 2
Aug. 17—1919 Comedy Review (Sennett) 2
Aug. 3—Treating 'Em Rough (Sennett) 2
July 27—The Immovable Guest (Flagg) 2
July 20—Among Those Present (Sennett) 2
July 13—Bunkered (Drew) 2
July 6—Trying to Get Along (Sennett) 2
June 29—"Con" in Economy (J. Mont. Flagg) 2
June 22—Hearts and Flowers (Mack Sennett's) 2

SINGLE REELS

Aug. 24—Salvaging Torpedoed Millions (Bray Pictographs) 1
Aug. 24—The Salvation Army on the Job (Holmes) 1
Aug. 17—Lake Mohonk—Weaving (Bray Pictographs) 1
Aug. 17—In Siamese Society (Holmes) 1
Aug. 10—New York the Stupendous (Bray Pictographs) 1
Aug. 10—Going Down to Buenos Aires (Holmes) 1
Aug. 3—Respectable Criminals (Bray Pictographs) 1
Aug. 3—Bangkok (Holmes) 1
July 27—The Miracle of Montior (Holmes) 1
July 27—Little Known New York (Bray Pictographs) 1
July 20—American Women in France (Holmes) 1
July 20—Science and Your Camera (Bray Pictographs) 1
July 13—The Cataract of Iguason (Holmes) 1
July 13—Salvaging Torpedoed Millions (Bray Pictographs) 1
July 6—Up the Upper Parana (Holmes) 1
July 6—Charting the Sky (Bray Pictographs) 1
June 29—Plant Growth (Bray Pictograph) 1
June 29—Chateau Thierry and Beyond (Holmes) 1
June 22—Mysteries of Snow (Bray Pictograph) 1
June 22—Frocks and Frills of the Filipinos (Holmes) 1
June 15—Beans (Bray Pictographs) 1

FILM CLEARING HOUSE EXCH.

INDEPENDENT SALES CORPORATION

July—Willard-Dempsey Boxing Contest 6
June—The Challenge of Chance (Jess Willard) 7
June—The Other Man's Wife (Stuart Holmes) 6
April—A House Divided (Blackton's) 5
April—Rothapfel Unite Program 5
Dec. —Wanted for Murder (Hammerstein) 6

TEN-TWENTY-THIRTY SERIES

Apr. —When a Woman Strikes (Ben Wilson) 5
Apr. —When My Ship Comes In (Jane Grey) 5
Mar. —Suspense (Mollie King) 5
Dec. —Her Mistake (Julius Steger Production) 6
Dec. —Life's Greatest Problem (Blackton's) 6
Dec. —A Woman's Experience (Bacon-Backer) 6

SHERRY SERVICE, WILLIAM L.

Mar. 9—Marriage for Convenience (Calvert) 6
Mar. 2—Love and the Law (Edgar Lewis's) 6
Feb. 23—Twilight (Doris Kenyon) 6
Feb. 16—Calibre 38 (Edgar Lewis Production) 6

BURLINGHAM TRAVEL (Sherry Service)

The Gornergrat Railway 1
Lovely Lucerne 1
The Riviera of Lake Leman 1
Scrambles in the High Alps 1
Allied War Heroes Arrive in Switzerland 1
The Pilatus Railway 1
Unknown Switzerland (The Lotschenthal) 1
Facing Death on the Blumlisalp 1

FIRST NATIONAL EXCHANGES

Sept. 15—Her Kingdom of Dreams (Anita Stewart) 6
Sept. 8—A Temperamental Wife (Constance Talmadge) 6
Sept. 1—The Hoodlum (Mary Picktord) 7
Aug. 25—Burglar by Proxy (Jack Pickford) 6
June 22—Bill Apperson's Boy (Jack Pickford) 6
June 21—Sunnyside (Charlie Chaplin) 3
Auction of Souls 8
Daddy Long Legs (Mary Pickford) 7
Mary Regan (Anita Stewart) 6
Whom the Gods Would Destroy 7
Mar. 10—A Midnight Romance (Anita Stewart) 5
The Romance of Tarzan (Elmo Lincoln) .....

FLORIDA FILM CORPORATION

(At State Right Exchanges)

June —Hot Sands and Cold Feet 2
June —His Muzzled Career 2
May —With the Moonshine on the Wabash 2
May —His Concrete Dome 2
Apr. —Fred's Fictitious Foundling 2
Apr. —Fabulous Fortune Fumblers 2

FOX FILM EXCHANGES

STANDARD PICTURES

Aug. 10—Wolves of the Night (William Farnum) 5
June 29—The Lone Star Ranger (William Farnum) 5
June 15—My Little Sister (Evelyn Nesbit) 5
June 1—A Woman There Was (Theda Bara) 5
May 18—A Fallen Idol (Evelyn Nesbit) 5
May 4—The Siren's Song (Theda Bara) 5
Apr. 20—The Jungle Trail (William Farnum) 5
Mar. 23—Thou Shalt Not (Evelyn Nesbit) 5
Mar. 9—When Men Desire (Theda Bara) 5

VICTORY PICTURES

Aug. 10—The Winning Stroke (George Walsh) 5
Aug. 3—The Seventh Person (George Walsa) 5
July 27—The Sneak (Gladys Brockwell) 5
July 6—The Wilderness Trail (Tom Mix) 5
June 22—Putting One Over (George Walsh) 5
May 25—The Divorce Trap (Gladys Brockwell) 5
May 11—The Coming of the Law (Tom Mix) 5
Apr. 17—Help! Help! Police! (George Walsh) 5
Apr. 13—Pitfalls of a Big City (Gladys Brockwell) 5

EXCEL PICTURES

Sept. 14—The Splendid Sin (Madlaine Traverse) 5
Aug. 17—Love Is Love (Ray and Fair) 5
Aug. 3—Cheating Herself (Peggy Hyland) 5
June 29—Be a Little Sport (Albert Ray) 5
July 20—Rose of the West (Madlaine Traverse) 5
June 15—Cowardice Court (Peggy Hyland) 5
June 6—When Fate Decides (Madlaine Traverse) 5

PRODUCTIONS EXTRAORDINARY

La Belle Russe (Theda Bara) .....
Checkers 7
Salome (Theda Bara) 8
Cleopatra (Theda Bara) 8
Les Miserables (William Farnum) 8

SUNSHINE AND TOM MIX COMEDIES

Sept. 14—Dabbling in Society 2
Aug. 31—Her First Kiss 2
Aug. 24—Roughriding Romance (Tom Mix) 2
July 6—The Merry Jailbirds 2
June 15—Dabbling in Society 2
May 25—Virtuous Husbands 2
May 11—A Soft Tenderfoot (Tom Mix) 2
Apr. 20—The House of Terrible Scandals 2

MUTT AND JEFF CARTOONS

Aug. 24—Mut and Jeff in London ..... ½
July 13—Down Stairs and Up ..... ½
July 6—Look Pleasant, Please ..... ½
June 29—A Prize Fight ..... ½
June 22—Pets and Pests ..... ½
June 15—Sweet Papa ..... ½
June 8—Hands Up ..... ½
June 1—Oh Teacher ..... ½
May 25—The Shell Game ..... ½
May 18—Left at the Post ..... ½

FROHMAN AMUSEMENT CORP.

(At State Right Exchanges)

TEXAS GUINAN SERIES

The Dangerous Little Devil 2
Little Miss Deputy 2
Some Gal 2
South of Santa Fe 2
The Girl of Hell's Agony 2
The She Wolf (Texas Guinan) 5
Once to Every Man (Jack Sherrill) 6

MACK SWAIN SERIES

Ambrose' Predicament .....
Heroic Ambrose .....
Ambrose' Day Off .....
Daddy Ambrose .....

GARDINER SYNDICATE

(At State Right Exchanges, Albany and Buffalo)

Yankee Doodle in Berlin 6
Mickey 7
Birth of a Race 10
The Bargain (Wm. S. Hart) 6
The Bandit and Preacher (Wm. S. Hart) 5
The Hell Hound of Alaska (Wm. S. Hart) 5
Staking His Life (Wm. S. Hart) 5

Releases continued on page 1322

"WOLVES OF THE NIGHT"
(FOX)

Farnum Has Heroic Role in Dramatic Subject

FOX must make them big for William Farnum, since his personality and emotional talent demand it. Once having enacted Jean Valjean in Hugo's immortal "Les Miserables," his subjects must be constructed upon a heroic mould. He makes an auspicious start for his new season with "Wolves of the Night." The offering doesn't sound anything new in plot and characterization, but the situations carry every known dramatic ingredient and they are made powerful through a sweep of well arranged sequences.

Farnum's personality can only find expression in plays based upon every element of human emotion. So the play abounds in the tender ingredients of pathos, heart interest and romance and to counterbalance them are a full quota of suspenseful scenes generated from a wealth of action. It almost seems as if there is too much plot. Yet that is Farnum's way. He is not a poseur; he works in his pictures.

And so it is a dramatic delight to see him fight for self-preservation and the sanctity of his home. The climax, which culminates in his happiness, is intensity itself. Arbitrary coincidences are introduced here and there, but they will be easily forgotten in the interesting quality of the picture. It is a typical Farnum play—big in character and action. It is well acted and staged. Exhibitors cannot ask for more.—Length, 5500 feet.—Released August 10.—*Laurence Reid.*

THE CAST

Bruce Andrews.....William Farnum
Isabel Hollins.....Louise Lovely
Burton Mortimer.....Lamar Johnston
Edmund Rawn.....Charles Clary
Garson.....Al Fremont
Slade.....G. Raymond Nye
Mrs. Benson.....Carrie Clark Ward
Juanita.....Irene Rich
By E. Lloyd Sheldon.
Scenario by E. Lloyd Sheldon.
Directed by J. Gordon Edwards.

PRESS NOTICE—STORY

William Farnum, the Fox star and one of the screen's most popular figures, will appear at the ———theatre on ———of——— week in his newest photoplay, "Wolves of the Night." Mr. Farnum has never lacked for strong subjects and this tale by E. Lloyd Sheldon is comparable with anything he has done. The star is only happy when he is fighting against overwhelming odds and he is burdened with them in this story. It may safely be said that the spectator is in for an hour of the most dramatic sort of entertainment.

Mr. Farnum appears as a sheep ranchman whose property adjoins the bonanza mine of Edmund Rawn, Burton Mortimer and Garson. Fate guides him into a love affair with Isabel Hollins who is vacationing at Rawn's hunting lodge. And her friendliness with Bruce arouses the animosity of Mortimer who is an ardent admirer. The triumvirate have knowledge that Bruce's ranch is rich in ore deposits and Rawn, to get him out of the way, offers him a position in Chile as superintendent of his mines. It is a lucrative offer and the young man accepts though he is urged to keep his wife at home. The plotters have instructed their agents to get Bruce out of the way and he is imprisoned in the mine.

The news comes home to Isabel that he is dead. And after a time she marries Mortimer. Bruce in the meantime has recovered his memory and returns home only to find out that his home is controlled by the three partners who have gotten considerably rich with their mine and that his wife belongs to another. And Bruce to spare his wife agrees to go away. But events turn rapidly here and he discovers what has occurred in his absence. And always a fighter, he gains the upper hand. With Mortimer eliminated Bruce and Isabel are united. Mr. Farnum is given the support of an excellent company. The picture was produced under the direction of J. Gordon Edwards.

SUGGESTIONS

You have a number of selling points in this latest picture of William Farnum's. First off concentrate upon the star and feature him in every bit of advertising. Send out human interest stories of him which you can obtain from the Fox exchange. Your editors will be glad to print them. Make out that he is a great, big drawing card—there are none better. And bring out that his stories are strong, vital subjects—subjects that only a man of his talent and personality are capable of interpreting. Announce far in advance that William Farnum is coming. As for the story mention that it is a play of high finance, love and vengence and that the action takes place over two continents.

Use catch lines liberally. Tell that it is a story of deep wrong righted by a strong man after years of torture.

William Farnum, starring in "Wolves of the Night" a William Fox production

PROGRAM READER

William Farnum is announced to appear in another of his motion pictures. "Wolves of the Night" will be shown at the ——— theatre on next ———afternoon and evening. It is said to be the most powerfully dramatic subject in which this popular screen star has been seen. And "Wolves of the Night" is a real Farnum picture, which means that it is rich in the elements of romance, pathos, action and suspense. It carries the spectator into the Southwest, into the Andes mountains of South America and into the maelstrom of Wall Street. The discovery of a rich vein of copper in a man's property is viewed as a stroke of good fortune. But to Bruce Andrews (Mr. Farnum) it meant the worst sort of ill-luck.

How he lost his property and his wife, how he narrowly escaped death and became insane, how he recovered his memory and returned home only to find out that his wife had married another through the belief that her husband was dead are the events that make up the climaxes of this sensational tale. Don't fail to see it.

CATCH LINES

You all like William Farnum don't you? Well you will have an opportunity to see him at the ———next——— in his latest success, "Wolves of the Night." It is one of the most dramatic pictures in which he has ever appeared. And he gives one of the finest portrayals of his career.

See "Wolves of the Night"—a Fox picture which comes to the ———on——— with the favorite, William Farnum, in a remarkable characterization. It is a real Farnum picture—rich in romance and stirring action.

"A PETAL ON THE CURRENT"
(UNIVERSAL)

A Good Human Interest Story

A DRAMA portraying the difficulties of the poor working girl after she took her first glass of beer. The star is very effective in a role that fits her style of acting and the cast is entirely satisfactory. The story is a good human interest story and will hold the attention to the last. However, the director and continuity writer did not rise to the heights demanded by the story in the last reel and this takes away from what promised to be a real smashing picture.

She was lonesome and shy but was finally persuaded to attend a party where she took a small glass of beer which dazed her. In this condition she wanders towards home and is arrested and accused of soliciting by a detective and given ten days in jail by the night court. When she emerges her mother is dead and she is refused employment at the store. She meets the bashful foreman who has just been disillusioned as to any goodness in any girl, but after a confession she finds happiness with him.

This picture should draw big at popular, family and labor class theatres and satisfactorily entertain these audiences. It should also prove a strong draw for the first run theatres and please as a picture. Not a strong draw or appeal at the high class neighborhood houses.—Length, 6 reels.—Released July 28.—*Tom Hamlin.*

THE CAST

Stella.....Mary MacLaren
Her Mother.....Gertrude Claire
Cora.....Fritzie Ridgeway
The Man.....Robert Anderson
Gertie Cobb.....Beatrice Burnham
Skinny Flint.....Victor Potel
Ed. Kenealy.....David Butler
Story by Fannie Hurst.
Scenario by Young.
Directed by Tod Browning.

PRESS NOTICE—STORY

Mary MacLaren comes to the ——— theatre on ———of——— week in her latest Universal Special Attraction, "The Petal on the Current."

This is heralded as a typical Mary MacLaren role and the star portrays the poor and pretty young working girl who is lonesome and attends a party where she takes her first drink, a small glass of beer.

This effects her so that she is dazed and starts alone for her home. On the way she accosts a detective, repeating quite hilariously some of the choice bits of conversation which she had heard at the party. He arrests her and accuses the young girl of being drunk and soliciting.

She is convicted at the night court and sentenced to ten days in jail. The tragedy occurs when she writes her poor old mother of her plight. This sad news kills the old lady although she still has faith in her daughter's innocence.

After emerging from the jail she finds her mother dead and gets no sympathy from the neighbors who condemn her. When she applies for work again at the store she is refused because of her contaminating presence. When her money gives out she is distracted and seeks solace.

She tries in her innocent way to solicit a man in the public park. This man happens to be the bashful foreman of a factory, whom she has heard of but never met. He has heard of her, but has been just disillusioned anent the goodness or any girl and she finds it hard to convince him at first that her sorrowful story is true. Eventually true love wins and she finds shelter in his arms and he wins a wife he is proud of.

Gilbert Anderson, prominent in the cast of "Heart of Humanity," is the leading man and a well balanced cast interpret all the roles in this great human interest story.

SUGGESTIONS

When you book this picture you may exploit of course the title and the star and also that it is a Universal SPECIAL attraction. But there are many special stunts that can be arranged also. Owing to the fact that a great controversy is now on as to the intoxicating effects of 2.75 beer and this story is made possible by the fact that she became intoxicated on her first glass of beer, there is an opportunity for discussion.

"What percentage of the first and only glass of beer that this poor, pure and pretty working girl ever drank contained alcohol; —was it 2.75? See what a single drop accomplished for the girl portrayed by Mary Mac Laren in "The Petal on the Current," at the ———theatre."

Mary MacLaren in the Universal Special, "A Petal on the Current"

PROGRAM READER

She left the jail door, free, and hurried home to find her beloved mother had died from the shock of her daughter's imprisonment.

When she applied for her old position at the store they refused her on the ground that she might contaminate the other innocent girls.

Without a cent in her pocket she felt driven to desperation. All the neighbors looked upon her with scorn.

And she boldly journeyed to a public park and sat on a park bench and waited for the first man who came along.

He was a bashful man until a few hours before he met her. But he had just been disillusioned about some girls in particular and thought that all girls in general were bad and not to be trusted.

And when these two met it was not easy to reconcile the pure peaceful natures of both man and girl. But love eventually won and the girl secured the shelter that she was justly entitled to and the man won a wife to be proud of.

"The Petal on the Current" is the title of the Universal Special that shows this great human interest story on the screen.

CATCH LINES

Alcoholic percentage turned the day for Mary Mac Laren in "The Petal on the Current" at the ———theatre.

Would 2.75 beer have saved this young girl her reputation?—See Mary Mac Laren in "The Petal on the Current" at the ——— theatre.

When she strayed from the path of ice cream sundaes and took her first glass of brew she woke up in jail.

Advance Information on All Film Releases

(Continued from page 1320)

Satan's Pawn (Bessie Barriscale)....5
The Straight Road (Chas. Ray and Bessie Barriscale)....5
One Day....5
How Molly Made Good....6
The Birth of Man....5
Heart of New York....5
The Salamander....5
Birth of Character....5
Custer's Last Fight....3
The Real Roosevelt....2
Satan on Earth....2
The Hand of Vengeance (10 episode serial, Gaumont—2 reels each episode)....
The Demon's Shadow (Serial in 10 episodes of 2 reels each) all star cast....
Series of 42 Fatty Arbuckle comedies, released one each week....
Series of 29 Charlie Chaplin comedies, released one each week....
Series of 28 Mack Sennett Keystone two-reel comedies, released one each week....
Series of 28 Sennett Keystone Liberty comedies, one reel each, released one each week....
Series of 24 Billy West two-reel comedies....
Series of 16 Shorty Hamilton two-reel Western comedy dramas, released one each week....
Series of 18 Wm. S. Hart two-reel Westerns, released one each week....
Series of 15 Kay Bee Columbia two-reel Westerns, released one each week....
Series of 15 Kay Bee Union two-reel Westerns, released one each week....

GARSON-NEILAN PRODUCTIONS

(Producing for Open Market)

The Unpardonable Sin (Blanche Sweet)....9
The Hushed Hour (Blanche Sweet)....

GAUMONT COMPANY

(At State Right Exchanges)

Tuesdays—Gaumont News....1
Fridays—Gaumont Graphic....1
The Real Roosevelt....2
Satan on Earth....2
The Hand of Vengeance (Serial, ten two-reel episodes).

GOLDWYN EXCHANGES

STAR SERIES

Aug. 17—Heartsease (Tom Moore)....5
Aug. 3—Upstairs (Mabel Normand)....5
July 27—The Peace of Roaring River (Pauline Frederick)....6
July 6—Through the Wrong Door (Madge Kennedy)....5
June 22—The City of Comrades (Tom Moore)....5
June 8—The Fear Woman (Pauline Frederick)....5
May 25—When Doctors Disagree (Mabel Normand)....5
May 18—The Crimson Gardenia (Rex Beach's)....6
May 11—Leave It to Susan (Madge Kennedy)....5
May 4—One of the Finest (Tom Moore)....5

BENNISON SERIES

Oct. 1—Lord Jim (Bennison)....5
Aug. 15—High Pockets (Bennison)....5
May 11—The Road Called Straight (Bennison)....5
Mar. 23—Speedy Meade (Louis Bennison)....5
Jan. 5—Oh, Johnny (Louis Bennison)....5

SPECIALS

Lord and Lady Algy (Tom Moore)....5
Almost a Husband (Will Rogers)....5
Strictly Confidential (Madge Kennedy)....5
The Cup of Fury (Special Cast)....5
Empty Paradise (Mabel Normand)....5
The Stronger Love (Pauline Frederick)....5
The Girl from Outside (Special Cast)....7
The World and Its Woman (Farrar-Tellegen)....7
The Eternal Magdalene....6
The Border Legion (Blanche Bates-H. Bosworth)....6
For the Freedom of the World....7
The Manx-Man....7
Social Ambition....7
Honor's Cross....7

CAPITOL COMEDIES

Aug. 24—Honeymooning (Carter De Haven)....2
July 27—After the Bawl (Carter De Haven)....2
July 13—Chasing Rainbeaux (Parsons)....2
June 29—Their Day of Rest (Carter De Haven)....2
June 15—A Wonderful Night ("Bill" Parsons)....2
June 1—In a Pinch (Mr. and Mrs. De Haven)....2
May 18—Circumstantial Evidence ("Bill" Parsons)....2
May 4—The Sea Wolf ("Smiling Bill" Parsons)....2
Apr. 20—Wanted—A Baby ("Bill" Parsons)....2

FORD EDUCATIONAL WEEKLY

July 27—Sweetness....1
[illegible]....1
[illegible]....1
July 6—The Fable of the Olive and the Orange....1
June 29—At the Crossroads....1
June 22—Pure Havana....1
[illegible]....1
June 8—When Black Is Red....1
June 1—The Land of the Ukulele....1
[illegible]....1
[illegible]....1
[illegible]....1
[illegible]....1

HILLER AND WILK, INC.

(Pictures Handled in the Open Market)

The Silent Mystery (Francis Ford Serial)....
(Twenty-eight Triangle re-issues starring William S. Hart, Norma Talmadge, Douglas Fairbanks and Frank [illegible])....
The Wrath of the Gods....
The Battle of Gettysburg....
Raffles, the Amateur Cracksman....

MAURICE TOURNEUR PRODUCTIONS

Sporting Life (Paramount-Artcraft Special)....
Woman....
The White Heather....
My Lady's Garter....
Broken Butterfly....
Romany Rye....

HODKINSON CORP., W. W.

(See Pathe Exchanges)

The Blue Bonnett (Billie Rhodes)....6
You Never Know Your Luck (House Peters)....5
The Volcano (Leah Baird)....6
Desert Gold (Benjamin B. Hampton's-E. K. Lincoln)....7
The Westerners (Benjamin B. Hampton's-Roy Stewart)....7
Sahara (Louise Glaum)....7

INDEPENDENT SALES CORP.

(See Film Clearing House Exchanges)

IVAN FEATURE PRODUCTIONS

(At State Right Exchanges)

Life of Honor (Leah Baird-James Morrison)....7
Human Clay (Mollie King)....5

KLEINE SYSTEM, GEORGE

(See World Film Exchanges)

KREMER FILM FEATURES, VICT.

(Released on States Rights Basis)

Denny from Ireland (Shorty Hamilton)....5
The Snail (Shorty Hamilton)....5
The Ranger (Shorty Hamilton)....5
The Pen Vulture (Shorty Hamilton)....5

METRO EXCHANGES

Aug. 18—A Favor to a Friend (Emmy Wehlen)....5
Aug. 11—The Four Flusher (Hale Hamilton)....5
Aug. 4—Easy to Make Money (Bert Lytell)....5
July 28—The Belle of the Season (Emmy Wehlen)....5
July 21—The Microbe (Viola Dana)....5
July 14—In His Brother's Place (Hale Hamilton)....5
July 7—God's Outlaw (Bushman-Bayne)....5
June 30—The Uplifters (May Allison)....5
June 23—One Thing at a Time O'Day (Lytell)....5
June 16—Fools and Their Money (Emmy Wehlen)....5
June 9—Some Bride (Viola Dana)....5
June 2—Almost Married (May Allison)....5
May 26—Full of Pep (Hale Hamilton)....5
May 19—The Lion's Den (Bert Lytell)....5
May 12—Castles in the Air (May Allison)....5
May 5—The Amateur Adventuress (Wehlen)....5
Apr. 28—After His Own Heart (Hale Hamilton)....5
Apr. 21—False Evidence (Viola Dana)....5
Apr. 14—Blackie's Redemption (Bert Lytell)....5
Apr. 7—The Island of Intrigue (May Allison)....5
Mar. 31—The Parisian Tigress (Viola Dana)....5
Mar. 24—That's Good (Hale Hamilton)....5

NAZIMOVA PRODUCTIONS

The Red Lantern (Nazimova)....7
Out of the Fog (Nazimova)....7
Eye for Eye (Nazimova)....7
Toys of Fate (Nazimova)....7
Revelation (Nazimova)....7

SCREEN CLASSICS, INC., SPECIALS

The Man Who Stayed at Home (Special Cast)....7
A Man of Honor (Harold Lockwood)....5
Shadows of Suspicion (Harold Lockwood)....5
The Great Romance (Harold Lockwood)....6
Why Germany Must Pay (Special Cast)....6
The Great Victory (Special Cast)....6
Pals First (Harold Lockwood)....6

OUTING-CHESTER PICTURES

(At State Right Exchanges)

Aug. 3—The Ghost Coast....
July 27—Mr. Outing Instructs....
July 20—Put Your Cares on Ice....
July 13—A Hair Raising Journey....
July 6—A Haitian Night's Tale....
June 29—They Grow Everywhere....
June 22—Getting the Cassiar's Goat....
June 15—Mr. Outing Climbs Aboard....1
June 8—Picking After Pizarro....1
June 1—Here Comes the Groom....1
May 25—Wrangling Dudes....1
May 18—Where the Screen Tree Grows....1

PATHE EXCHANGES

Aug. 31—The Thirteenth Chair (Yvonne Delva)....6
Aug. 24—The Love Cheat (Hale-Caprice)....5
Aug. 17—The World Aflame (Frank Keenan)....5
July 27—Our Better Selves (Fannie Ward)....5
July 13—Yvonne from Paris (Mary Miles Minter)....5
July 6—Gates of Brass (Frank Keenan)....5
June 29—The Profiteers (Fannie Ward)....5
June 22—Oh Boy (Creighton Hale-June Caprice)....6
June 15—The Little Diplomat (Marie Osborne)....5
June 8—The Bishop's Emeralds (Virginia Pearson)....6
June 1—All Wrong (Bryant Washburn)....5
May 25—The Master Man (Frank Keenan)....5
May 18—Caleb Piper's Girl (Helene Chadwick)....5

THE GREAT GAMBLE (Serial)

(Fifteen Two-Reel Episodes Starring Anne Luther and Charles Hutchinson)

Aug. 24—Fourth, In the Law's Grip....2
Aug. 17—Third, Into the Chasm....2
[illegible]—Second, The Clock of Doom....2
[illegible]....2

AMERICAN FILM COMPANY, INC.

July 27—The Tiger Lily (Margarita Fisher)....5

Releases continued on page 1324

July 13—Yvonne from Paris (Mary Miles Minter)....5
June 29—A Sporting Chance (William Russell)....5
June 15—Trixie from Broadway (Margarita Fisher)....5
June 1—A Bachelor's Wife (Mary Miles Minter)....5
May 18—Some Liar (William Russell)....5
May 4—Charge It to Me (Margarita Fisher)....5
Apr. 13—The Intrusion of Isabel (Mary M. Minter)....5
Mar. 30—Brass Buttons (William Russell)....5
Mar. 16—Put Up Your Hands (Margarita Fisher)....5
Mar. 2—Where the West Begins (William Russell)....5

HODKINSON SERVICE

The Blue Bonnet (Billie Rhodes)....6
You Never Know Your Luck (House Peters)....5
The Volcano (Leah Baird)....6
Desert Gold (Benjamin B. Hampton's-E. K. Lincoln)....7
The Westerners (Benjamin B. Hampton's-Roy Stewart)....7
Sahara (Louise Glaum)....7

ROLIN COMEDIES

Aug. 24—Heap Big Chief (Lloyd, Pollard, Daniels)....1
Aug. 17—Chop Suey and Company (Lloyd, Pollard, Daniels)....1
Aug. 10—Count Your Change (Lloyd, Pollard, Daniels)....1
Aug. 3—A Jazzed Honeymoon (Lloyd, Pollard, Daniels)....1
July 27—Never Touched Me (Lloyd, Pollard, Daniels)....1
July 20—At the Old Stage Door (Lloyd, Pollard, Daniels)....1
July 13—Just Neighbors (Lloyd, Pollard, Daniels)....1
July 6—Billy Blazes, Esq. (Lloyd, Pollard, Daniels)....1
June 29—Spring Fever (Lloyd, Pollard, Daniels)....1
June 22—Off the Trolley (Lloyd-Pollard-Daniels)....1
June 15—Swat, the Crook (Lloyd-Pollard-Daniels)....1
June 8—Pistols for Breakfast (Lloyd)....1
June 1—Back to the Woods (Lloyd-Pollard-Daniels)....1
May 25—The Marathon (Lloyd-Pollard-Daniels)....1
May 18—Before Breakfast (Lloyd)....1
May 11—Si, Senior (Lloyd-Pollard-Daniels)....1

TWO-REEL SPECIALS

May 11—His Vampy Ways (Walter Hall Comedy)....2
Jan. 19—Corinne, Come Here (Gloria Joy)....2

THE TIGER'S TRAIL (Serial)

(Starring Ruth Roland and George Larkin; Astra)

July 27—Fifteenth, The Tiger Face....2
July 20—Fourteenth, At the Pistol's Point....2
July 13—Thirteenth, The False Idol....2
July 6—Twelfth, The Two Amazons....2
June 29—Eleventh, In the Breakers....2
June 22—Tenth, Bringing in the Law....2
June 15—Ninth, The Missing Heir....2
June 8—Eighth, Danger Ahead....2
June 1—Seventh, The Flaming Waters....2
May 25—Sixth, The Secret Assassin....2
May 18—Fifth, The Tiger Trap....2
May 11—Fourth, Danger Signals....2
May 4—Third, The Human Chain....2
Apr. 27—Second, The Glowing Eyes....2
Apr. 20—First, The Tiger Worshippers....3

THE LIGHTNING RAIDER (Serial)

(Fifteen Two-Reel Episodes, Astra Serial, Starring Pearl White, Warner Oland, Henry Gsell)

Apr. 13—Fifteenth, Wu Fang Atones....2
Apr. 6—Fourteenth, Cleared of Guilt....2
Mar. 30—Thirteenth, The White Roses....2
Mar. 23—Twelfth, Hurled Into Space....2
Mar. 16—Eleventh, The Bars of Death....2
Mar. 9—Tenth, The Baited Trap....2
Mar. 2—Ninth, Falsely Accused....2

THE TERROR OF THE RANGE (Serial)

(Seven Two-Reel Episodes, Starring George Larkin and Bessie Compson; Produced by Diando)

Mar. 16—Seventh, Run to Earth....2
Mar. 9—Sixth, Tangled Tales....2
Mar. 2—Fifth, A Threat from the Past....2
Feb. 23—Fourth, The Midnight Raid....2
Feb. 16—Third, The Chasm of Fear....2
Feb. 9—Second, The Hidden Chart....2
Feb. 2—First, Prowlers of the Night....2

NEWS REELS

Sundays—Topics of the Day....
Wednesdays—Pathe News....1
Saturdays—Pathe News....1

PIONEER FILM CORPORATION

(At State Right Exchanges)

The Boomerang (Henry B. Walthall)....
Virtuous Sinners (Wanda Hawley)....
Sins of the Children (Alma Hanlon)....
Wives of Men (Florence Reed)....

RAVER PRODUCTIONS, HARRY

(At State Right Exchanges)

The Liberator (Maciste Serial)....

SELECT EXCHANGES

July —The Way of a Woman (Norma Talmadge)....5
July —The Better Wife (Clara Kimball Young)....5
June —His Bridal Night (Alice Brady)....5
June —Happiness a la Mode (Constance Talmadge)....5
June —Upstairs and Down (Olive Thomas)....5
May —Jacques of the Silver North (Lewis)....5
May —The New Moon (Norma Talmadge)....6
Apr. —Red Head (Alice Brady)....5
Apr. —The Veiled Adventurer (Cons. Talmadge)....5
Apr. —Marrying Mary (Marion Davies)....5

SELZNICK PICTURES

Everybody's Sweetheart (Elsie Janis)....5
The Country Cousin (Elaine Hammerstein)....5
The Sealed Heart (Eugene O'Brien)....5
Aug. —The Spite Bride (Olive Thomas)....5
Aug. —The Perfect Lover (Eugene O'Brien)....5

SPECIALS

The Undercurrent (Guy Empey)....7
Break the News to Mother (Special Cast)....6
The Hidden Truth (Anna Case)....5
Ruling Passion (Julia Dean-Edwin Arden)....5
The Midnight Patrol (Ince Production)....5

"A SAGE BRUSH HAMLET"
(ROBERTSON-COLE)

Conventional Western with William Desmond

WILLIAM DESMOND'S latest offering may be classified as a conventional "western," since it is founded upon a variety of familiar stock situations. It is exceedingly quiet of action for a thing of its kind and except for a belated thrill tacked on to the conclusion it runs its length with scarcely a ripple of excitement. Only the emphatic personality of the star saves the picture its entertainment value, for the sole interest of the piece is realized in watching him exploit his unbounded good nature.

Indeed there had been no imagination expended in the theme or the development of it. It is based upon hard riding and straight shooting, and these western properties are mostly neglected until the concluding reel. A little suspense is felt as to just how the star will proceed to punish the murderer of his father, but for the most part the action travels a monotonous path, although here and there a few naive bits of humor come to the surface and make a bid for recognition.

The picture carries the prize subtitle of the year when the heroine, in her nightgown, scares Desmond away by the employment of the word "Boo!" The spectator when he sees these love pranks will wonder if he is not watching a visualization of the tender pastime of "Drop the Handkerchief" or "Hide and Seek." Mr. Hampton's photography counts heavily in the picture's favor.—Length, 5 reels.—Released through Exhibitors' Mutual in August.—*Laurence Reid.*

THE CAST

Larry Lang.....Wm. Desmond
Mother Dolan.....Florence Gibson
Claude Dutton.....Ed Piel
Rosa.....Rosalie Sershon
Two Gun Dan.....Frank Lanning
Sheriff John Doe.....Walter Perry
Mister Blank.....Harrish Ingram
Dora Lawrence....Marguerita De La Motte
Pedro.....George Fields
Larry's Pal.....Bill Patton

By George Elwood Jenks.
Directed by Joseph J. Franz.
Supervised by Jesse D. Hampton.

PRESS NOTICE—STORY

"A Sage Brush Hamlet" which comes to the ———theatre on ———of——— week with William Desmond as the star, is a story of a Westerner whose sole ambition in life is to mete out vengeance upon the desperado who murdered his father. His plan of campaign is understood by no one but himself for he is seemingly "plumb loco" to his friends and enemies. His object is to catch Claude Dutton off guard. So Larry Lang with his faithful cowboys run around in circles and he apparently gets more intoxicated than the rest. It is impossible to hunt the murderer in his lair because Bottle Canyon is strongly guarded at its neck. So he abides his time.

Two Gun Dan, a henchman of Dutton's, attempts to kill him but his quick wit saves him. To complicate matters, Dora Lawrence, a distant cousin of Larry, is willed to him and try as he might he cannot get rid of her. In fact he falls in love with her. Dutton in despair of killing the son of the man he murdered raids the ranch when Larry and the girl are there alone. But the "locoed" cowboy rises to the emergency and sees to it that Dutton will not trouble him again. And with his ambition realized he takes up a more pleasing question of love.

"A Sage Brush Hamlet" is typically a Western and naturally it contains a wealth of action. The melodramatic notes are excellently blended with those of a humorous character. Mr. Desmond contributes a virile performance as Larry and he is supported by a capable cast that includes Florence Gibson, Edward Piel, Frank Lanning, Marguerita De La Motte and others. Joseph J. Franz directed the feature from a story by George Elwood Jenks.

SUGGESTIONS

You can exploit this is as an entertaining Desmond picture. The star is your best selling ad. He has a large following, and he always gives the patrons their moneys worth in the manner of his work. So play him up strong. Advise your patrons that the star of "The Mints of Hell" will appear shortly at your theatre. And remembering that excellent feature they will flock to see him in his new release. Exploit the story through its central idea which is that of a cowboy who avenges his father's death. That is where the Hamlet of the title comes in. The character from Shakespeare acted in a similar manner.

Feature the title and play it up in entertaining catch lines. We would not go in for the circus stuff to any extent. You might decorate your lobby with sage brushes or any plant that grows on the alkali plains. Use stills plentifully of the star and scenes from the play. Play up the love interest and tell how the hero was scared of the women. Feature it as a picture of love and vengence and use the superlatives in telling of the hard riding and the western stuff which it carries. As the picture hasn't any outstanding points to play up it would be advantageous to publicize it extensively in advance. Keep Desmond and the title before your public.

PROGRAM READER

Larry Lang's father was shot down in cold blood by a notorious cattle rustler, Claude Dutton. Larry never got over the cruel murder but planned to avenge his father's death at an opportune moment. He had an ingenious scheme to disarm his enemy by appearing "plumb loco." And he carried it out so successfully that the latter planned to "get" him because of his seeming carelessness. Larry was the leader of a reckless group of buckaroos. The boys weren't afraid of anything and Larry was the most fearless of the lot. He could disarm a man who had the "drop" on him by simply smiling. And that is the way he acted when Dutton's henchman attempted to kill him.

How he fell in love and very nearly gave up his plan of revenge, how Larry was surprised at his ranch by his enemy, how he succeeded in carrying out his cheme under overwhelming odds are events which compose a most interesting picture and one that contains a full quota of dramatic and humorous scenes. You will see it all when William Desmond appears at this theatre shortly in "A Sage Brush Hamlet."

CATCH LINES

They called him the sage brush Hamlet because like the melancholy Dane he planned to avenge his father's death. His enemies thought him "plumb loco" which was part of his scheme to appear crazy and execute his revenge the quicker. What came of it? See "A Sage Brush Hamlet."

He led a crowd of lively cowboys and he didn't take much to women. When one appeared and demanded protection he suffered an attack of stage fright. But he fell in love and—See this entertaining picture of love and vengence when it comes to the———next ———.

He had a vicious enemy to contend with —an enemy who killed his father. His whole life was guided by the plan to avenge his father's death. A stirring drama of the alkali plains based upon love and vengence. See "A Sage Brush Hamlet."

What would you do if a man shot your father down in cold blood? Would you wait for the law to take effect or would you take the law in your own hands. See what the dashing Bill Desmond did in "A Sage Brush Hamlet" which come to the ——— on ———of——— week.

"WHERE BONDS ARE LOOSED"
(WALDORF PHOTO PLAYS)

Sex Drama May Have Average Draw

A SEX drama set on two prison isles near Australia, with the three principal characters, a woman and two men, carrying the burden of the drama through six reels. It starts with a preachment introductory that would lead the spectator to believe that an economic subject would be touched upon, but this angle was never brought out in the long draggy picture which followed. The introductory and seventy-five per cent of the other subtitles could be safely dropped. Neither of the three principal roles carried even the slightest appeal for the sympathy of the audience.

The woman role possessed absolutely no character. She was positively crazy after one man who scorned her and she finally accepted the renegade who looked quite like the primitive cave man. The director lost all chances to make a real feature picture out of what might have been a novel story. The high spots worthy of notice were the realistic hurricane and the locale showing the tropical verdure and the ocean.

In first run theatres and high class neighborhood houses this might have an average draw if heavily exploited. It may please a great many in these audiences as a picture. In the family, popular and labor class theatres, it may draw average and may prove fairly entertaining in many spots.—Length, 6 reels.—Released in August. —*Tom Hamlin.*

THE CAST

Dr. Hicksey.....David G. Fischer
Alice Desmond.....Dixie Lee
John Sherwin.....Arthur Behrens

Story By E. L. Grant Watson.

PRESS NOTICE—STORY

Two men and a woman far away from civilization are pictures in the screen production "When Bonds Are Loosed," coming to the ——— theatre on ——— of ——— week.

David G. Fischer, Dixie Lee and Arthur Behrens are the three principal characters and the action takes place on two prison islands adjoining Australia and belonging to the British government.

The young doctor is placed in charge of the two islands and their hospitals. One island is for men and othe other for women. The savage sexes being exploited are thus segregated. A husky primitive overseer is in direct charge of the men on one of these islands and here is where the woman enters in the eternal triangle away from all real civilization.

As the chief nurse, the young woman becomes infatuated with the youthful doctor. After she wins him without the marriage ties she become intensely jealous of him because he gives so much time to his research work.

The young doctor soon tires of the woman and takes her over to the other island where the other white man sees her and tries to win her. She rebuffs him but to no avail. When she finally tells the Doctor that the overseer is bothering her he secures a gun and the two men spend many hours looking for each other through the jungles with murder in their hearts.

When the overseer in all of his primitive passion confronts the young woman after her night's vigil and tells her that he has killed her paramour she proves that she is a very complex young woman and becomes his bride. The thrilling scenes and action portrayed in E. L. Grant Watson's famous story are brought out forcibly in the screen production, "When Bonds Are Loosed."

SUGGESTIONS

If you book this picture you should announce that it is a big departure from the general run of photoplays and that the title "When Bonds Are Loosed" does not touch on the divorce question but pictures the eternal triangle of two men and one woman away from all civilization and therefore loosed from all bonds. This is certainly enough to excite the interest anywhere and the above declaration should be displayed in as many places and as often as is possible.

A special lobby stunt would be the palms or any other decorations that would suggest a tropical isle. A big cut-out of the three characters would attract attention if you have a strip card displayed reading: "Which man did this woman finally choose 'When Bonds Are Loosed'."

PROGRAM READER

There are only two white men on the islands. She was the only white woman.

A moment in "Where Bonds Are Loosed," Waldorf production

They were away from all civilization. And she was lonesome.

Alice Desmond was a young woman. She wanted to be loved and the young doctor was too busy in his research work to care to bother about entertaining any woman.

But she finally won him. And later on she found that she hated him just as fervently as she formerly loved him.

And a new interest came into her life. The third member of this eternal triangle was a burly primitive man whom she always previously pictured as a beast. He loved her and finally claimed her by right of having disposed of her paramour.

These are some of the stirring complex situations that arise in that most unusual photodrama, "When Bonds Are Loosed," appearing at this theatre next week.

CATCH LINES

Who can fathom the mind of a woman? See what one woman decided in "When Bonds Are Loosed" at the ———theatre.

He hated her, but he fought for her. See "When Bonds Are Loosed" at the ——— theatre.

She thought he was the best of the two men, but finally made her choice in a dramatic manner. See "When Bonds Are Loosed" at the ——— theatre.

Two men and one woman on an island. What a problem for the woman. See "When Bonds Are Loosed" at the ——— theatre.

She hated one and loved the other. Then she changed and loved one and hated the other. See "When Bonds Are Loosed" at the ———theatre.

Advance Information on All Film Releases

(Continued from page 1322)

The Cavell Case (John Arthur).....5
The One Woman (Special Cast).....6

S-L PICTURES

(At State Right Exchanges)

Virtuous Men (E. K. Lincoln) Ralph Ince Attraction...

SHERRY SERVICE. WILLIAM L.

(See Film Clearing House Exchanges)

SOUTHERN FEATURE FILM CO.

(At State Right Exchanges)

Beyond the Law (Emmett Dalton).....

STATE RIGHT EXCHANGES

DOLL VAN FILM CORP. (CHICAGO)

(In Illinois, Indiana and Southern Wisconsin)

The Mad Lover.....
Public Defender.....
Carmen of the Klondike.....
The Grain of Dust.....
Hearts of the World.....
The Crucible of Life.....
Nine-tenths of the Law.....
The Belgian.....
The Zeppelin's Last Raid.....
Those Who Pay.....
Just a Woman.....

DOO LEE FILM COMPANY, INC. (N. Y. STATE)

Aug. 27—When Arizona Won (Shorty Hamilton).....5
Aug. 15—The Pen Vulture (Shorty Hamilton).....5
July 29—The Snail (Shorty Hamilton).....5
July 15—The Ranger (Shorty Hamilton).....5
July 1—Denny from Ireland (Shorty Hamilton).....5
Aug. 20—Your Wife and Mine (Special Cast).....
Aug. 6—Miss Arizona (Gertrude Bondhill).....
July 22—The Profiteer (Alma Hanlon).....
July 8—When the Desert Smiles (Neal Hart).....
Feb. 22—His Daughter Pays (Gertrude McCoy).....
June 29—Beyond Reproach (Ann Little-Jack Richardson)
June 22—Wanted (Little-Richardson).....
June 15—Lurking Danger (Little-Richardson).....
June 8—The Winning Loser (Little-Richardson).....
June 1—The Recognition (Little-Richardson).....
May 25—The Law of Hate (Little-Richardson).....
May 19—The Range Rider (Little-Richardson).....
May 17—Fatal Return (Little-Richardson).....
May 4—A Canyon Romance (Little-Richardson).....
Apr. 27—Western Honor (Little-Richardson).....
Apr. 20—Prodigal Love (Little-Richardson).....
Apr. 13—Luxury's Lure (Little-Richardson).....
Lured (Billy West).....2
Coppers and Scents (Billy West).....2
Flirts (Billy West).....2
Her First False Hare (Billy West).....2
Her Tender Feet (Billy West).....2
Out of Tune (Billy West).....2
Soaked (Billy West).....2
The Farmerette (Gale Henry).....2
Cash (Gale Henry).....2
Her Honor, the Scrub Lady (Gale Henry).....2
The Slavey (Gale Henry).....2
Stung (Gale Henry).....2
Saved by Her Horse (Tom Mix).....1
The Stage Coach Driver and the Girl (Tom Mix).....1
The Mexican (Tom Mix).....1
Getting a Start in Life (Tom Mix).....1
The Sheriff's Reward (Tom Mix).....1
The Ranger's Romance (Tom Mix).....1
The Heart of the Sheriff (Tom Mix).....1
Forked Trails (Tom Mix).....1
Slim Higgins (Tom Mix).....1

TRIANGLE EXCHANGES

Aug. 31—Black Eyes (Taylor Holmes).....5
Aug. 24—Her Greatest Performance (Ellen Terry).....5
Aug. 17—One Against Many (Anita King).....5
Aug. 10—Fruits of Passion (Alice Mann).....5
Aug. 3—The Lyons Mail (Henry Irving).....5
July 27—The Unbroken Promise (Special Cast).....5
July 20—Mistaken Identity (Anita King).....5
July 13—Margay (Jackie Saunders).....5
July 6—Prudence of Broadway (Olive Thomas).....5
June 29—Dombey and Son (Special Cast).....6
June 22—Upside Down (Taylor Holmes Special).....5
June 15—Lady Windemere's Fan (O. Wilde Play).....5
June 8—Love's Prisoner (Olive Thomas Special).....6
June 1—The Root of Evil (Frances Mann).....5
May 25—Mayor of Filbert (Belle Bennett-Special).....8
May 18—The Water Lily (Alice Mann).....5
May 11—Taxi (Taylor Holmes Special).....5

TYRAD PICTURES, INC.

The Red Viper (Garett Hughes).....6
Human Passions (Special Cast).....6
Your Wife and Mine (Special Cast).....6
And the Children Pay (Garett Hughes).....7

UNITED PICTURE THEATRES

(See World Film Exchanges)

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

The Sea Wolf (Harry Carey).....6
Mayor of Wild Horse Flat (Lone Trapping).....1
A Petal on the Current (Mary MacLaren).....6
The Man in the Moonlight (Monroe Salisbury).....6
The Heart Punch (Jess Willard).....6
Hiding in Holland (German Crown Prince).....1
The Spitfire of Seville (Hedda Nova).....6
A Little Brother of the Rich (Mayo-Adams).....6
The Outcasts of Poker Flat (Harry Carey).....6
The Weaker Vessel (Mary MacLaren).....6
The Sleeping Lion (Monroe Sailsbury).....6
Pretty Smooth (Priscilla Dean).....6
Riders of Vengeance (Harry Carey).....6
The Big Little Person (Mae Murray).....6
The Weaker Vessel (Mary MacLaren).....6
The Blinding Trail (Monroe Sailsbury).....6
The Delicious Little Devil (Mae Murray).....6
Bare Fists (Harry Carey).....6
The Exquisite Thief (Priscilla Dean).....6

JEWEL PRODUCTIONS, INC.

July 21—The Jazz Monkey (Joe Martin).....2
July 14—Winning His Wife (Maude Heming).....2
July 7—Monkey Stuff (Joe Martin).....2
July 7—Home (Mildred Harris).....6
June 16—A Star Over Night (Belasco-S. W. W. R.)....2
June 2—Destiny (Dorothy Phillips).....6

L-KO COMEDIES

Aug. 20—Charlie the Hero (Charlie of the Orient).....2
Aug. 11—Sirens of Suds (Mr. and Mrs. Dan Russell)..2
Aug. 4—A Puppy Love Panic (Lois Neilson).....2
July 23—Brown Eyes and Bank Notes (Lois Neilson)..2
July 16—Two-Gun Trixie (Mr. and Mrs. Dan Russell).2
July 7—A Pair of Deuces (Charlie of the Orient —Alexander).....2
June 30—The Spotted Nag (Lois Nelson-Harry Keston) 2
June 18—Beauty and the Boob (Alice Howell).....2
June 11—Nellie's Naughty Boarder (Dot Farley).....2
May 21—His Wicked Eyes (Dan Russell).....2
May 14—In Bad All Around (Eva Novak).....2
May 7—Good Night Turk (Charlie of the Orient).....2

CENTURY COMEDIES

July 30—A Lion Special.....2
June 25—Howling Lions. Circus Queens (D. Farley)...2
May 28—Frisky Lions and Wicked Husbands.....2

STAR COMEDIES

Aug. 16—Penny Ante (Lyons and Moran).....1
Aug. 11—Two Tired (Neal Burns).....1
Aug. 4—Waiting at the Church (Lyons and Moran)...1
July 28—The Tea Hound (Jack Dillon).....1
July 21—All Bound Round (Lyons and Moran).....1
July 14—Temporary Alimony (Neal Burns).....1
July 7—Half and Half (Lyons and Moran).....1
June 30—Happy Returns (Neal Burns).....1
June 23—A Model Husband (Lyons and Moran).....1
June 16—Stop, Cease, Hesitate (Neal Burns).....1
June 9—All in the Swim.....1
June 2—Miss Wives.....1
May 26—Taking Things Easy.....1
May 19—Three in a Closet.....1
May 12—The Bullshiviks.....1
May 5—Fun in a Flat.....1
Apr. 28—The Expert Eloper.....1
Apr. 21—Scared Stiff.....1
Apr. 14—Skidding Thrones.....1

EDDIE POLO SERIES

July 14—For Life.....2
July 7—Cyclone Smith's Partner.....2
June 30—Down But Not Out.....2
June 23—The Missing Bullet.....2
June 16—Cyclone Smith Plays Trump.....2
June 9—A Pistol Point Proposal.....2
June 2—Cyclone Smith's Come-back.....2
May 26—The Wild Rider.....2
May 19—A Phantom Fugitive.....2
May 12—A Prisoner For Life.....2

WESTERN AND RAILROAD DRAMAS

Aug. 16—The Fighting Heart (Pete Morrison).....2
Aug. 4—A Western Wooing (Pete Morrison).....2
July 26—Gun Magic (Pete Morrison).....2
Aug. 2—Getting Acquainted (Pete Morrison).....2
July 19—The Jaws of Justice (Pete Morrison).....2
July 11—To the Tune of Bullets (Morrison-Lane).....2
June 30—The Four Gun Bandit (Pete Morrison).....2
June 28—The Captive Bride (Pete Morrison).....2
June 21—Kingdom Come (Morrison-Sedgewick).....2
June 14—The Last Outlaw (Jones-Hutton).....2
June 7—Ace High (Pete Morrison).....2
May 31—Two Men of Tinted Butte (W. Whitman).....2
May 24—The Gun Packer (Pete Morrison).....2
May 17—Lone Larry (Benedict Sedgwick).....2
May 10—Gun Law (Pete Morrison).....2

ELMO THE MIGHTY (Serial)

(Fifteen Two-Reel Episodes Starring Elmo Lincoln)

Aug. 16—Tenth, Victims of the Sea.....2
Aug. 11—Ninth, The House of a Thousand Tortures....2
Aug. 4—Eighth, The Flaming Pit.....2
July 28—Seventh, The Masked Pursuer.....2
July 21—Sixth, The Puma's Paws.....2
July 14—Fifth, The Phantom Rescue.....2
July 7—Fourth, A Fiendish Revenge.....2
June 30—Third, Flames of Hate.....2
June 23—Second, Buried Alive.....2
June 16—First, The Mystery of Mad Mountain.....2

THE RED GLOVE (Serial)

(Eighteen Two-Reel Episodes with Marie Walcamp)

July 14—Eighteenth, Run to Earth.....2
July 7—Seventeenth, The Rope of Death.....2
June 30—Sixteenth, In Deadly Peril.....2
June 23—Fifteenth, A Mysterious Message.....2
June 16—Fourteenth, The Lost Millions.....2
June 9—Thirteenth, The Lost Millions.....2
June 9—Thirteenth, Trapped.....2
June 2—Twelfth, In Death's Grip.....2
May 26—Eleventh, Through Fire and Water.....2
May 19—Tenth, Out of Death's Shadow.....2
May 12—Ninth, A Leap for Life.....2
May 5—Eighth, Facing Death.....2
Apr. 28—Seventh, A Desperate Chance.....2
Apr. 21—Sixth, The Flames of Death.....2
Apr. 14—Fifth, At the Mercy of the Monster.....2
Apr. 7—Fourth, The Passing of Gentleman Yeoff.....2
Mar. 31—Third, The Vulture's Vengeance.....2
Mar. 24—Second, The Claws of the Vulture.....
Mch. 17—First. The Pool of Mystery.....

NEWS AND MAGAZINE REELS

Mondays —Hearst News (International).....1
Wednesdays—International News.....1
Fridays —Current Events (International).....1
Fridays —New Screen Magazine (Universal).....1

VITAGRAPH EXCHANGES

The Wolf (Earl Williams).....
Over the Garden Wall (Bessie Love).....5
The Gamblers (Harry T. Morey).....
The Bramble Bush (Corinne Griffith).....5
Daring Hearts (Bushman-Bayne).....6
Belinda Puts Her Hair Up (Gladys Leslie).....5
The Girl Woman (Gladys Leslie).....5
The Hornet's Nest (Earle Williams).....5
Cupid Forecloses (Bessie Love).....5
A Girl at Bay (Corinne Griffth).....5
The Man Who Won (Harry Morey).....5
The Spark Divine (Alice Joyce).....5

VITAGRAPH SPECIALS

The Painted World (Anita Stewart).....5
The Third Degree (Alice Joyce).....7
Two Women (Anita Stewart).....5
From Headquarters (Special Anita Stewart).....5

BIG V SPECIAL COMEDIES

Yaps and Yokels (James Aubrey).....2
Zip and Zest (Montgomery and Rock).....2
Flips and Flops (James Aubrey).....2
Harems and Hokum (Montgomery and Rock).....2
Healthy and Happy (James Aubrey).....2
Tootsies and Tamales (James Aubrey).....2

LARRY SEMON COMEDIES

Between the Acts (Larry Seamon).....2
The Simple Life.....2
His Home, Sweet Home.....2
The Star Boarder.....2

PERILS OF THUNDER MOUNTAIN

(Fifteen Two-Reel Episodes Starring Antonio Moreno and Carol Holloway)

Fifteenth, Fate's Verdict.....2
Fourteenth, The Hut of Disaster.....2
Thirteenth, The River of Dread.....2
Twelfth, The Rushing Horror.....2
Eleventh, In the Ocean's Grip.....2
Tenth, The Flaming Sacrifice.....2
Ninth, Prisoner of the Deep.....2
Eighth, The Iron Clutch.....2
Seventh, The Lightning Lure.....2
Sixth, The Tree of Torture.....2
Fifth, The Cliff of Treachery.....2
Fourth, Cave of Terror.....2
Third, The Teeth of Steel.....2
Second, The Bridge Trap.....2

WARREN, EDWARD, PROD., INC.

(At State Right Exchanges)

Weavers of Life.....
Souls Redeemed.....

WESTERN IMPORT COMPANY

(At State Right Exchanges)

Mickey (Mabel Normand).....

WORLD FILM EXCHANGES

Aug. 25—The Man Without a Name (John Lowell)....5
Aug. 18—The Girl Alaska (Lottie Kruse).....5
Aug. 11—The Praise Agent (Ashley-Green).....5
Aug. 4—Coax Me (June Elvidge).....5
July 28—Bringing Up Betty (Evelyn Greeley).....5
July 21—A Broadway Saint (Montague Love).....5
July 14—Dust of Desire (Ruby De Remer).....5
July 7—The American Way (Ashley-Green).....5
June 30—Home Wanted (Madge Evans).....5
June 23—Love and the Woman (June Elvidge).....5
June 16—The Devil's Trail (Compson-Larkin).....5
June 9—Through the Toils (Montagu Love).....5
June 2—Phil for Short (Evelyn Greeley).....5
May 26—The Amateur Widow (Zena Keefe).....5

SPECIALS

Mar. 16—The Better 'Ole.....5
Feb. 10—What Shall We Do With Him?.....5

UNITED PICTURE THEATRES

June 29—The Woman Under Oath (Florence Reed)....5
—A Man's Fight (Dustin Farnum).....5
June 8—Playthings of Passion (Kitty Gordon).....5
Apr. 13—Her Code of Honor (Florence Reed).....5
Feb. 23—A Man in the Open (Dustin Farnum).....6
Jan. 26—Adele (Kitty Gordon).....6
Jan. 5—The Light of Western Stars (D. Farnum)....6

PRIZMA

Model Girls (The Apache Trail).....1
Glacier Park (Kiddies—Old Faithful).....1
Everywhere with Prizma (Hawaii-Trout).....1
China (Skyland-Birds and Flowers).....1
Volcano—Kilauea's (Alaska Revelations).....1

NEW REELS

Tuesdays and Saturdays—Kinograms.....1

KLEINE SYSTEM, GEORGE

Triple Trouble (Charley Chaplin).....
The Bank (Charlie Chaplin).....
Police (Charlie Chaplin).....
Shanghaied (Charlie Chaplin).....
A Night in the Show (Charlie Chaplin).....
Behind the Lines in Italy.....
Conquered Hearts.....

MISCELLANEOUS

The Ghost of Slumber Mountain.....1
Little Orphant Annie.....5
The Master Mystery (Houdini Serial).....2

"THE LOVE BURGLAR"
(PARAMOUNT)

Crook Melodrama Has Moments of Interest

THE title of this new Wallace Reid picture, while it is decorative and fits the characterization to a dot is not exactly appropriate for a crook melodrama. It suggests comedy and does not suggest any tense line of action. The result is the play does not ring with sincerity and the spectator, if he has his wits about him at all, can anticipate the denouement of the plot. He knows that he is in for approximately forty-five minutes of mistaken identity with a subsequent fifteen minutes of clearing up the case. Indeed the original title, "One of Us" would have spelled a measure of suspense.

Yet it is interesting because of the manner in which the star cleans up the underworld. He entered the "dive" in the first place to bring out his erring brother and this accomplished, he proceeded to fall in love with one of its fair denizens. And she, to involve the situation, keeps her identity in the background until a spirit of fairness impels her to reveal herself as an author who has been in search of atmosphere.

The interesting part of the picture is contained in the underworld scenes. It would be a much stronger offering had the melodramatic notes been better emphasized. It is well worked out, however, and the slum scenes carry conviction. Mr. Reid fulfills the demands of his role and his players are efficient. The picture should satisfy.—Length, 5 reels.—*Laurence Reid.*

THE CAST

David Strong.....Wallace Reid
Joan Gray.....Anna Q. Nilsson
Smith.....Raymond Hatton
Coast-to-Coast Taylor.....Wallace Beery
Miller.....Wilton Taylor
Arthur Strong.....Edward Burns
Elsie Strong.....Alice Taffe
Roswell.....Dick Wayne
Dave Dorgan.....Henry Woodward
Mrs. Strong.....Loyola O'Connor
By Jack Lait.
Scenario by Walter Woods.
Directed by James Cruze.

PRESS NOTICE—STORY

The Paramount picture, "The Love Burglar" will be presented at the ———theatre on ———with Wallace Reid as the star. This is an adaptation of Jack Lait's successful play, "One of Us" and it is a compelling drama of high society and crookdom. Mr. Reid can always be depended upon to have a fascinating subject and "The Love Burglar" is no exception.

He appears here as David Strong who travels to the underworld to rescue his brother. Disguised as a crook it is easy to hoodwink the denizens. But in rescuing his relative he has his work cut out for him for he has to battle a small army of criminals. By the good use of his arms he makes them believe that he is the "Colt Kid" just released from prison. But he is not only a rescuer of his brother but of ladies in distress. A cabaret singer is about to be victimized by a certain "hanger-on" and David is compelled to go through a fake marriage ceremony to make her rescue certain. And they fall in love with one another. She does not know that he is an established member of high society and he is unaware that she is an author who has migrated to the slums to obtain local color. But events lead on to their identity and with this accomplished they find their true circle.

The picture abounds in action and suspense and the atmosphere of the underworld is finely suggested. The scenario has been well constructed by Walter Woods and James Cruze's production is entirely satisfactory. Mr. Reid gives a spirited performance and acts with charm and sincerity. Others conspicuous are Raymond Hatton, Anna Q. Nilsson and Wallace Beery.

SUGGESTIONS

In the exploitation of this feature you can surely bank on the drawing power of the star. He is a great favorite especially with the feminine portion of your audience. And mention that he has a picturesque role here as a crook. He isn't a crook at all but he makes himself up to look like the toughest individual who ever toted a gun. Feature him as the star who appeared here in past successes. It is always well to advertise what has gone before. For by those standards the patrons know what to expect. Mention that the picture is adapted from Jack Lait's successful stage play, "One of Us."

Take advantage of the salient situations for catch lines and your teaser campaign. You can send out circular letters announcing that Wallace Reid will be at the ——— theatre next ———. Bring out that it is a play of surprises—a play where a society man masquerades as a crook for his own safety. And mention that he falls in love with a woman of the underworld who turns out to be someone different. Use your artist to sketch a model of Reid in his tough attire. Play up the cast. And use all the advertising aids issued by Paramount.

An exciting moment in the Paramount feature, "The Love Burglar," in which Wallace Reid is starred

PROGRAM READER

The popular Wallace Reid will be here next ———afternoon and evening in what is considered the most dashing role he has ever played. He is a crook here and to see him garbed in one of those tight sweaters and handling a Colt in dexterous fashion is a sight which will arouse your interest. We do not want to outline the plot to you—that would be robbing the suspense. But we will say that it is a crook melodrama which unfolds a startling array of surprises. Just picture yourself in the heart of the underworld of New York or Chicago—suppose that as you entered a notorious place to rescue a friend, a girl appealed to you with imploring eyes. She couldn't make known her plight and then—

You will find out how this picture develops next ———. Suffice to state that it will keep you on the anxious seat with its tense line of action and suspense. "The Love Burglar" is an adaptation of the stage play, "One of Us." It is vital and vivid and thrilling in every scene. A rare entertainment.

CATCH LINES

How would you go about it if you went down into the slums to rescue a relative or a friend and fell in love with one of its denizens. Would you marry her? Yet that's what Wallace Reid did in "The Love Burglar" a picture of rich contrasts. See it.

"THE GIRL-WOMAN"
(VITAGRAPH)

Gladys Leslie Has Mild Offering Here

"THE GIRL-WOMAN," Gladys Leslie's latest offering, has quite a time getting started. It almost seemed as if the plot had been forgotten during the forepart of the feature with the anticipated study in young girlhood as its piece de resistance. Yet it gathered strength along toward the third reel and finished as a mild but satisfactory entertainment.

Miss Leslie, like the other Vitagrapher, Bessie Love, simply dotes on studies in young girlhood. Each is endowed with wistful and quaint personalities and each is highly successful in the interpretation of glad roles. So their plays are as certain as the tide. The star is not taxed to any extent here. She gives a coming-out party when she reaches woman's estate and to keep pace with her advancing years it is the object of the author to involve her in the conflict which comes when a father has not seen his child because of his years in prison. It is her duty to establish her convict father's innocence and this is arranged by the employment of scenes charged with a measure of pathos.

A slight love element is introduced and it keeps pace with the more vital action. Miss Leslie is pleasing in her role and she receives able assistance from Maurice Costello. Tom Mills directed. "The Girl-Woman" is an average program offering.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Belinda.....Gladys Leslie
Sandford.....Maurice Costello
Judge Lee.....Priestley Morrison
Bob.....William E. Lawrence
Hobbs.....Joe Burke
Wingate.....Frank Norcross
Laura Hobbs.....Julia Swayne Gordon
Prentice.....Walter Horton
By A. Van Buren Powell.
Scenario by Edward J. Montague.
Directed by Tom Mills.

PRESS NOTICE—STORY

Gladys Leslie, the dainty Vitagraph star, will come to the ———theatre on ———of ———week in her latest photoplay entitled "The Girl-Woman." This is from the pen of A. Van Buren Powell with the scenario by Edward J. Montague, and it presents the star as a girl who has reached that estate where she believes herself a woman. Her debut as a grown-up girl capable of wearing long dresses is the occasion for the only sorrow in her life.

Belinda has been the protege of Judge Lee since she was a baby. She does not know that he isn't her father until an escaped convict, Sanford, breaks into the house one night. And the latter sobs out his story. It seems that the man had been employed in a bank and one of the employees was murdered. Sanford, being the only man present beside the victim, was arrested upon circumstantial evidence and convicted. And the Judge informs him that he has brought up his daughter Belinda as his own child. This measure of generosity stops Sanford's motive of revenge. So the girl proceeds to establish his innocence. And after a series of exciting situations the guilty man is brought to justice and Sanford is free. Belinda, with this task completed, finds happiness with her sweetheart, Bob.

It is a pleasing little picture—one which is chock full of pathos and heart interest. Miss Leslie is thoroughly captivating in her role of Belinda and she manages to extract a lot of sympathy from the part. Maurice Costello gives a capable performance and others are Julia Swayne Gordon, Priestley Morrison, Joe Burke, Frank Norcross and Walter Norton. The picture was produced under the direction of Tom Mills.

CATCH LINES

They kept her in short dresses, but she rebelled one day and came out attired as a woman. And because she was a woman she carried out a woman's responsibilities. What were they? See "The Girl-Woman."

She had been brought up to believe the Judge her father. But an escaped convict entered the house one night and found out she was his child. He was innocent, but he couldn't prove it. Who did? See Gladys Leslie in "The Girl-Woman."

See "The Girl-Woman"—it is a tender little play charged with pathos and heart appeal. It brings the dainty Gladys Leslie back to the ——— screen. You will like her immensely in her study of a girl-woman.

A recent photograph of Gladys Leslie, appearing in Vitagraph's "The Girl-Woman"

PROGRAM READER

Belinda had reached the dawn of womanhood and she wanted to do up her hair and put on long dresses. But the Judge wanted to keep her a girl. One night she gave a party and she surprised her guests by appearing as a woman. And the Judge was defeated and acknowledged it. But with womanhood came its responsibilities. She knew she must act like a woman. So an escaped convict entered the house bent on vengeance toward the Judge for sending him to prison. But the convict had a change of heart when the Judge acquainted him with the fact that Belinda was his own daughter. And the man, overwhelmed, sobbed out the story of how he was wrongly accused—that he was an innocent man. And Belinda took it upon herself to bring about his freedom.

How she undertook her task, how she played detective to get the evidence to establish the guilt where it belonged, how, when her object was realized, she turned to matters of love, are events that make this picture, "The Girl-Woman," a thoroughly delightful offering. It will be here next ——— with Gladys Leslie as the star.

SUGGESTIONS

Feature this as a story of a girl who wanted to grow up and who did in a spirit of rebellion. Bring out that when she put on long dresses she experienced the first sorrow of her life. Don't mention what it is, for the entire structure of the plot rests upon it. Mention it as a play rich in pathos and heart appeal and that it shows the love a daughter bears her father when he is persecuted. Play up the star and feature her as a buoyant personality—one of the most charming figures on the screen. Play up her million dollar smile and tell that it has earned her a vast army of followers. Mention that she has always been successful in "glad" parts.

Novelty One-Reeler Is Due from Bull's-Eye

Another page in motion picture history will shortly be written, according to Nat H. Spitzer of the Bulls-Eye Film Corporation, when the Bulls-Eye will announce a new one-reel novelty, which will be original and have far reaching results. The novelty will be advertised in the September issue of the exhibitors' trade papers, in which full publicity will be given.

Writer Joins Christie

After two years in the service of the French and American armies, Captain Frank R. Conklin, who has recently returned to this country, has been signed by C. H. Christie to write exclusively for the Christie organization, and has arrived in Los Angeles to take up his duties at the Christie's production headquarters.

Sky Is to Flash Realart Merit

Enormous Electric Sign at "Center of World" to Tell Company's Story

REALART PICTURES CORPORATION has just closed a contract with the O. J. Gude Company, one of the subsidiaries of the Poster Advertising Company, for the rental of the huge electric sign on the roof of the twelve-story Hotel Hermitage, New York. This is on Times Square, in the Broadway and Forty-second Street district. The contract covers a term of three years. The rental is the largest ever paid by a film concern for a single sign in New York. It is one of the largest electric displays in the country.

This big advertising medium is fifty-eight and a half feet high and ninety-five and a half feet wide. There is not a better location in New York, as the sign towers directly over one of the busiest corners in the world—Broadway and Forty-second Street. This section of New York, made famous in song and story, is the "capital" of the amusement world. One of the foremost photoplay theatres, the Rialto, is located just north of the Hermitage and the other leading metropolitan picture houses are close by.

In just what manner Realart Pictures will be exploited electrically has not yet been definitely decided. It is rumored something unique will be disclosed. The art department of the O. J. Gude Company is already making drawings and designs, following suggestions from Realart officials.

The sign faces North toward the busy photoplay and theatrical centre and can be seen for blocks on Broadway. It has been used for what is known as a "talking sign" for the past three years by the Rice Leaders of the World. In addition to the "talks," advertising various products, there was a small reproduction of the "Ben Hur" chariot race.

A force of laborers is now busily engaged in dismantling the old sign and work will be rushed to the limit on the new one. Realart Pictures will be heralded from this sky sign in the very near future.

The release date for "Impossible Catherine" the second Virginia Pearson production will be announced in the near future.

Beatrice Lovejoy, formerly with Griffith, has signed a long-term contract with Bulls-Eye.

Ann Luther in a tense moment in "The Clock of Doom," episode two of "The Great Gamble" serial released through Pathe

"The Westerners" Sweeps Denver Territory

The W. W. Hodkinson Corporation's Denver manager has closed contracts for first runs with A. G. Talbot's big American theatre and for first runs with the entire Moore and Greaves circuit in Colorado Springs, Pueblo, Greeley, Cheyenne, as well as first runs in Boulder, Trinidad and at other points in the territory on "The Westerners," Benjamin B. Hampton's Great Authors production.

Desmond Starring in "Prince and Betty"

With William Desmond as the star, P. G. Wodehouse's story, "The Prince and Betty," is being filmed under the direction of Robert T. Thornby at the Hampton studios. Mary Thurman, formerly a Sennett beauty, has been engaged as leading woman.

1800 FEET OF SCENIC

from abroad

Intensely interesting, new scenes of the countries most in the public eye, plus the appearance of our boys over there in the playgrounds of Europe.

For showing write 1405 World Tower Bldg., N. Y., or phone Bryant 6909

RPL INC

EXPERTS TO THE FILM INDUSTRY

Printing Film With A Conscience

Where expert service like printing film is concerned, satisfactory results are not sufficient. Coupled with the will to serve is everything.

Experience, knowledge, judgment and skill are essential to success, but their potency is conditioned on faithfulness and dependability.

The success of the Republic Laboratories, Inc., is due not only to ability to make good prints, but to its policy of conscientious interest in the welfare of its customers.

Phone—Bryant 7190

REPUBLIC LABORATORIES, INC.
729 SEVENTH AVENUE NEW YORK, N.Y.

THE WILLIAMS PRINTING COMPANY, NEW YORK

Since May 1st, 1919

EDMUND GOULDING

(RETURNED FROM FRANCE, FEB., 1919)

Has Written

1— **"THE PERFECT LOVER"**

Eugene O'Brien—Selznick Pictures

ADAPTATION — Completed

2— **"THE GLORIOUS LADY"**

Olive Thomas—Selznick Pictures

ORIGINAL STORY AND ADAPTATION — Completed

(IN COLLABORATION) with FRANCES MARION

3— **"EVERYBODY'S SWEETHEART"**

Elsie Janis—Selznick Pictures

Now Shooting

(IN COLLABORATION) with EUGENE WALTER

4— **"SEALED HEARTS"**

Eugene O'Brien—Selznick Pictures

ORIGINAL STORY — Now Shooting

5— **"SEALED HEARTS"**

The Screen Adaptation

IN PREPARATION (DECIDED UPON)

6— **TITLE—?**

Owen Moore—Selznick Pictures

ORIGINAL STORY

SIGNED AND DELIVERED

7— **"THE LADDER OF TEARS"**

A FUTURE

Emerson-Loos-Production

ORIGINAL STORY

8— Contracted with William Elliott for a Four Act Play

"I WILL"

Production Next Fall

Simplex

DO YOU REMEMBER?

WHEN folks left the Theatre with
ACHING eyes and
THROBBING heads
CAUSED by the
JUMP and flicker on the
SCREEN
AND how the machines
WERE of open construction and
THE dust accumulated in
THE oil holes and
BEARINGS, and
HOW often you'd tuck the
MECHANISM under your
ARM and
RUN to the repair shop
WITH it, and
YOU'D give up your
MORNINGS coaxing
THE machine to
TRY and give better
RESULTS and it wouldn't
AND folks began to
THINK that you
WERE to blame
FOR all of this
AND you got wise
AND bought a
SIMPLEX—

DO YOU REMEMBER?

And when you want more light without using additional current—just walk up to a Simplex Supply man and whisper—"EXTRALITE," and try one and see why its called "EXTRALITE."

THE PRECISION MACHINE CO. INC.
317 East 34th St.-- New York

OMPANY, NEW YORK

AUGUST 16, 1919

Motion Picture News

Reg. U. S. Patent Office

Dominates the Field

"My Hat is Off to You"

writes William Wilson, Manager of the Imperial Theater, Philadelphia, Pa. "Motion Picture News is without doubt the greatest magazine any way you take it in the theatrical field.

"I have been in the game for the last fourteen years, from the legitimate to pictures, and there is more news and fairness in half of your issue than in all the others combined.

"Your book is full of facts and we use it constantly in our business, running the Imperial Theater, one of the largest motion picture houses in Pennsylvania, a 'Stanley Theater.'"

VOL. XX No. 8.

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PRICE 15 CENTS

Published Weekly—$2.00 a year

Chicago — 729 Seventh Avenue, New York — Los Angeles

Carl Laemmle
offers:

JOSEPH MEDILL PATTERSON'S

SENSATIONAL FICTION AND STAGE SUCCESS

"A LITTLE BROTHER OF THE RICH"

Featuring Frank Mayo, Kathryn Adams,
J. Barney Sherry

UNIVERSAL SPECIAL ATTRACTION

Paramount-Artcraft Pictures

Adolph Zukor presents **MARGUERITE CLARK**

in **"WIDOW BY PROXY"** By Catherine Chisholm Cushing

—she fibbed like "Miss George Washington" and she masqueraded as she did in "Come Out of the Kitchen" but it was all in a good cause. She made the family tree of the two maiden aunts look like a piece of moth-eaten shrubbery and she fell in love with a hero. Then the man for whom she had volunteered widowhood came back and—

It's funny—and charming—and beautifully done—and the sort of a picture you'll want to book.

Directed by Walter Edwards

Scenario by Julia Crawford Ivers

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General.*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

Paramount-Artcraft Pictures

Jesse L. Lasky presents **ROBERT WARWICK**

in **"TOLD IN THE HILLS"** Directed by George Melford

A TALE OF INDIANS AND LOVE in the days when western hills held romance. Thousands and thousands have thrilled to the story as they read it in book-form. They and thousands more will want to see its beauty in pictures; to see in real life the beautiful Rachael Hardy and the man she loved; to feel again the thrill of the Indian fight and the escape of the white men through the haunted mine.

But first *you* will want to see it. And you can – at your exchange. Released September 21.

By Marah Ellis Ryan

Scenario by Will M. Ritchey

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres* CECIL B. DE MILLE *Director General.*

NEW YORK

TRADE MARK ARTCRAFT PICTURES

Paramount-Artcraft Pictures

RELEASED SEPT. 7 BOOKING NOW YOUR EXCHANGE HAS A PRINT YOU CAN SEE IT BEFORE YOU BOOK IT

Adolph Zukor presents BILLIE BURKE

By arrangement with FLORENZ ZIEGFELD, Jr.

in "THE MISLEADING WIDOW"

There are widows and widows, but "The Misleading Widow" is the one to tie to, for box-office profits. It's her charm, her humor, her piquant ways as she becomes involved in a merry plot of hearts that will make its appeal to the men—and to the women too. You can play big matinees and nights for a longer run with this Billie Burke picture—the first in six months.

From the play "Billeted" by F. Tennyson Jesse and H. M. Harwood

Scenario by Frances Marion

Directed by John S. Robertson

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General.*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

Paramount-Artcraft Pictures

Thomas H. Ince presents

DOROTHY DALTON

in "THE MARKET OF SOULS" By John Lynch

The greatest revel ever filmed

THE MASTERLY PRODUCTION of the New Year's eve celebration in "The Market of Souls" is enough to make the picture worth seeing. The story, too, is unusual, absorbing, highly dramatic.

And the acting of Dorothy Dalton, supported by an especially capable cast has never been surpassed in her screen career.

A picture you can play for a longer run. See it at your exchange now. Released September 7.

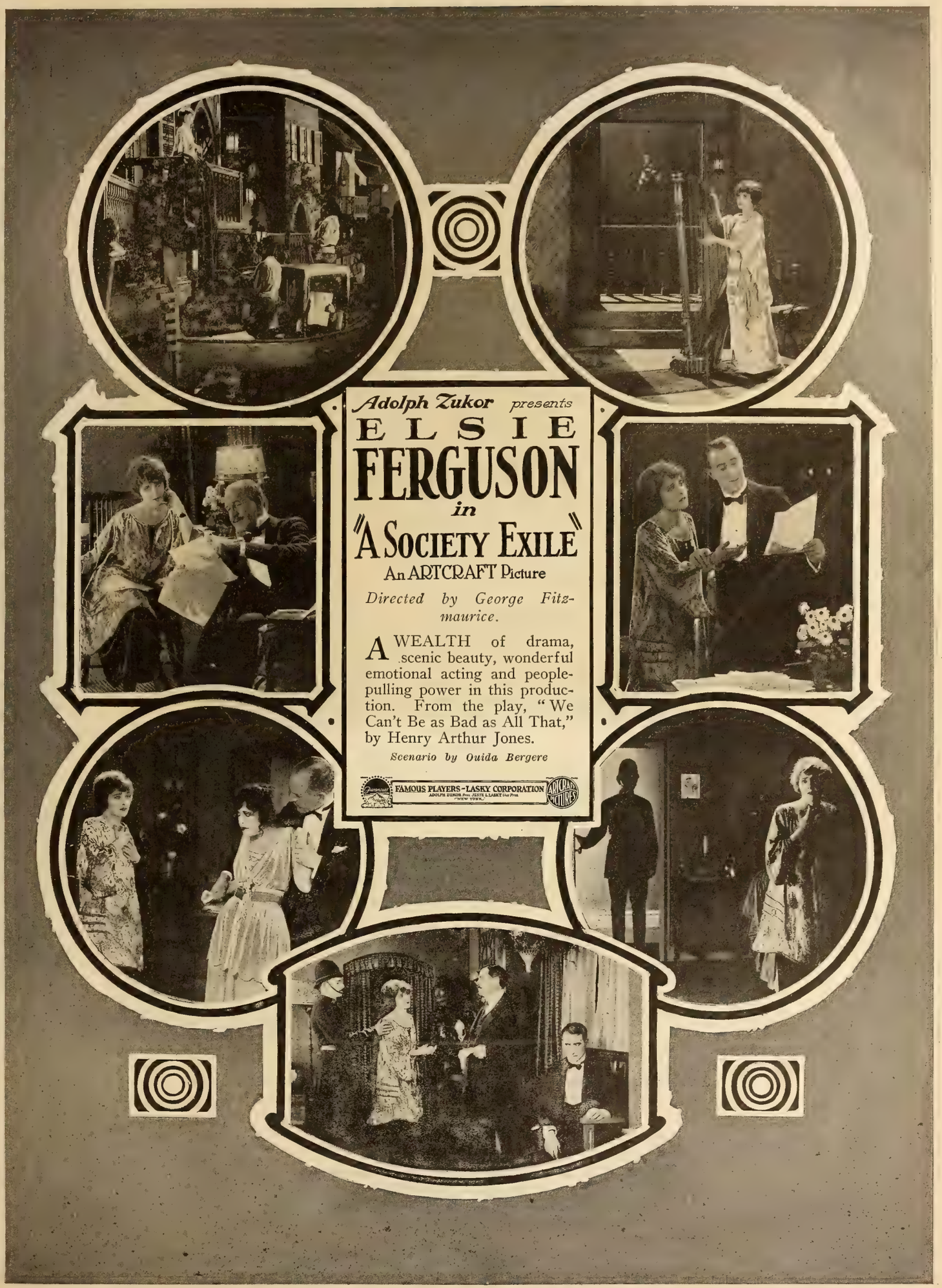
Directed by Joseph De Grasse

Scenario by Gardner Sullivan
Photographed by John Stumar

Supervised by Thomas H. Ince

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General.*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

Adolph Zukor presents
ELSIE
FERGUSON
in
"A Society Exile"
An ARTCRAFT Picture
Directed by George Fitzmaurice.
A WEALTH of drama, scenic beauty, wonderful emotional acting and people-pulling power in this production. From the play, "We Can't Be as Bad as All That," by Henry Arthur Jones.
Scenario by Ouida Bergere
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice Pres.
NEW YORK
ARTCRAFT PICTURES

Sydney Chaplin says:

(By wireless, en route to Paris, where his first feature comedy will be made)

"Four days of extra heavy going. I feel funny, I act funny. But it's no laughing matter. It's a tragedy in ship reels. Regards to exhibitors waiting for the first of the

SYDNEY CHAPLIN PRODUCTIONS

Tell 'em I'll make my comedy on land. The sea puts the roll in drollery.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

WILLIAM RUSSELL *in* "THIS HERO STUFF"

By STEPHEN FOX Directed by HENRY KING

Was This War Hero A Coward in His Own Home Town?

How Do the Returning Heroes Feel?

With nearly four million American boys back from service overseas or in cantonments—here's a picture you can feature big.

Popular William Russell in one of the funniest vehicles he has ever had—a comedy in which a returned war hero finds life a bore.

Glance at a portion of the supporting cast shown above. It includes J. Barney Sherry, Mary Thurman, Harvey Clark, Winifred Westover and J. Farrell McDonald—all topnotchers.

You can easily plan on running "This Hero Stuff" three days to a week.

WILLIAM RUSSELL PRODUCTIONS
Distributed by PATHÉ

What the Trade Papers Said About Russell's Last One:

"Not a single dull moment Not an inch of padding. Very good."—*Wid's Daily.*

"Sets a new pace for comedy drama. Story that is tense, baffling, satisfying, full of action."—*Moving Picture World.*

"You can't feature this picture too big. The richest satire that has reached the screen in many a day."—*Motion Picture News.*

"One peach of a picture."—*Variety.*

Huge Capitalizations Do Not Mean Better Pictures — But Do Mean Higher Rentals

In the motion picture trade journals dated May 24, 1919, but issued two weeks earlier than that date, W. W. Hodkinson said to the industry at large:

As the number of pictures that the exhibitor supports no longer can be made to carry the weak ones, economic conditions will force a rearrangement of the plans of those who have been making film to support their producing and distributing machinery. This will mean *consolidations, realignments and affiliations*, particularly on the part of the smaller Producer-Distributor concerns if they are to compete successfully with a larger concern.

Of greater importance to YOU, the Exhibitor, will be the fact that all of these concerns will, *by the issuing of stocks or securities*, place values on the basis *of what they think they ought to have.*

And, as usual, they will call upon you *to bear the burden of carrying them.*

These huge capitalizations, that are made necessary to keep going the machinery of concerns that are unscientifically growing beyond the control of their masters, *do not add one single dollar to the value or the improved quality and power of the pictures they supply you.*

But they do add to the burdens that YOU, the Exhibitor, are commanded to carry. YOU, the Exhibitor, are definitely put under the load of carrying these huge, fictitious valuations that are based upon little that is tangible.

Other serious developments are in immediate prospect.

Again we ask: Have you read W. W. Hodkinson's booklet, "*The Next 12 Months in the Motion Picture Business*"? It is packed with a message of great importance to every exhibitor in the business. *Write for it now.*

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

Starting Its Successful Nation-wide Sweep

The New York daily critics—always hard, severe critics of the motion picture — give powerful, enthusiastic praise to the first author-supervised motion picture introduced into the national market:

Benjamin B. Hampton's
first production for
Great Authors Pictures Inc.

The WESTERNERS

The photoplay of the novel by
STEWART EDWARD WHITE
Magnificently directed by EDWARD SLOMAN

with an all-star cast:

ROY STEWART

MILDRED MANNING	ROBERT McKIM	WILFRED LUCAS
FRANKIE LEE	MARY JANE IRVING	GRAHAM PETTIE

THE VOICE OF THE CRITICS

NEW YORK SUN: A picture that holds the interest from its start to finish. Generally awaited as the first of the author-supervised productions.

NEW YORK TELEGRAPH: "The Westerners" brings us something new. There is every evidence the picture was made with the greatest care.

NEW YORK HERALD: This breezy picture was especially enjoyable to audiences at the Strand.

NEW YORK TIMES: Mr. White did not simply sell the picture rights to his book; the story makes its main effort in pictures—and succeeds.

NEW YORK AMERICAN: Throbs with red blood. A great drama of romance and action; abetted by the best titling seen in many a day on the screen.

EVENING SUN: It is difficult to speak too highly of "The Westerners." We advise every movie fan to see it; a story worth the telling.

VARIETY: Stanton Leeds: This is a great picture. Rings a record bell every hundred feet.

TRIBUNE: Reveals infinite pains; no details neglected. WORLD: Has tremendous virility and welcomed on Broadway as first author-supervised picture.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

Robert Brunton *presents*

J. WARREN KERRIGAN

and His Own Company

in

A White Man's Chance

By Johnston McCulley

Directed by Ernest C. Warde

The personal popularity of J. Warren Kerrigan always has been *a vital, assured thing.*

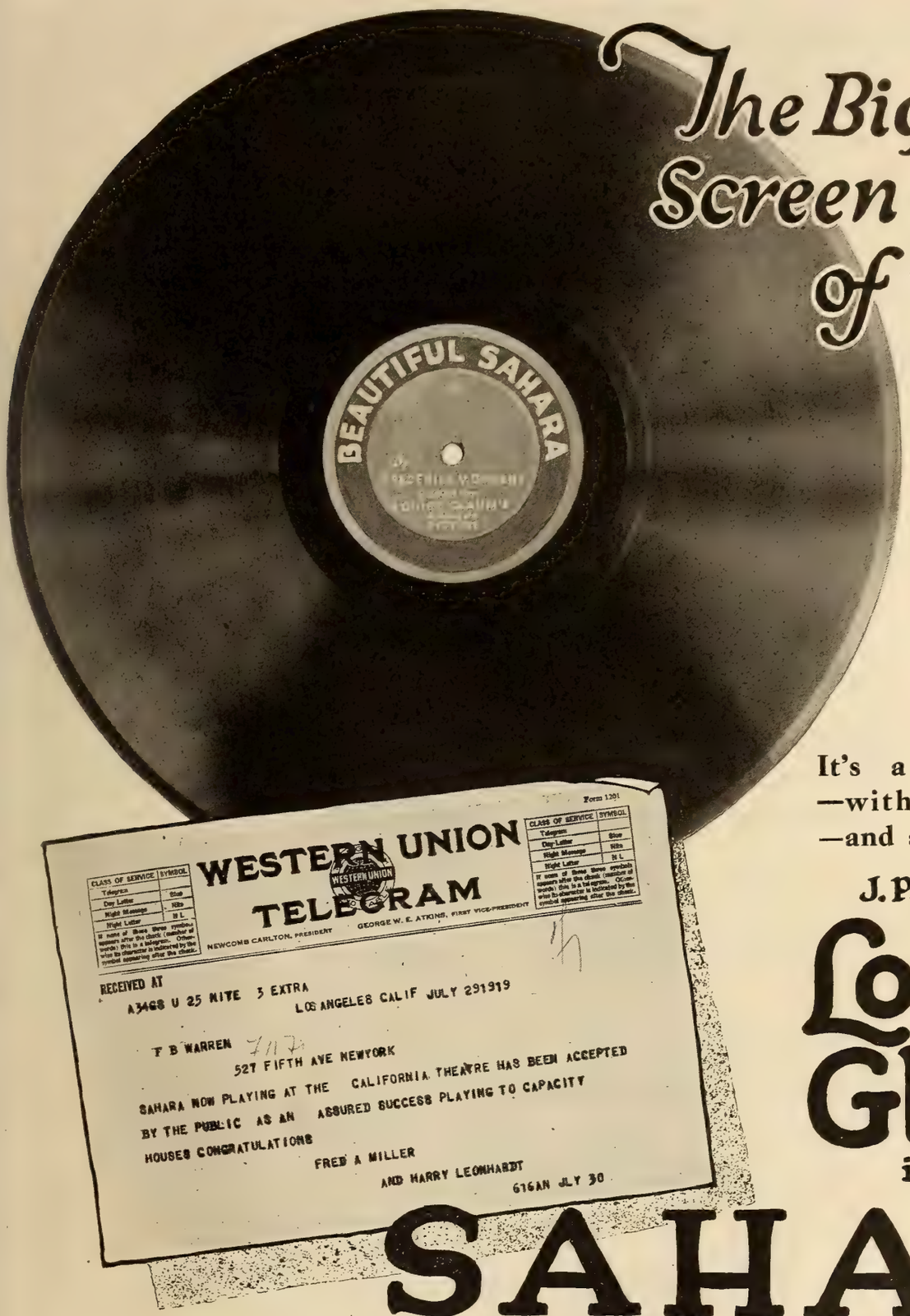
Many persons have wished that Kerrigan had stories of power by recognized authors *in keeping with his popularity;* stories of high voltage.

This *wish* is the father of Kerrigan's *new* company supplemented by the imprint of *Robert Brunton production.*

Mr. Kerrigan recognizes that this is *an author year* and meets the demand by enlisting big authors in his support.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

The Biggest Screen Success of the Year


BEAUTIFUL SAHARA
WESTERN UNION
TELEGRAM
NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT
RECEIVED AT
A34GS U 25 NITE 3 EXTRA
LOS ANGELES CALIF JULY 291919
F B WARREN
527 FIFTH AVE NEWYORK
SAHARA NOW PLAYING AT THE CALIFORNIA THEATRE HAS BEEN ACCEPTED
BY THE PUBLIC AS AN ASSURED SUCCESS PLAYING TO CAPACITY
HOUSES CONGRATULATIONS
FRED A MILLER
AND HARRY LEONHARDT
616AN JLY 30

It's a Great Production —with a song link-up —and a phonograph link-up

J. Parker Read Jr.
presents

Louise Glaum
in
SAHARA

By C. Gardner Sullivan — Supervised by Allan Dwan

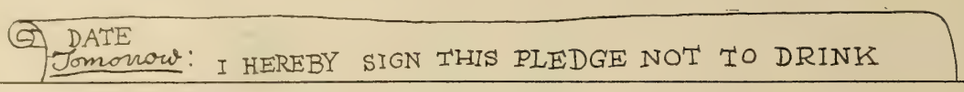
This production and story with its tremendous appeal to women in particular is the outstanding success of the year for exhibitors.

"Sahara" has larger publicity, advertising and exploitation possibilities than any motion picture now on the American market.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

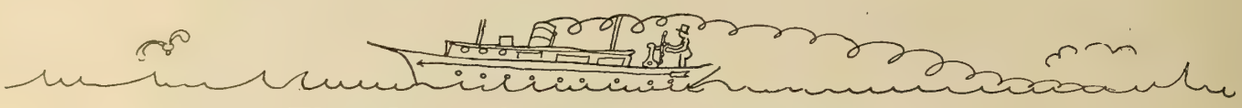
'Twas before prohibition went into effect.

Van Cortlandt drank booze of brands select.

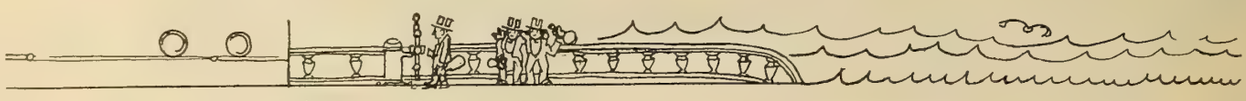


The pledge he had signed was dated *tomorrow.*

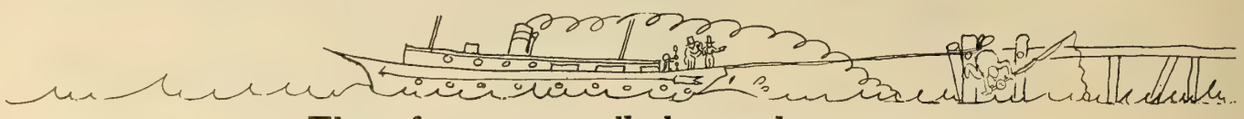
So he drank rum *today* on all he could borrow.



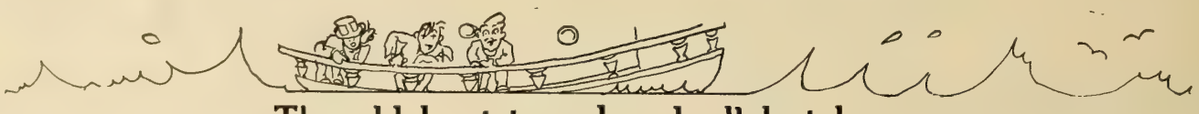
Then Larry he tried to pilot his yacht.



Assisted by chums, three drunken sots.



They forgot to pull the anchor rope.



The old boat tossed and all lost hope.

If you want to be as *wealthy* as you are *wise*

Book

TAYLOR HOLMES

in

"Three Black Eyes"

released by the TRIANGLE DISTRIBUTING CORPORATION New York

A Girl with 40,000 Advisers

IF as many as five persons were advising you on your career, you would be a rarity. Multiply that by 8,000 and you get the number already counseling MARY MILES MINTER. Since she has become a Realart star, the total has increased daily. Last Monday the mail brought her 1,000 letters.

When 40,000 persons overcome the inertia attendant upon writing letters and buying stamps, it means 40,000 persons are more than mildly interested in that young lady.

This is an astounding total; probably the largest number of correspondents of any star in the world.

Multiply them by those who worship, but do not write, and you find the millions of devoted adherents of this wonderful girl.

This means money at the box office when her pictures show. Those Exhibitors who look ahead and keep their houses ahead, are tying up her Realart Pictures.

MARY MILES MINTER

In L. M. Montgomery's Famous "Anne" Books

ANNE OF GREEN GABLES

Director, WM. D. TAYLOR Scenarioist, FRANCES MARION

WHERE SERVICE IS GIVEN

REALART'S selling organization is rounding into form. Already branch offices have been established in eighteen of the principal cities of the United States and bookings are being made. An alert and capable force are these same managers, each with a selling record to be proud of. Exhibitors are assured an intelligent interpretation of the merits of Realart offerings and of a full and sympathetic cooperation in making each booking a success from a box-office standpoint.

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BUFFALO	221 Franklin Street	Henry E. Wilkinson
CHICAGO	Room 1204 Consumers Bldg., 220 South State Street	Harry W. Willard
CINCINNATI	Room 910 Mercantile Library Bldg.	Mark Goldman
CLEVELAND	Room 200 Bangor Building 942 Prospect Avenue, East	James B. Reilly
DALLAS	Jefferson Hotel (Temporary Address)	D. Callahan
DENVER	1742 Glenarm Street	Bert R. Latz
DETROIT	Room 607 Joseph Mack Bldg.	Cornelius G. Kingsley
KANSAS CITY	Rooms 509-10 Republic Bldg., Cor. 10th & Walnut Streets	G. R. Sirwell
LOS ANGELES	Address to be announced	Oren F. Woody
MINNEAPOLIS	Room 801 Produce Exchange Building	Harry L. Hollander
NEW YORK	729 Seventh Avenue	Lester W. Adler
OMAHA	1214 Farnam Street	B. A. Lucas
PITTSBURGH	412 Ferry Street	Nat Barach
SEATTLE	Room 216 White Building	Albert W. Eden
ST. LOUIS	3626 Olive Street	J. C. Ragland
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REALART PICTURES CORPORATION

ARTHUR S. KANE, President

112 West 42nd Street, New York City

New York's New

CAPITOL

the largest theatre in
the world has booked

REX BEACH'S

Great Drama of the North

The GIRL from OUTSIDE

Produced through Goldwyn *Directed by Reginald Barker*

THEY BOOKED IT ON MERIT

and you will do the same when you see it at your exchange. Never was there a motion picture so able to stand on its own selling merits. You will say that too when you have seen it. It is a *downright, outright* good picture, made on an *upright* system and presented to you in the *right* way. It will transform your box-office into a bank. It will send your audience away with the resolve to come again. Book this picture—for the sake of dollars, cents and perfect production

See them first—then book them

GOLDWYN PICTURES

Now that it's done and we've seen it—

This is what happened to a foolish old traffic cop who started to pinch her for speeding—and she, poor girl, was only fleeing from her stenographer-loving fiance.

This is the way she starts to tame the woman-hating senator she had set her cap for. "That's not the flowers that smell so sweet—it's me," she says, and proves it.

Dressed in a simple little frock that didn't cost a cent over two hundred bucks, she sets out to prove to him that she isn't like other designing women.

And to prove her sincerity she tells her maid next day, "I'm going to have that man if I have to fight all the stenographers in the world for him."

Joseph M. Schenck presents

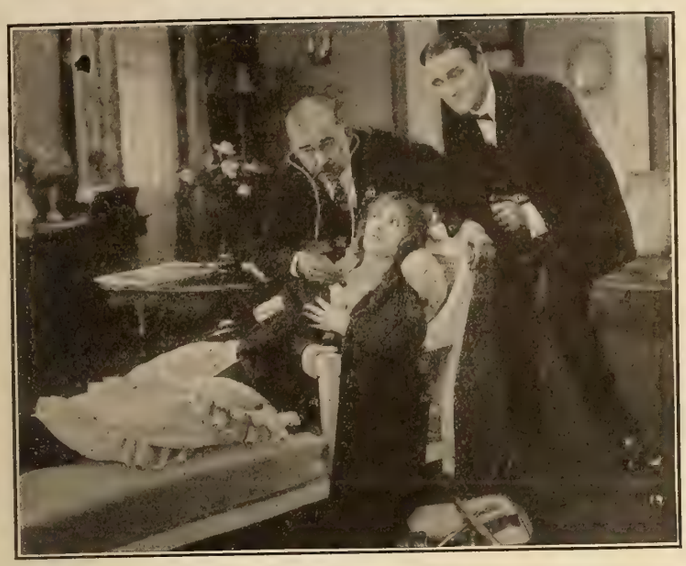
Constance Talmadge in

Just about the peppiest

There's nothing more interesting in the whole wide world than a pretty, daring woman who spots the male she wants, goes and gets him and then, after making him think the sun rises and sets under his coat tails proceeds to teach him a husband's duties.

John Emerson and Anita Loos have

we can tell you something about it.



She really is feeling ill—very ill—her heart, you know—and besides—there's nothing like a little frame-up with the doctor when a man's slow in popping the question.

"You—You! ! !" Scene, Country Hotel; she had eloped with this perfectly lovely foreigner, but when he had innocently attempted a chaste embrace—and she only meant to spite her hubby anyway.

"No! No! No! Get out! Either give up that stenographer or give up me." She had purred and wheedled till she got him and now he, poor man was feeling her claws.

How was the poor hotel clerk, who also happened to be the town constabule, to know that her latest masculine visitor is her husband.

"A Temperamental Wife"

matrimonial nightmare ever

The story *is* daring and maybe just a bit risque-on the French bedroom farce order, but it never gets rough and just about when folks start to gasp and the goody-goodies think it's time to go—presto! there's a tiwst and a laugh and it goes off on another tangent.

put plenty of Pep in it.

FIRST NATIONAL EXHIBITORS CIRCUIT

A First National Attraction

ONE MILLION DOL
PUBLICITY FR

The Red Viper is
Discussed in Every Editorial !

IT is on the Front Page of Every Newspaper and Periodical !

IT is the Gigantic Question before President Wilson, the Cabinet and Congress---NOW

IT is the Problem taken up by

600,000 CATHOLICS !
Hundreds of Thousands of JEWS !
Hundreds of Thousands of Other Denominations !
The AMERICAN FEDERATION of LABOR !
The AMERICAN LEGION ! Etc., Etc.

IT is on the Mind and Tongue of the Entire Nation

IT is on Your Own Mind NOW *this very Minute*

LARS IN
EE FOR YOU ! ! !

IT IS SOLVED BY—

THE RED VIPER

ENDORSED BY AMERICA'S FOREMOST MEN

IT'S NOT PROPAGANDA

NOW READY—WIRE

TYRAD PICTURES, Inc.

729 - 7th Ave. New York City

LOUIS BURSTON
PRESENTS
The DOMINANT SERIAL
THE MYSTERY of 13

The MYSTERY of "13" was made to order for the exhibitor and his patrons. It will not only please them from the first episode, but it is made so that the man who sees the fifth or the ninth episode first, will keep on coming for the finish.

There is no serial open for booking today that has the advertising possibilities of that lucky title, The MYSTERY of "13," and no finer advertising props were ever prepared for any serial production.

Address all inquiries to me.

LOUIS BURSTON.

BURSTON FILMS INC.
1476 Broadway
NEW YORK

FOX ENTERTAINMENTS

WILLIAM FOX PRESENTS

WILLIAM FARNUM

in

WOLVES *of the* NIGHT

A FOX ENTERTAINMENT

E·Lloyd Sheldon's
powerful play
of love and
high finance·

Direction by
J· Gordon Edwards·

The master star
in
the masterpiece
production of
the year·

FOX

ENTERTAIMENTS

The daredevil of the world in the most exciting picture of the season.

WILLIAM FOX
presents

Tom Mix
in
ROUGH RIDING ROMANCE

By Charles Kenyon
author of "Kindling." Direction
by Arthur Rosson.

WILLIAM FOX

presents

THEDA BARA

in David Belasco's

La Belle Russe

A Super
Bara Production crowning the
triumphs of her career.

FOX
ENTERTAINMENTS

A Production for Long Runs

WILLIAM FOX
presents

CHEC

By Henry M. Blossom.

As a play it was a record success. As a screen drama it is tremendous.

The Thoroughbred Production.

The greatest racing drama in the world!

Intense suspense, beauty, life and massed action

KERS

Direction by Richard Stanton.

You can view, now at your nearest Fox Exchange –

this wonderful

FOX ENTERTAINMENT

WILLIAM FOX
presents

GEORGE WALSH

in

The WINNING STROKE

Direction by
Edward Dillon

The greatest boat-racing romance in pictures

FOX ENTERTAINMENTS.

Presented by
WILLIAM FOX
in the compelling drama of mighty problems

The SPLENDID SIN

Directed by Howard M. Mitchell

MADLAINE TRAVERSE

AN
EXCEL PICTURE

FOX ENTERTAINMENTS

Sold by the laughs

They outvalue the best in the world

WILLIAM FOX *presents*

Mutt & Jeff

Capt. Bud Fisher's Action Cartoons

No theatre program is complete without them.

THEY WIN

where features fail

The New Series

SOUND YOUR "A"

MUTT & JEFF *in* LONDON

THE FROZEN NORTH

MUTT & JEFF *in* PARIS

BOMBS

MUTT & JEFF *in* IRELAND

EVERYBODY'S DOING IT

MUTT & JEFF *in* ROME

FOX ENTERTAINMENTS

Now then

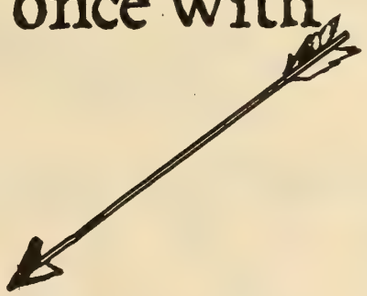
CAMERAMEN

THROUGHOUT THE WORLD

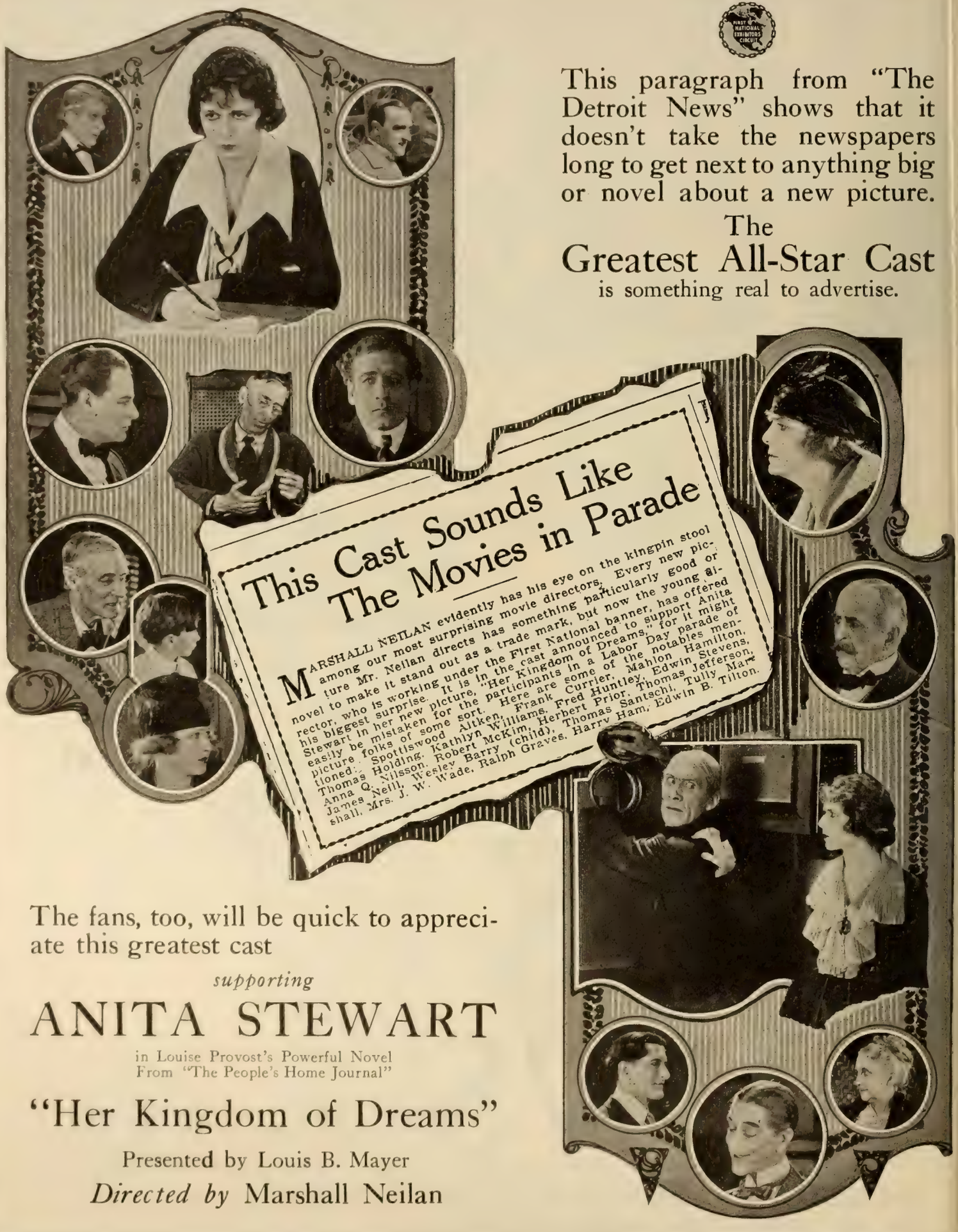
ATTENTION !

If you can get the best news and feature novelties for the biggest and best MOTION PICTURE NEWS WEEKLY in the world

If you want to make better money- If you can deliver the goods and can create, invent the unusual, the different, communicate at once with



fox News

HERBERT E·HANCOCK Director-in-Chief
130 WEST FORTY SIXTH STREET, NEW YORK

This Cast Sounds Like The Movies in Parade
MARSHALL NEILAN evidently has his eye on the kingpin stool among our most surprising movie directors. Every new picture Mr. Nellan directs has something particularly good or novel to make it stand out as a trade mark, but now the young director, who is working under the First National banner, has offered his biggest surprise. It is in the cast announced to support Anita Stewart in her new picture, "Her Kingdom of Dreams," for it might easily be mistaken for the participants in a Labor Day parade of picture folks of some sort. Here are some of the notables mentioned: Thomas Holding, Kathlyn Williams, Frank Currier, Mahlon Hamilton, Thomas Spottiswood Aitken, Robert McKim, Fred Huntley, Edwin Stevens, Anna Q. Nilsson, Wesley Barry (child), Herbert Prior, Thomas Jefferson, James Neill, Mrs. J. W. Wade, Ralph Graves, Thomas Santschi, Tully Marshall, Harry Ham, Edwin B. Tilton.

This paragraph from "The Detroit News" shows that it doesn't take the newspapers long to get next to anything big or novel about a new picture.

The
Greatest All-Star Cast
is something real to advertise.

The fans, too, will be quick to appreciate this greatest cast

supporting

ANITA STEWART

in Louise Provost's Powerful Novel
From "The People's Home Journal"

"Her Kingdom of Dreams"

Presented by Louis B. Mayer

Directed by Marshall Neilan

Carl Laemmle

presents

the industry's

BIGGEST PICTURE

Dorothy in "THE RIGHT"

— the Greatest Love

The Production that will sweep

Directed by

Universal -

Phillips

To HAPPINESS"

Story ever Told

the world from end to end.

Allen Holubar

—Jewel

Never -- in all the years of my experience -- have I seen a drama of human emotions which so filled the heart to overflowing as "THE RIGHT TO HAPPINESS"

Tremendous tho' it is in a purely physical and scenic sense, - the thoughts and emotions with which it overwhelms you, make it the one great *thinking* picture of the generation.

Yet withal that it is the greatest love story ever told.

Carl Laemmle

PS

Preparations to receive "The Right to Happiness" in your city should be made *now* thru any Universal — Jewel Exchange.

FRANK KEENAN
in The World Aflame

I have taken the vital problem of the day and put it into a splendid story. It has cost me more than anything I have yet done. When I sketched its scenes to one of the Nation's mightiest Captains of Industry, a big hearted employer, he said: "Mr. Keenan, the Government should thank you." But let me tell you that the men of brains in the Labor movement will be behind that picture.

From Frank Keenan's speech before the Junior Chamber of Commerce in St. Louis.

FRANK KEENAN

PATHÉ
Distributors

FRANK *in The* World

If you can make the man associated with you in business make his self-interest your self-interest, and yours his, you have won. Eventually, in self-interest, employer and employee will have to get together. The outcome will be that they will be partners in business, and pledged in a profit-sharing idea that will not be autocratic and patronizing to the man who works for another.

From Mr. Keenan's speech at the St. Louis Convention.

KEENAN Aflame

In this masterly picture Mr. Keenan has struck a new and dominant note. Not only has he created a drama which is unexcelled in interest and dramatic power, but he has delivered a message that will bite into the minds of every man, woman and child that sees it.

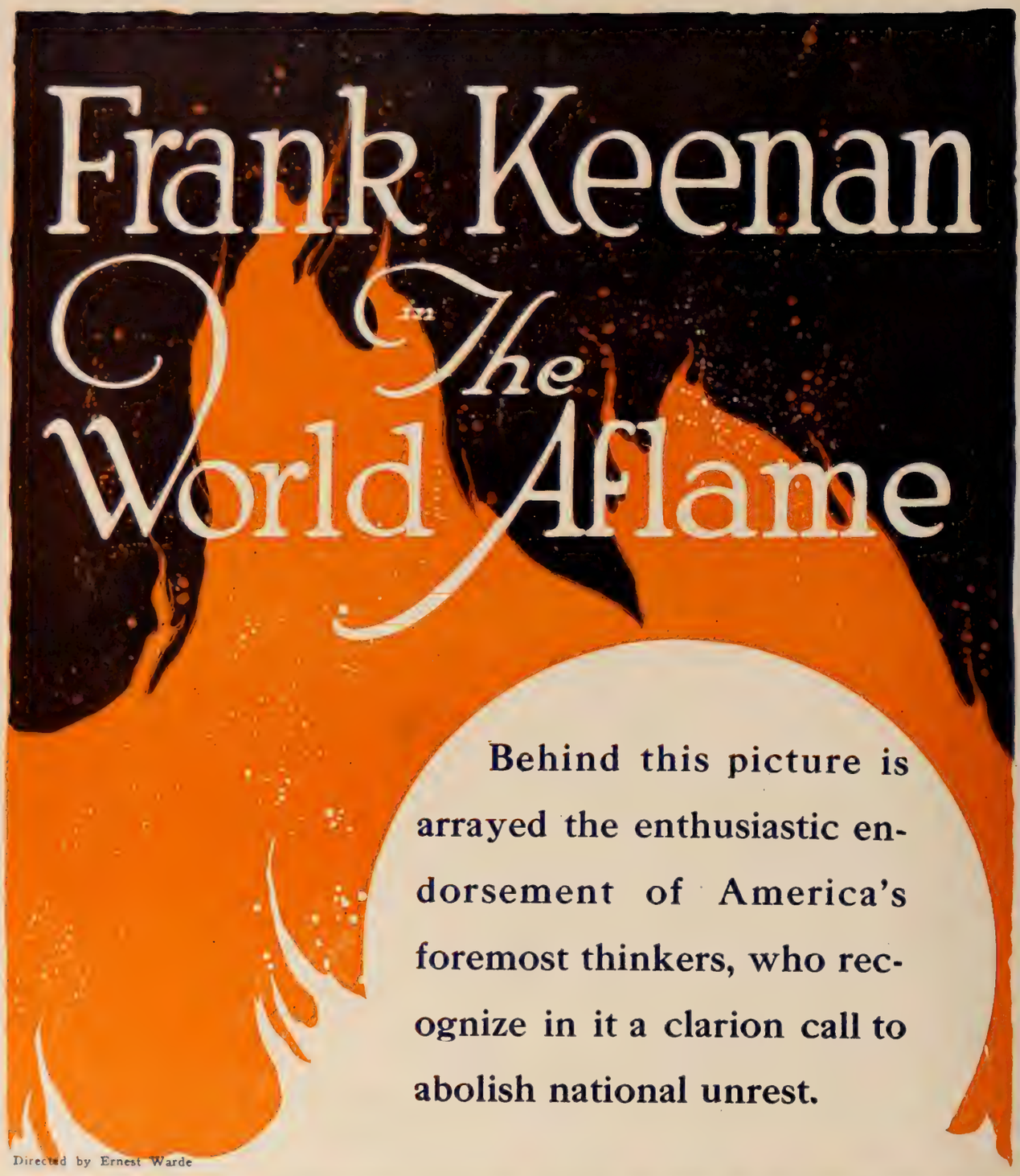
It is the motion picture at its zenith.

PATHÉ
Distributors

Frank Keenan

in

The World Aflame



Behind this picture is arrayed the enthusiastic endorsement of America's foremost thinkers, who recognize in it a clarion call to abolish national unrest.

Directed by Ernest Warde

Hold open time for extended runs

A SPECIAL

Produced at The Robert Brunton Studios

PATHÉ
Distributors

CAPITAL FILM CO. ANNOUNCEMENT SUPREME CAPITAL FILM CO.

THE FIRST

Al Jennings

The Bandit King of the Screen

SPECIAL FIVE PART PRODUCTION

"THE LADY OF THE DUG OUT"

SOON READY

THE GREATEST OF ALL GRIPPING HUMAN DRAMAS OF THE GOLDEN WEST....

Based upon the Saturday Evening Post Story "BEATING BACK" — A True Narrative of the life of AL JENNINGS, *America's Reformed Outlaw...*
The Story That Startled America....

WRITE FOR RIGHTS IN YOUR TERRITORY *While the* "RIGHTINGS" GOOD...

WIRE NOW!

CAPITAL FILM CO

EXECUTIVE OFFICES .....
..Consumers Bldg.. Chicago..

WIRE NOW!

METRO PICTURES

Exquisite

EMMY WEHLEN

in

Luther Andeson Reed's

A FAVOR TO A FRIEND

A 5-act Comedy Romance in which This Beautiful Star Excels Her Previous Box-Office Successes.

Released Aug. 11th 1919

Directed by John Ince
Scenario by Mr. Reed

Maxwell Karger
Director General

METRO

METRO PICTURES

The Dynamic Comedian

HALE HAMILTON

in

THE FOUR FLUSHER

Five Reels of Lively Action, Laughs, New Twists and an occa-sional Heart Tug

From the original story of Izola Forrester and Mann Page-

Scenario by A.S. Le Vino
Directed by Harry L. Franklin

Maxwell Karger
Director General

Released Aug. 18th 1919

METRO

WILLIAM SHEER

Appearing in

William Fox Productions

CORINNE
GRIFFITH
in
THE
BRAMBLE BUSH
Kaly dreamed of a Prince Charming, home fires, kiddies and a garden.
She chose a Prince Charming who wanted love without marriage. She heard him say, "Children and a fireside have no part in the game I play."
Then Kaly found herself enmeshed in the brambles. The thorns threatened her body and her soul.
From The Magazine Story By
NALBRO BARTLEY
Directed by TOM TERRISS
VITAGRAPH
Albert E Smith, President

Famous producer who keeps abreast of the times by discussing the League of Nations and the necessity for the cessation of armed strife in his new version of "Hearts of the World," to be produced at Geo. M. Cohan Theatre, New York, as the third offering in the Griffith Repertory Season.

GRIFFITH

SUPER-PRODUCTION

REVIVED BY POPULAR DEMAND

To be presented at the Geo. M. Cohan Theatre, New York City, for One Week Only, beginning Monday, August 11th, as the third offering in the Griffith Repertory Season.

NEW VERSION

A vivid reason for the League of Nations.
Visualizing the necessity for the cessation of armed strife.
The horror and futility of war.
Reasons for avoiding all wars in future.
A play of happiness and thrills.

Released Through

HEARTS OF THE WORLD COMPANY

Suite 720 Longacre Bldg., 1476 Broadway, New York

ALBERT L. GREY, General Manager

The Essanay-Chaplin Comedies are doing more to fill theatres during the hot spell than any other pictures. To get results ask any World Film Exchange for *"A Night in the Show," "Police," "The Bank," "Shanghaied," "Triple Trouble."*

ESSANAY

ROBERTSON-COLE PRODUCTIONS

JESSE D. HAMPTON
Presents

H B WARNER
in
The Pagan God

SUPERIOR PICTURES

THE creator of "Jimmy Valentine" playing a lone hand in the interior of China matches wits with the mighty tongs of the Flowery Kingdom. As Mandarin and beggar he scores bigger than ever before on the Stage or the Screen.

Di tributed by
Exhibitors Mutual

ROBERTSON-COLE PRODUCTIONS

SESSUE HAYAKAWA

in

The Gray Horizon

A PRODUCTION of the most gorgeous beauty, pronounced by great artists a masterpiece of photography. The splendor of the settings is equalled only by the powerful dramatic intensity of the theme.

Produced by
HAWORTH

Distributed by
Exhibitors Mutual

HELEN HOLMES

Has no equal in Wild and Thrilling Stunts!

The Escape.

The Triumphant All Star Cast:
HELEN HOLMES
Lieut. Jack Levering
Frank Wunderlee
Leslie King
Bill Black
Floyd Buckley
Sidney Dalbrook
Nellie Lindrith

This is an actual scene in

THE FATAL FORTUNE

S.L.K. SERIAL CORPORATION
112 West 42nd Street S.S. Krellberg Pres.

SHERMAN S. KRELLBERG

ANNOUNCES the near completion of

HELEN HOLMES'

GREATEST MYSTERY SERIAL

THE FATAL FORTUNE

IN 15 EPISODES

Directed by Donald Mackenzie

THE GREATEST

Serial Actress
Serial Director
Serial Cast

S. L. K. SERIAL CORPORATION

112 West 42nd Street.

S. S. Krellberg Pres.

Everybody's Business!"

A tremendous 100% American melodramatic production

W. H. PRODUCTIONS CO.
71 WEST 23rd. St. NEW YORK

Dustin Farnum
by Tom Geraghty
¶ Though innocent he pays the damning penalty, fights his way up again, then with Success almost in his grasp the Past leaps up to drag him back. But with it comes a glorious girl and . . . . !
¶ Here is a gripping story of East and West with this virile star in a powerful role of fascinating novelty.

A Man's Fight
Directed by T.N. Heffron
UNITED
PICTURE THEATRES OF AMERICA Inc
J.A. Berst pres. New York
UNITED PICTURES
ARE YOUR PICTURES

WORLD-PICTURES

THE FASTEST GROWING MOTION-

When BEARCAT Went DRY!!

NOW READY FOR BOOKING

"BEARCAT" IS READY——The picture that's as good as its name is ready for you. The picture is full of punch, big fights and romance—It's a triumph in art and acting—It's now finished!

WE ARE PROUD TO HAVE "BEARCAT" FOR YOU. It's a big money-maker for every exhibitor. "BEARCAT" is a knockout—

THE BIGGER THE HOUSE THE BIGGER THE PROFITS.

Act quickly! Wire or write your nearest World branch now!

THE FASTEST GROWING MOTION-

PICTURE COMPANY IN THE WORLD

PHOTOGRAPHED IN NATURAL COLORS

PRIZMA

THE SUPREME ACHIEVEMENT

KINOGRAMS

THE VISUAL NEWS OF ALL THE WORLD

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JUNE ELVIDGE

in

"COAX ME"

Directed by Gilbert Hamilton

The Great Houdini Serial

"THE MASTER MYSTERY"

15 Episodes

"Ghost of Slumber Mountain"

HERBERT M. DAWLEY'S

One Reel Super-Special

"THE UNCHASTENED WOMAN"

"THE BETTER 'OLE"

The Romance of Old Bill

"CONQUERED HEARTS"

"THE UNBELIEVER"

AND

CHAPLIN REVIVALS

"A NIGHT AT THE SHOW" "POLICE"
"SHANGHAIED" "THE BANK"

COMING—
SPECIAL! **"THE OAKDALE AFFAIR"**

An APFEL *Production*

PICTURE COMPANY IN THE WORLD

WITH THE TURKS AT GALLIPOLI

SEIZED ENEMY FILM
WHERE WAR HISTORY
WAS MADE—ANOTHER
FOREIGN EXCLUSIVE
IN ISSUE NO. 55 *of*

KINOGRAMS

A SPECIALTY NEWS
REEL DE LUXE, NOT
A PROGRAM FILLER

Issued by KINOGRAM PUBLISHING CORPORATION
Distributed by WORLD PICTURES

DID YOU EVER SEE?

SHORT FEATURES

produced and presented with the same elaborate, painstaking care usually given to the : : : :
FINEST SPECIAL PRODUCTIONS?

CAPITAL SUPER-SHORT FEATURES

are of that Caliber and Quality. They're the kind your patrons like. BOOK THEM!!!

TERRITORY RIGHTS

Are Going Fast
There Are Still
a Few Available
Territories
Hanging Fire
Send in Your
Bid Today
By Wire—*Do*
Not Write

NOW READY

NEAL HART
in
A KNIGHT OF THE WESTERN LAND
THE DEAD LINE
THE SQUARE SHOOTER

Also

AL JENNINGS
in
FATE'S FRAME UP
FATE'S MOCKERY
FATE'S DOUBLE CROSS

BOOK THROUGH

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— S.L. BARNHARD-GEN. MGR —

Supremacy!

Last Year, - - - 352 pages
This Year, so far - 209 "

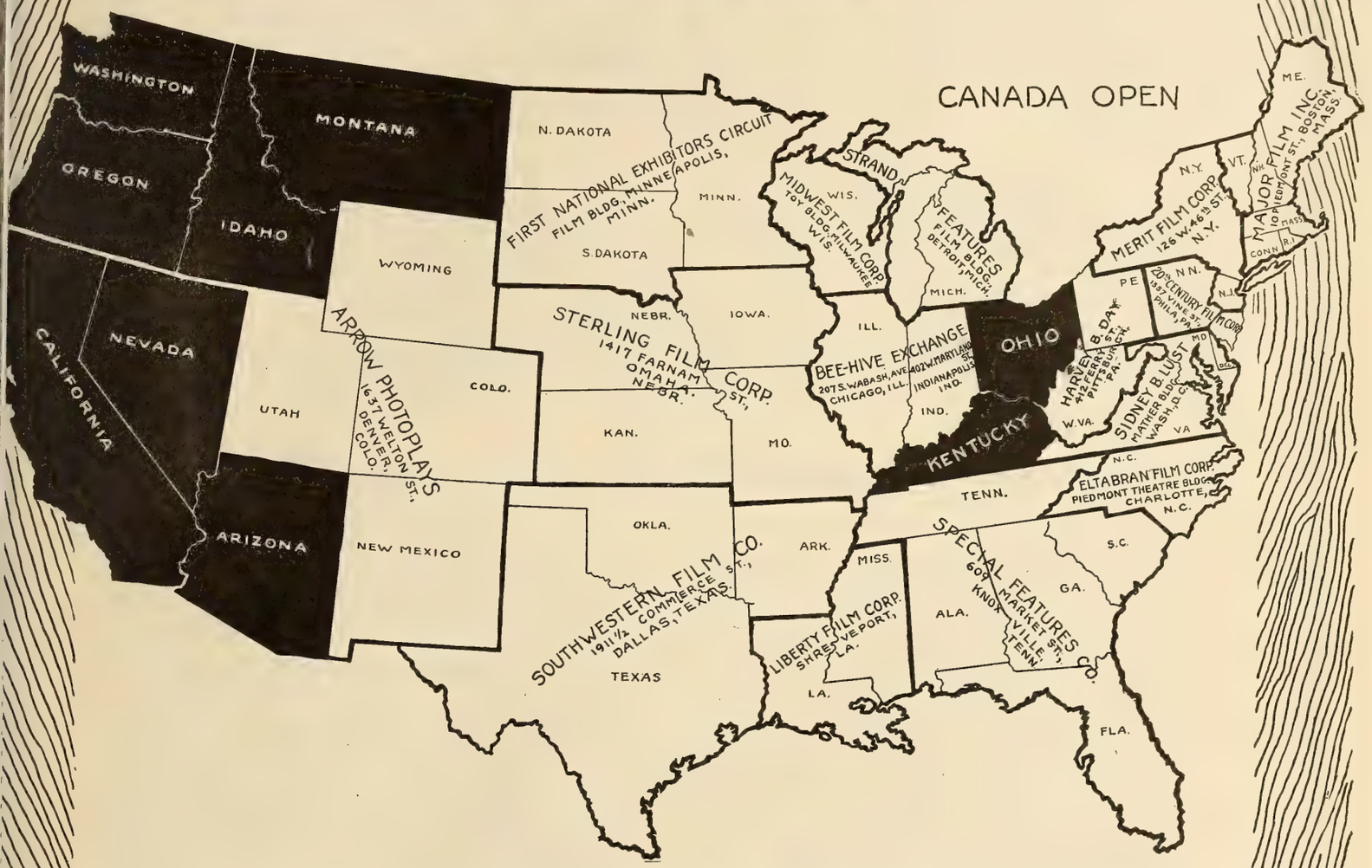
The "News" has carried, so far this year, 209 more pages of paid advertising than its nearest competitor.

Editorial
Circulation
Advertising } Supremacy

- - - - "Every field has a dominating paper. - - - - The reader *expects*, in that paper, your *full* advertising announcement; you *need*, in that paper, your *full* selling force."

THIS MAP SHOULD MEAN SOMETHING TO EXHIBITORS & STATE RIGHT EXCHANGES OF

CALIFORNIA · ARIZONA · NEVADA OREGON · WASHINGTON · IDAHO & MONTANA OHIO & KENTUCKY



The thirteen TEXAS GUINAN two reel Westerns, and the twenty-six MACK SWAIN single reel Comedies are proving a riot and a bonanza for exhibitors and exchanges handling them in territories sold, yet exhibitors in the open territory named at top of this page are unable to book these releases.

These are new productions made to bring profit to exhibitors and exchangemen

THE FROHMAN AMUSEMENT CORPORATION

310 TIMES BLDG. WILLIAM L. SHERRILL, *Pres.* NEW YORK CITY

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MONROE SALISBURY

ENID BENNETT

MARY PICKFORD

HARRY CAREY

BRYANT WASHBURN

Not a new program—merely the line-up of stars in the August number of

"Photoplay Magazine Screen Supplement"

The Single Reel of All the Stars

"Tea for Three" with* MARY PICKFORD *on her California lawn
ENID BENNETT *and* FRED NIBLO *in a comedy, at home*
HARRY CAREY, *"cowboying"* **BRYANT WASHBURN, *and "Sonny"***
MONROE SALISBURY *and* HELEN EDDY *at the Universal studio*

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S. E. Cor. 13th & Vine Streets,

CHICAGO, ILL.
Bee-Hive Exchange,
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NEW ORLEANS, LA.
First National Exhibitors' Exchange,
712 Poydras Street,

LOS ANGELES, CAL.
Consolidated Film Corporation,
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Consolidated Film Corporation,
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Standard Film Service Co.,
602 Jos. Mack Building,

MINNEAPOLIS, MINN.
Standard Film Corporation,
406 Film Exchange Building

SEATTLE, WASH.
Greater Feature Co.,
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Standard Film Corporation,
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ST. LOUIS, MO.
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3317 Olive Street,

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Toy Building,

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109 West Maryland Street,

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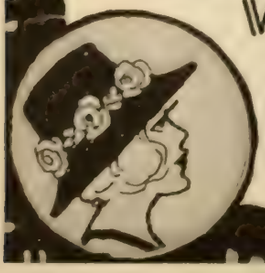

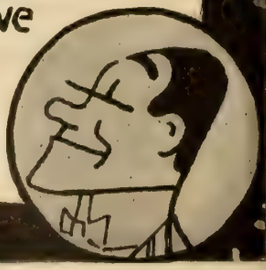

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Motion Picture News

VOLUME XX
NUMBER 8

AUGUST 16
1919

Own Your Public

¶ Three weeks ago this page carried an editorial telling the exhibitor that his biggest, surest protection this year laid in his ability to advertise.

That his advertising ability was of the same consequence as his theatre investment, his location, his booking contracts. It was in fact, his greatest asset.

¶ That, through this advertising ability he held his public, and so long as he maintained this hold he need not fear producer owned theatres, nor chain theatre competition, nor unfair rental prices.

That this advertising ability gave him a strategic position in any trade war or exigency; that, above all other advantages he might have, it assured him *independence* in the face of any unfair aggression or imposition.

Many letters have been received. A good many exhibitors feel as we do—that the message is the most important this publication has ever carried.

The head of a prominent exhibiting concern writes: "This is the soundest advice you have ever given the exhibitor. Will he take it? I'm afraid not; and furthermore I'm afraid that many a small town exhibitor will either not get your thought or else will feel that his advertising limitations put him out of the running."

We don't believe this—any angle of it.

The small town exhibitor is often a better advertiser than his city brother—often away ahead of him; and, secondly, there isn't an exhibitor today anywhere but who has advertising avenues open to him and can get all the advertising material and help he needs on any picture.

We repeat the editorial. Its importance demands its careful and thoughtful consideration.

Does it occur to the exhibitor that his ability to advertise will prove, this year, his greatest asset, his surest protection?

Does he realize that this ability ranks in importance right along with the size and location of his house, his booking arrangements, etc.?

Let's see.

A box-office report has just come to my desk.

It reads: "Opened small but built up big through advertising. Ran a week."

There's a whole sermon in this text; or several sermons, for the text may be written many ways.

The picture was independently produced—one of the many good pictures made last spring and of which there will be an interesting number this year.

There was no star to send it off with a bang; no well-known name of a best seller book or play to advertise it in advance.

It was just a good picture, with good exploitation points in it—like the hint of a popular song, for one thing; and the exhibitor saw and played up these popular appeals; and the public was pleased and grew every day.

This exhibitor isn't going to worry greatly this year.

The market bugaboos—of high rentals, producer owned theatres, chain theatre competition, etc., look much less formidable to him.

Of course he's going to be up on his toes in all other respects. He won't be caught napping with respect to the size and comfort of his house, his projection, his music.

But he knows mighty well that in his advertising resources he is possessed of a redoubtable fortress. He isn't helpless before a shot from any quarter. He has solid ground under him. His defenses are secure.

Just so long as he can book such pictures—and his common sense tells him that plenty will be produced right along from all quarters, because there is plenty of demand for them—his advertising ability will put them over. And, secure in this knowledge he won't be unjustly dictated to by any one. He won't be cornered into submission. He snaps his fingers at monopoly. He's his own boss.

He reads about the owner of a chain of theatres, who cannot add others faster than good managers can be secured. And he smiles complacently. For he knows that the dearth of good managers is largely due and always will be due to the dearth of advertising ability.

Such an exhibitor is the mainstay of this business—and always will be.

(*Continued on following page*)

Just as advertising is a central factor, so also is he, through his advertising ability.

He doesn't have to have pictures laid down upon his doorstep; he goes after them—with an advertising eye. He doesn't have to rely wholly upon what advertising facilities are given him; he adds his own. In a pinch he can rely wholly upon himself. His power is within himself, not in the other fellow's hands altogether; and that power is the advertising hold he has upon the public—whence comes the money that oils the wheels of this whole industry.

The producer prefers to play ball with this exhibitor; at least he will if he foresees his best interests.

Said the London manager of a string of British theatres, the other day: "A year ago I showed so-and-so pictures. They're good pictures. I wanted them. But they got uppish and told me I couldn't get along without them." The London manager thumped the desk: "That wasn't true. It won't ever be true in the picture business. You may bet your last sovereign on that!"

"I booked other pictures—selecting here and there—and *advertised* them. I worked harder, too—but this year we are making twice as much money as last year."

Every exhibitor in the United States—every exhibitor of pictures the world over— has this very same power.

But like any power it is not to be yielded unwisely. It is the exhibitor's protection; but it cannot be made his weapon of destruction.

Prices must be fair in this business. Good picture advertising follows upon good pictures and the man who makes good pictures deserves his share of the box-office returns of the advertising.

Good pictures must be encouraged just as good advertising must be encouraged.

You can never separate, in this or any other field the mutual interests of the makers and dispensers of the goods advertised. These mutual interests demand, exist and thrive upon mutual fairness.

Just as the editorial was written, several weeks ago, we noticed an advertising announcement made by a prominent exhibitor and directed at the producers.

What he said, in brief, was this: "I am the best advertiser in this city. I hold the public, the best public. I hold the public right along. Therefore, if you want the most profit and the best people in the city to see your pictures, *see me about booking them!* "

There's the thing in a nutshell.

If you—and the opportunity is open to any exhibitor—if you establish and hold such advertising supremacy, you can invite the producer to see you; you can direct the best pictures your way; you can demand fair rental prices.

It means hard and consistent work, but the exhibiting business today demands this work, this advertising work.

You can make yourself impregnable, if you——

OWN YOUR PUBLIC.

A Year of the National Association

¶Developments at the Rochester Convention indicate that the National Association of the Motion Picture Industry has not abandoned its plans to actively combat the screen production catering to morbid sensationalism under the guise of "Education."

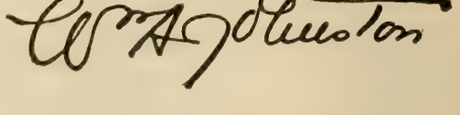
Indeed, the fight is to be carried on with renewed vigor and the aid of all branches enlisted. The cooperation of the trade papers has been asked and speedily given.

If no other accomplishments had been written into the records during the past year, the National Association would deserve the hearty support of all for the efforts it is putting forth to set the industry right in the eyes of the world.

But while on the subject it can well be said that the reports presented at the Rochester meeting gave evidence of many other praiseworthy activities.

To Messrs. Hess, Innerarity, Friend, Irwin, and others mentioned in the course of President Brady's speech, the thanks of the industry must be given. Nor must the hard-working committee members be forgotten, notably those contending with the puzzling problems of transportation and film theft.

And when this vote of gratitude has been given we are ready to rise with the rest in a standing vote and a ringing cheer for the never-tiring executive head of the Association, William A. Brady.



Dealing in Personalities

THE New York State Exhibitors' League pulled off a little party of their own at Rochester last week. Tuesday and Wednesday saw a meeting of eighty-six exhibitor members of the organization. Sydney Cohen presided.

You have to read between the lines of the bare recital of facts to get the real angle on the meeting. First of all the members discussed the matter of co-operative booking by the state exhibitors. It would seem as though New York's organization has no intention of landing its members in a wild scramble for open market features with sky-high bidding.

Exhibitors at the meeting also advocated breaking away from the National Association so as to permit independent action on internal problems. Campaigns were also planned to repeal the admission tax and against censorship.

Millard Johnson, of Auttralasian Films, will be back in New York this week from a visit to Australia. Harry Musgrove, managing director of the organization, left these shores two weeks ago on his way back to Australia.

"NOW is the winter of our discontent"—for a few weeks we are going to have very little to talk about. There will be very little news—very little gossip. Events will move along with a deathly stillness, with everyone waiting the big September rush.

It works that way every year. Throughout May and June the producers and distributors work quietly and there is little to report. In July they engage in a mad scramble to "Announce This" and "Proclaim That." The trade papers bulge with advertising, the news columns creak under the load of real news.

Honest, it's a shame the real news that's crowded into the one month of July. If we could only spread it out over the year an editor's life would be one round of satisfaction.

READY FOR WAR!

DEVELOPMENTS on Wednesday indicate that motion picture interests might soon be found lined up with the legitimate, vaudeville and burlesque managers in their battle with the Actors' Equity Association, which recently became affiliated with the American Federation of Labor.

Following rumors that Harry Mountford, old-time agitator in player ranks, had declared, "It will be the motion picture's turn next," a meeting of the National Association was held Wednesday afternoon. An official statement of the decision of the meeting will be forthcoming after this issue of the News has gone to press, but, meanwhile, President Brady makes the following verbal statement:

"The meeting was called by Mr. Fox and Mr. Zukor. I had nothing to do with the calling of the meeting and did not preside at it. Representatives of all the producers and distributors were present. It was decided that, if our own investigation showed that the contracts between players and managers were equitable and just, the National Association would work together with the theatrical, vaudeville and burlesque interests in meeting any situation that might arise."

But then August comes—and news is scarce enough to make a press agent weep and an editor growl. All the possible variations and changes are worked on the news that broke in July.

And the "bosses" are silent. Truth to tell, they are on the anxious seat. Money has been pouring out of the coffers like water to make the "big special productions" that have been announced, to secure the contracts that have caused all the advertising. Who wouldn't be anxious? The "bosses" are holding the bag. Contracts have not begun to arrive. Fingers are crossed while the salesmen's reports are scanned.

The end of August will tell the tale. And the beginning of September will find the story being re-written.

Meanwhile—where is the news, the gossip, the scandal? It has been a lean week, boys, or else this vacation stuff has had our nose tied too close to the desk. If we've ever had to cheat on this page—this is the week. So we have started by bringing in a beautifully large cut of the Rochester convention. Just think of all the work that cut saves us!

"Jack" Fuld, of Paramount—real name, "Horace"—says that his wife will have our scalp if we don't make it clear that he is not the Horace who returned from France a few weeks ago with a blushing bride. Seems that one is "Horace A." and the other "Horace S."—and "Personalities" has never been sure which is which.

THE Rochester convention brought a few of the Chicagoans to our fair town. Watterson Rothacker and Martin Quigley were among the representatives.

Then Sunday also saw the arrival of Louis Mayer from the coast, accompanied by a staff including Bennie Ziedman and Waldemar Young.

Louis was preceded by other visitors from the coast who made our eyes open wide with tales of the elaborate production plans under way at the Mayer plant. From all we hear this boy Mayer isn't stopping at anything—or at any expenditure.

Edgar Lewis also made his reappearance on Broadway this week. Edgar and Mrs. Lewis have journeyed half way round the world in the last few months. And arrived back just in time to listen to some very tempting offers for the services of Director Edgar Lewis.

These are surely the days of glory for the "sure-fire" director. And what the "sure-fire" man means may be seen from what George Loane Tucker has given Paramount in "The Miracle Man."

Members and directors at the National Association's Third Annual Meeting, Rochester, August 5

A New Page In Projection History

From Columbus Comes This Remarkable Story of the Simplex Achievement in Projecting Three Hundred and Fifty Feet on a Screen One Hundred by Seventy-five Feet

By William C. Francke

A NEW chapter in motion picture projection has just been written, the world's record for size of picture and length of throw was shattered and a new world's record involving almost unbelievable figures has been established.

In hundreds of communities after the "good-night" slide has been shown and the machine and main switches pulled in the numerous projection rooms, men whose duty it is to attend to the projection of motion pictures gather nightly in the various all-night lunch rooms, the union meeting hall, or convenient street corners, discussing the merits of the various pieces of projection room equipment, both mechanical and electrical, engaging in discussions involving optical and technical questions; in fact, talking "shop" from all of its various angles.

The question which has ofttimes been discussed is the extreme distance at which a commercial projecting machine may successfully project a clearly defined picture and to what size that picture may be extended. In all of these discussions heretofore it has been necessary to resort largely to conjecture and imagination, but the real answer to this question has been recorded through an achievement that is well worth a position in the columns of the trade and technical press.

Since the day that Maybridge in 1872, at the suggestion of Governor Leland Stanford, placed twenty cameras along the Governor's race track at Oakland, Cal., in order to catch the various movements of a trotting horse in action, this to prove whether or not a fast trotter has at all times one foot on the ground while trotting, up to the present time, various radical changes have been incorporated in the motion picture projector, each of these changes providing discussion aplenty for those intimately connected with the operation of these projectors as well as those engaged in their manufacture.

That the latest projection achievement should have been staged upon a race track in much the same invironment as the motion picture was born is truly a remarkable coincidence, but a far different gathering witnessed this projection feat than had gathered for the sporting event in 1872.

In the early part of April there appeared at the Simplex factory two leaders of the Methodist Church in New York, Dr. Christian F. Reisner and Dr. Chester C. Marshall. Both of these gentlemen stand high in the councils of their church and being keen and progressive, they are both advocates of the use of motion pictures for Scriptural teaching. Dr. Reisner is best known on account of his connection with the famous Grace Church, while Dr. Marshall, whose church activities are well known to local New Yorkers, is the pastor of the St. James Methodist Episcopal Church.

For years the Methodist Church had been planning for a centenary which would bring together the leaders and workers of that church from all parts of the world. A huge sum had been appropriated and Columbus, Ohio, was selected as the place to stage this enormous exposition, which would include exhibits of all sorts showing missionary and church activities in all quarters of the globe. Two hundred thousand delegates were elected to attend this centenary, which was scheduled to run from June 20 to July 13.

It is estimated that there are approximately forty thousand Methodist churches in the United States alone, and with quick perception to see the vast possibilities through entering the church field with their product, the leaders of the motion picture industry cooperated with the Methodist leaders in an endeavor to bring to the Centenary

Leo H. Dwyer

all that was best in the motion picture manufacturing line. Trade paper editors cooperated with the Centenary Committee and the directors of the largest film producing companies agreed to make special pictures for use at the Exposition exclusively. These men of the motion picture industry gradually awakened to the tremendous possibilities offered at this Exposition, and although accustomed to seeing big things done in their own industry, they marveled at the magnitude of the Columbus plans.

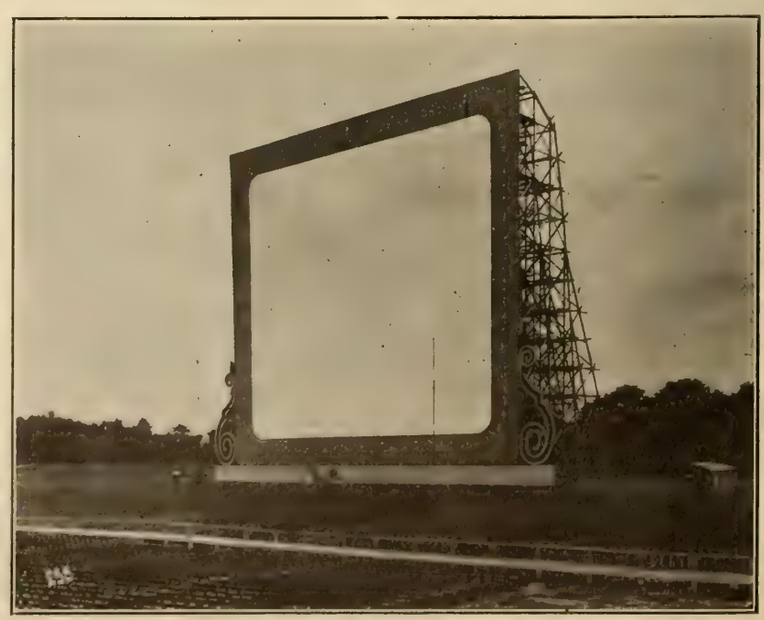
Both Drs. Reisner and Marshall spent considerable time in the selection of the large and varied program of pictures, many of them being screened and edited at the Little Simplex Theatre on Thirty-fourth Street. And then came the selection of the projectors. On account of the many Simplex machines already used in Methodist circles this was the machine chosen as the official projector for the Centenary. Nine regular commercial Simplexes were chosen and shipped to Columbus, where they were installed at the Coliseum, Auditorium and race track, respectively, under the personal supervision of Leo E. Dwyer.

The machines at the Coliseum were the regular type "S" lamp equipments. The distance here from the machine to screen was 225 feet, with a picture 26 feet in width, using 125 amperes of current. This in itself was quite a feat, but the results were not as startlingly apparent on account of the 80-foot proscenium arch, which caused the 26-foot picture to look proportionately small. An unusually good picture resulted, however, in spite of the fact that the picture was projected upon a plain white screen with noon-day projection, it being impossible to shut out entirely the daylight which penetrated the auditorium, which seated between nine and ten thousand.

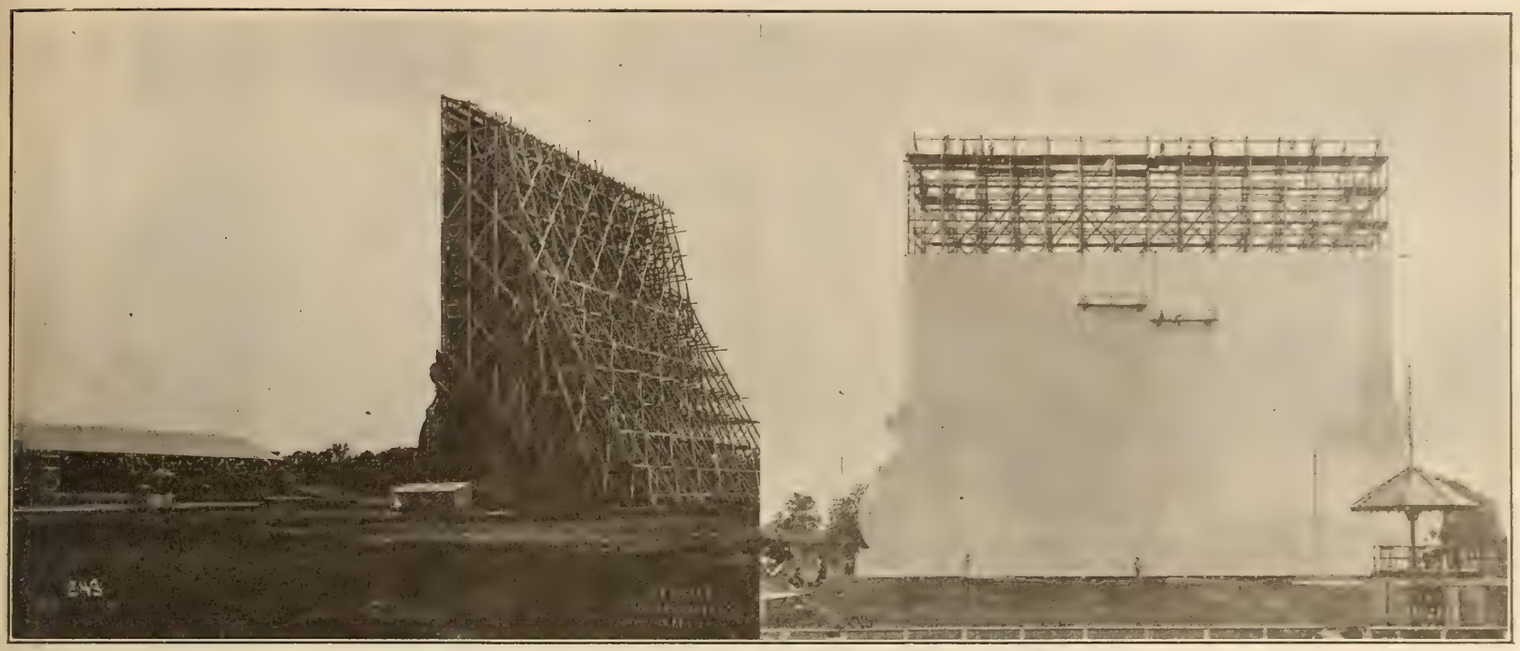
In the Motion Picture Auditorium, seating two thousand, the new Simplex Mazda Equipments were used at a distance of 90 feet, the service being supplied from a low voltage outfit. Here a beautiful picture 12x16 feet was produced upon a reflective screen. This exhibit was visited by thousands of delegates to the Centenary, their attention being centered upon the performances of this new Simplex equipment, which is especially adaptable for church use on account of its simplicity of operation and wonderful results, due to the optical system employed in its construction.

Meanwhile, at the race track, opposite the grand stand, with its normal seating capacity increased to 75,000, a large crew of carpenters had constructed a gigantic frame work which attracted the attention of all who attended the Exposition, and many conjectures were offered concerning the ultimate use to which this giant structure was to be put. It is here that new projection history was to be made, although at the beginning no one dreamed that the results finally obtained were possible or even contemplated. Gradually this framework took the form of a titanic billboard, which was thought by thousands would be used for bearing some Scriptural legend, but finally a white surface was painted upon it with the familiar round-cornered oblong. The secret was out—it was a motion picture screen, the largest ever attempted, and curiosity was still further aroused concerning the machine which would attempt to project a picture upon it that would fill this tremendous surface.

The main purpose of the screen had been to use it in connection with stereopticon slide projection. Upon its vast surface these slides would



When the monster screen was completed—One hundred thousand square feet of lumber was used.



The painters on the scaffold give an opportunity to realize the size of the gigantic screen erected at the Columbus Race Track

depict to the multitudes the work performed in foreign lands by the Methodist Missionaries. Special slides 12 inches square had been prepared for this purpose and a specially built Beseler stereopticon machine had been constructed.

One hundred thousand square feet of lumber was used in the construction of this screen, which when finished towered 165 feet above the earth, with a lengthwise spread of 135 feet. The picture surface, 115 feet square, was covered with several coats of plain flat white lead. The cost of this enormous structure was estimated at $8,000.

Leo E. Dwyer, President of the Dwyer Bros. & Company of Cincinnati, Simplex distributors, and Edwin S. Porter, the well-known Vice-President of the Precision Machine Company, builders of the Simplex Projector, were the two men who conceived the idea of utilizing this large screen for motion picture purposes. After the close of the various motion picture exhibitions at night these men experimented with lenses and combinations. Starting at a 200-foot distance with a 56-foot picture, they gradually increased these figures until the final results were obtained. After the first few nights' results were observed they were confident that, even though they were working with a machine that was not specially constructed for these extreme conditions, they would succeed in breaking the world's record.

The local projectionists were also very much interested in these experiments and the big screen at the race track was the nightly gathering place of these men. Finally, after carefully checking up the closely watched results, Mr. Dwyer announced to those in charge of the Exposition that he was ready to show the world's largest picture. Unforunately, Mr. Porter had been called back to New York, but he left Columbus with the firm knowledge that the machine which he had so much to do with in regard to designing and building was to hang up an unheard-of world's record. And so, on July 4, while thousands were gathered at Toledo watching the world's prizefight championship change hands, one hundred and ten thousand others were gathered at the Columbus race track watching for the first beam of light to be shown upon the world's largest motion picture screen.

Among this audience were the leaders of the motion picture industry, many of whom were sceptical of the results. Some there were who believed it possible to fill the large space with a sort of a picture, but could not believe that a perfectly clear, sharp definition could be obtained. But when the signal was given and the title appeared upon the screen, clear, sharp and perfectly defined, their doubts faded away, and when the picture followed as steady, brilliant and sharp as any theatre picture could be, they realized that the impossible had been accomplished, for they were gazing at a picture 100x75 feet in diameter, projected at the unbelievable distance of 350 feet.

And to those who realized what this meant there came the thought that here indeed was a remarkable example of machine work, for the actual picture on the film is ¾x1 inch in size, and this was being magnified 1,440,000 times upon the screen before them without showing the slightest mechanical movement. It should be remembered that the slightest mechanical movement created by the projector itself would correspondingly be magnified these millions of times, resulting in anything but good effect upon the screen.

After the first exhibition there was a rush to congratulate Mr. Dwyer for attempting this remarkable feat, and hundreds of questions of a technical nature were asked him. For the benefit of the many projectionists interested in this performance, it would be well to state that a 2¾

(*Continued on page* 1409)

A. H. Blank's new Des Moines theatre and office building, Des Moines, Iowa

Get Acquainted!

Here's the Department That Gives You a Chance to Meet the Real "Boys Behind the Guns"

IT is our recollection that George Carpenter, of the Paramount-Empress, Salt Lake City, is the original "live wire exhibitor."

Before Service Bureaus were thought of and high-priced exploitation men were invented we can remember reading about clever stunts that George was pulling off out there in Salt Lake. Why there was hardly a week went by that Epes W. didn't have some Carpenter stunt to tell of.

And Carpenter hasn't stopped using his brains, for the Paramount-Empress still makes its appearance with regularity in the trade paper columns because of some unusual campaign. In addition to which Mr. Carpenter is one of the most valued members of our Exhibitors Advisory Board.

R. J. PELTIER is one of the real old-timers, having entered the game in 1906. He is now manager and owner of the Bijou and Lyric at Mount Clemens, Michigan. The Bijou seats a thousand while the Lyric is a smaller house, accommodating three hundred and fifty.

"I watch the pictures carefully," declares Mr. Peltier, "from the first time they are mentioned in your columns, studying every angle and booking accordingly. No theatre in America can boast of higher class entertainment than at the Bijou. I pick the cream for the Bijou and present the pictures in a fitting manner. I am my own censor and have the good will and support of the clergy and educators.

"There are no other theatres in town and the people are thoroughly satisfied. For the past seven years I have always paid film rentals far in advance and I am the oldest customer in the state on the books of Famous Players, Fox, Vitagraph and Pathe."

THE Queen theatre, Galveston, Texas, is at present the charge of Walter Penn. He seems to confine his activities to the biggest state in the Union, having come to Galveston from Dallas where he had been with the Hulsey shows for four years. And as Mr. Penn is not quite twenty-one years of age, he may well claim to have had an early start in the business, and believes he is now the youngest exhibitor in the state.

Galveston has not gone ahead with a big splurge as a show town according to Mr. Penn, but he sees the time coming when the southwest will sit up and take notice of this "city by the sea."

He is a constant reader of the NEWS and says he believes an exhibitor would be lost without its valuable support in all particulars.

J. E. ALFORD manages Jacob's theatre at McComb, Mississippi. Ambitious plans have been maturing in his breast for some time, however, and he is projecting a new combination theatre, to be finished during 1920 and which is to have a seating capacity of 1,500. The Jacob's seats 700. Both houses will be under Mr. Alford's direction, the smaller strictly as a motion picture theatre, the new one to handle both road attractions and pictures.

Mr. Alford reports that conditions in his territory are at present very good, occasionally slow spots being created by heavy rains which are periodical in the section.

"We are readers of the MOTION PICTURE NEWS and have been ever since its publication, and we place it second to none" he states.

AS a busy man, W. P. McCartrey would appear to be somewhat in a class by himself. No less than four houses in three different Pennsylvania towns are under his direction. These are the Majestic and the Jefferson theatres at Punxsutawney; the Strand at Ridgway and the Rivoli at Johnsonburg.

Aside from the Majestic, which is a straight picture theatre and seats 375, these theatres are combination ones, and seat between 1,000 and 1,200. Mr. McCartrey makes his headquarters at the Jefferson theatre, Punxsutawney. He books practically all the Paramount and Artcraft productions, but is always on the look for a recognized photoplay of value which goes over big elsewhere, his policy being to give the patrons of his houses the best the market affords. Orchestras are used in all of the theatres.

Mr. McCartrey is seen above posed in front of the Majestic and Jefferson theatres. His name is another found on the subscription list of the NEWS.

GEORGE NICHOLAS is managing director of the Independent Amusement Co., Ltd., which owns and operates the Strand, Regent and Moulin Rouge theatres in Montreal, Canada. Headquarters for the three houses are at the Strand Theatre Building, Montreal, Canada.

"Last year was the largest in the history of the business," reports Mr. Nicholas when asked regarding conditions. His experience as an exhibitor goes back to 1909.

W. Lester handles the publicity department for the Independent organization.

E. H. HULSEY not only owns the First National Franchise for Texas and surrounding territory but he also has his theatres pretty well scattered over the Texas landscape.

The photograph above must have been taken within the last few weeks for E. H. appears to be "sore." And we know he has been fighting mad within the last few weeks. Someone started the rumor that the Hulsey houses had been sold out to large New York interests.

E. H. hit the ceiling, bounced back, and then dashed off to a telegraph office to wire hot denials to New York.

And then, just to go one better than a denial he added, "Not only have I not sold my houses, but I am in the market for more. Do you know of any good ones?"

A PAGE OF SNAPPY READING

Five Years Ago—

Warners Prepare to Release a Feature Each Week—

JESSE L. LASKY offers Robert Edeson in "The Call of the North."

The Pathe Daily News is still produced and released from Jersey City.

The Eclectic announces five features picturing the European war.

Cabiria is still playing at prices ranging from twenty-five cents to two dollars.

The Democratic Party of Ohio has definitely committed itself in favor of the drastic censorship law upon the state's books.

Blanche Walsh has been signed by Famous Players to star in "The Straight Road."

It is rumored that owing to lack of patronage the large Palace theatre at Albany may lower the admission price to three cents.

Al Lichtman of the Alco Company announces that William Sievers of St. Louis will handle the Alco Pictures for Missouri, Iowa, Nebraska, Kansas and southern Illinois.

Warner's Features, Inc., announces that plans have been practically completed whereby they will release a regular program every week.

A special musical score has been written for the All Star Feature Corporation's production of "The Nightingale," starring Ethel Barrymore.

A Page in Projection History

(*Continued from page* 1407)

inch projector lens was used for obtaining this large size picture. For illumination a 90 and a 50-ampere rheostat in the multiple series were employed, using 1⅛-inch carbon for the top and 7/16-inch silver tip lower. A 8½ and 7½-inch condenser combination was employed. On an ammeter test it showed that 180 amperes were being sent through the type "S" lamp all the time that the machines were running, and it might be of interest to note that at the end of the week's performance the carbon holders were singularly clear from burns or arcing bruises. A Simplex extralite shutter was also used.

Two members of the Columbus I. A. T. S. E., No. 386, operated the machines. These men, Charles Reed and Carl Offenderfer, helped considerably in obtaining with Mr. Dwyer the final results, and much credit is due them for the untiring manner in which they worked until the early morning hours on the task. And the Columbus Local Union, through its Business Agent, S. A. Westall, has congratulated the Precision Machine Company highly upon the performance of the Simplexes used in this connection.

While this projection feat has been conceded as being the biggest thing ever attempted, there is one element, in the opinion of projection experts, which makes it still more remarkable, and that is that the machines which were employed for this record-breaking achievement were ordinary stock machines taken out of the regular factory production, and were built in the same manner as are thousands of others turned out yearly by the Simplex people.

And during the various tests and even during the making of the remarkable record itself nothing of a special nature was used to help combat the abnormal conditions prevailing, such as moonlight shining directly upon the screen and the numerous other definition-destroying elements that usually accompany outdoor projection.

Catching a Breath Between Re-Write Jobs

We are only in our columnyar infancy.

* * *

And we have no expectation of snatching the halos surrounding B. L. T., The Globe Trotter, Walthill, F. P. A., Wally Young or the Peace Delegates, late of the Hotel Crillon, Paree.

* * *

A word of warning to "Wally" Young. Watch out for the party who likes "gorgeous chickens." The Claridge is but an easily bridged gap from the 14th Street theatre.

* * *

"Shortage of Chorus Girls." Headline in theatrical journal. Shame on you, Sol Lesser.

* * *

Christie studios receive a letter from love-stricken country boy offering ten dollars for an introduction in flesh to his inamorata of the screen, feeling he can't exist without her.

Another sample of the High Cost of Living.

* * *

OUR OWN EXHIBITOR SERVICE BUREAU HINTS

Charge admission to your theatre.

* * *

Press agents display too iron-bound a belief in the adage "The Truth Hurts."

* * *

AT THE WAR DRAMA

I wonder

What path their innermost thoughts
Travel, as over the screen
"Heroes" do deeds, daring and bold
Hair unmussed, face bright and clean.
Then at the end, in a last "Close up"
"Fade out" in the arms of a queen.

Do they see 'way back there, where life hung by a hair
The pals that were dropped in pain,
The shot and the shell, the entrance to hell
At the Meuse, the Yser and Aisne?
Are they crouched once more, on the Argonne's dense floor,
In death's famous forest bower,
The graveyard of hosts, now watched o'er by ghosts,
Awaiting the "zero hour"?

I wonder.

* * *

Were mutual exhibitor boosts as frequently forthcoming as are the knocks, fewer efforts would be necessary to implant in the public's mind the axiom that the industry is always progressing.

* * *

Jealousy between stars, and temperamental fits may also cease with the Millenium.

* * *

OBSCURITY'S PATHWAY

Wandering star, wandering star
Where do you rest tonight?
You have severed employer's bonds
To shine in your own right?

Wandering star, wandering star,
Pray avoid the goal-tinted shoal,
Takes more than cute and pretty ways
To reach self stardom's goal.

—GEORGE D. GOULD.

* * *

"AN ALL STAR CAST WILL APPEAR IN——."

From any publicity story on a coming production.

Apparently stars are as numberless as the sand grains on the beach.

* * *

FAMOUS EXPRESSIONS

"Exhibitor Aids"

* * *

The palpitating news that Nazimova does the "Rabbit Dance" in her latest picture leads us to anxiously look for the Giraffe Glide, the Snake Slide, the Pig Polka, Ostrich One-Step and Whiffle-poofer Waltz.

GEORGE D. GOULD.

Why the Trade Paper?

Some Salesmen Aren't Sure, So "Paramount Pep" Gives a Few Reasons

PARAMOUNT-ARTCRAFT "Pep," the confidential house organ published by and for the employes of the Famous Players-Lasky Corporation, last week contained an editorial addressed directly to the sales force, on the subject of the importance of trade paper advertising. It follows:

"It's *your* business to know all the Paramount-Artcraft pictures, old and new, to know them by titles, what they're about and how good they are.

"But it's not in the exhibitors' daily life to know about them until you tell him, or, until—

"He reads about them in the motion picture trade advertisements.

"Trade advertising for motion pictures is an absolute essential to the sale of pictures. It is the one thing (in many cases, the only thing) the exhibitor reads. It is his newspaper and his encyclopedia. He learns to judge values by it, to appreciate and discriminate. Consciously or sub-consciously he absorbs ideas about motion pictures from trade advertising that no word-of-mouth selling argument could ever hope to attain.

"The exhibitor who buys your goods has to sell them again. That's in his mind when he buys. It's in his mind when he reads the trade advertisements. And the picture that is not worth a trade advertisement is judged by him to be a picture not worth much to his public.

"You cannot land a muskelonge with a tackle made for croppie. Small ideas are poor bait for big business. To be the representative leader of the field—to hold first place on quality and efficiency, it is absolutely essential that trade advertising dominate.

"It is our effort to make our trade advertising dominate, to put in the mind of the exhibitor a feeling and a belief that nothing can dislodge—the knowledge of the unquestioned superiority of Paramount-Artcraft Pictures—every one of them and each of them."

¶ Fourteen pages of live exhibitor hints in the Service Bureau this week.

¶ See Page 1416

New York Exhibitors Upheld

Miami Valley League President Sides Against Black in Dispute Now Raging

THE following statement with regard to the exhibitors' dispute at present active is made by John Siefert, President of the Miami Valley Exhibitors' League:

"I have read carefully the proceedings of the St. Louis convention and the controversy since in the trade press that has been going on between the Motion Picture Exhibitors' League of New State and the gentlemen who controlled the convention at St. Louis.

"We sincerely deplore the fact that at this time when the co-operation of every man interested in the exhibiting branch of the industry is so much needed to protect our investments, that the men who met at St. Louis were so short-sighted in shutting out from their councils the organization of the great State of New York, which had just finished its successful campaign in passing the Sunday opening bill and defeating censorship.

"New York's contention that in a national convention of exhibitors each state should be entitled to representatio based on the number of congressional districts within the state, I can see only an organization built on sound, fair and just basis, by this plan.

"There should be no question in the mind of the exhibitors that no organization can last that proposes to tax its members without giving them a fair representation in the passing of those taxes.

"Mr. Black, President of the Motion Picture Exhibitors of America, Incorporated, cannot deny the fact that the Motion Picture Exhibitors' League of New York State had no selfish motive in presenting this form of organization, as they clearly have stated in their answers that they are interested only in an organization of exhibitors in which its officers would not financially be interested in other branches of the industry.

"The Miami Valley League received the news from New York with great pleasure that they are taking a stand against any possible camouflaged organization, dominated by producers or distributors who today are showing their hand as being ready to crush the exhibitor who does not concede to the many unreasonable demands from them, and even some of them have gone so far as to threaten to build or buy theatres in direct competition.

"Our organization hereby extends to the exhibitors of New York a helping hand to further perfect a national organization on the basis and outlines of the New York State Ehibitors' League and we assure them every co-operation.

A Knock to Film Trade Board

Kansas Exhibitors in Convention Say It Is Un-American; Successful Meeting

EXHIBITORS representing fifty cities gathered at Wichita, Kansas, August 4th and 5th in the largest convention ever held of Kansas theatremen.

Committees and officers reported a satisfying balance in bank. Stanley Chamber reported upon four conferences with Governor Allen regarding the present censor board resolution drafter, appealing to the Governor to change the board and appoint someone more friendly to Motion Pictures progress in this regard was regarded as favorable.

On August 4th a banquet was held at the Lashen Hotel, with 150 exhibitors present. A. H. Cole, of Famous Players, spoke on advertising, and Dave Rogers, of the United, on the necessity of production and distribution arms of the industry co-operating with exhibitors.

The Theatre Managers' Association on August 5th invited film men to speak to exhibitors concerning the Film Board of Trade. Jack Storey, Pathe manager, and Myron Lewis, Famous Players district manager, spoke in behalf of the Trade Board. They were answered by Judge Dean, attorney for exhibitors, who declared that the film board was un-American because it set up to put its rights over the property rights of exhibitors and to make of itself a tribunal without legal authority, to assess punishment to exhibitors and to deal with the property rights of exhibitors without authority.

The association went on record as favoring drastic measures to eliminate unscrupulous exhibitors, but stated it does not recognize that they have the right as a body to settle disputes between individual exhibitors.

President M. Miller was unable to preside on account of illness and Dick Liggett, of the Gene Guntier theatres, Kansas City, held the gavel.

Advisory Specialist Is An Innovation

It is announced that Joseph Merrick, one of the most widely known men in the film industry, has joined the Robertson-Cole Company to inaugurate a special form of personal assistance to the exhibitor clientele of that firm throughout the country. Mr. Merrick will call on exhibitors in every state of the Union to consult with them and to advise them on Robertson-Cole productions.

The belief of Robertson-Cole is that much can be accomplished in the improvement of conditions in the industry by studying the needs of the exhibitor at close range and making every effort to supply those needs.

Saenger Co. Moves Into Spacious Quarters

The Saenger Amusement company, operating a chain of 55 motion picture theatres throughout the South, has moved into its new three-story office building at 1401 Tulane Avenue, occupying all of the building.

FEMININE SLEUTH HAS EYE ON THEATRES

HARRISBURG, Pa., has its first policewoman, and her initial duties were to give the once-over to the conduct of the motion picture theatres to see if they were carrying out the provisions of the city ordinances relating to their operation. She is Patrolwoman Edith Bergstresser, and immediately upon being sworn in on August 1 by Mayor Keister, she was assigned to the task of visiting all the theatres at night.

Following her tour of inspection, Mrs. Bergstresser gave the theatres a clean bill of health.

Carnival Planned on Fleet Arrival

Officers and members of the Affiliated Pictures Interests are taking a very active part in the making of plans for entertaining the officers and men of the Pacific Fleet upon its arrival in Los Angeles, Saturday, August 9, and their stay until Wednesday of the following week. In preparing the programme for this work, W. J. Reynolds is acting as chairman of the Producers Committee and Harry Leonhardt, Harry Ballance for the theatres, and D. E. Loper and A. B. Lamb for the exchange men. Arrangements have been completed whereby any of the members of the Flect's crew may attend any Los Angeles theatre free by securing tickets that will be issued to them at the booth conducted at Central Park.

Each night the Affiliated Industry will give a reception to the sailors on Olive Street, between Eighth and Ninth, where all the artists of the screen will appear and entertain the sailors. There will be dancing on specially erected platforms, with music furnished by two bands.

Coast Sees Premier of "Right to Happiness"

The first public showing of the special Universal production filmed under the direction of Alan Holubar, starring Dorothy Phillips, and given the final title of "The Right to Happiness" will be given at the California theatre, Los Angeles, on August 11th. The picture has been booked for one week's pre-released showing. Plans are now being made for special stage effects and the new film will be introduced with an out-of-the ordinary advertising campaign.

Organizes to Manufacture Film Dyes

Mr. George L. Barrows, well known among the motion pictures laboratories as the former agent for "Agfa" Products developers and film dyes, has decided to go into the manufacture of all of these products in the country thus assuring the trade of a reliable product. His compny will be known as the Sagamore Chemical Co., Inc. of 122 West 31st St., New York City.

Providence Operators Ask Wage Increases

Moving picture operators in Providence, R. I., want more money. They have presented a new agreement to go into effect Sept. 1 to continue for one year. Its main feature is the call for a substantial increase in pay. The scale calls for $40 a week of six days consecutive hours on motor-driven machines with all time in excess of six hours at the rate of time and a half. Sunday work must be paid for at double time. On hand driven machines they want 10 per cent more. Assistants are to be paid $20 a week. In houses running "production films," the rate for projectionists is to be not less than $55 a week of 36 hours.

The agreement also specifies that if at any time during the life of the contract, the management shall, by reason of running special attractions, raise the admission fee the projection room force shall receive the salary demanded for travelling attractions.

Slide Ads Finance Tax Repeal Campaign

Financing the tax repeal campaign in the state of Maryland has been successfully accomplished by Thomas D. Goldberg of the Walbrook Theatre, Baltimore, who is director of the campaign in that state. Many exhibitors believed the Cleveland plan would not work. But here is how Goldberg worked it out.

First he secured a contract with a real estate company for five weeks at a price most acceptable to the exhibitors league of Maryland. When Goldberg's associates saw the check they "were knocked out" to use Goldberg's expression. Now negotiations are on to line up other large concerns which recognize screen advertising as one of the most profitable forms of advertising.

Sherrill Takes Over Poppy Comedies

Announcement was made this week of the sale to William Sherill of the all interest of the Poppy Comedies Incorporated, heretofore held by Harry Leonhardt and Jean Perry. The Company was organized more than two months ago and has produced six reel comedies featuring Mach Swain. The reason given for the retirement of Messrs. Leonhardt and Perry is other interests; Mr. Leonhardt being Managing Director of the California Theatre in Los Angeles, and Mr. Perry having interests in the northwest.

Merry Indiana Fight for Sunday Opening

Word from Miss Dolly Spurr, President and General Manager of the Mutual Theatre Co. of Marion, Ind., indicates that the fight of the Central States exhibitors for Sunday opening has only started. Despite that an injunction asked against the police and mayor of Marion was denied, a circuit court trial is coming up in September.

"Regardless of the church element here, the public in general want Sunday movies" writes Miss Spurr. "We secured 4,900 petitions in five days which is a pretty good showing out of 19,000."

"Americanism" Keynote of N.A.M.P.I.

Successful Annual Meeting Held at Rochester; Eastman Endows Music and Film Academy; Brady Again Heads the Association

INDICATIONS that the strides that will be taken by the industry during the coming year will be of the seven league variety were plentifully in evidence at the third annual convention of the National Association, held at Rochester, N. Y., Aug. 5.

The keynote of the feeling that prevailed was contained in the resolution introduced by Charles C Pettijohn that " the Association record its determination to maintain 100 per cent Americanism upon the screens of the country as scrupuously as during the war emergency."

From point of attendance the convention was all that was to be desired. Things were started off with a bang when George Eastman of the Eastman Kodak Company told of his plan for the Eastman School of Music, to be conducted in conjunction with the motion picture—one of the most important steps forward yet made. He has donated $3,500,000 for this institution which will be run in connection with the University of Rochester.

George Eastman
Host to National Association

Press Censorship Fight

William A. Brady, speaking at the banquet, complimented Gabriel Hess, chairman of the Censorship Committee, for the successful fight waged against official state censorship, acknowledging the aid given by Gabriel Hess, Lewis Finnerty, John C. Flynn, Walter W. Irwin, Arthur S. Friend and J. E. Brulatour in this and other regards. This fight is to be continued vigorously at any point where the danger crops up, while the Association will back the Board of Review and its criticisms to the limit. Bills on the subject introduced in 24 states during the past year have been defeated.

The death knell of makers of bad pictures, and their product was also sounded by President Brady, the prevalent feeling being strong that the day of salacious sex plays, and others tending to bring disrepute on the industry, has long since waned.

Sidney S. Cohen and his confreres in the successful fight for Sunday opening in New York state came in for their meed of praise, and Governor Sproul of Pennsylvania, always a hot bed state in the matter of unfavorable legislation directed toward motion pictures, was complimented on the broad-minded stand he has taken in vetoing offensive and unjust bills which have gone through the Legislature.

With the exception of William L. Sherrill, one of the vice-presidents who was replaced by Samuel Goldwyn, all the existing officers were continued in office, with William A. Brady continuing to occupy the Presidential chair.

When Eastman's musical project was first conceived it was felt the appeal would not be universal, and the motion picture was hit upon as having such an appeal to the public. A combination of the two was decided upon, and only the finest class of pictures and music will be presented. The Academy will be completed in a year and a half and will seat 3200.

(*Continued on page* 1415)

TRADE RULES REACH NEW ORLEANS

EIGHT of the twelve film exchanges operating in New Orleans at a meeting held late in July took steps to eliminate the dishonest and the careless exhibitor by the formation of the Film Exchange Managers' Association of New Orleans. Considerable loss is claimed to be caused the film exchanges, not only in New Orleans, but throughout the South, by failure of small-town exhibitors to pay for their films, by slow payment of credit accounts and by the carelessness of exhibitors in failing to read shipping instructions, often returning films to the exchanges when they should have been shipped to other towns, thereby occasioning direct loss to the exchange.

The exchanges forming the associations are S. A. Lynch Enterprises, Inc.; Vitagraph, Inc.; Goldwyn Distributing Corporation, Pathe Exchange, Inc., Select Pictures Corporation, Fox Film Corporation, World Film Corporation and the Southern Triangle Pictures Corporation. While permanent officers have not been elected at this writing, the association has adopted trade rules.

Efficient Blow on Tax Repeal

Direct Methods Taken by Connecticut Men to Focus Congressional Attention

THE effective manner in which State Director William E. Spragg of Connecticut, president of the Motion Picture Exhibitors' League of that state is handling the tax repeal campaign is pointed out as a model for other directors in the tax repeal campaign.

As a result of Mr. Spragg's work every Congressman from his state and each of the two Senators knew what the exhibitors and their patrons wanted. That is what 100 per cent really means.

Here is a sample letter sent out by Mr. Spragg to his district leaders: Walter Murphy, of New London; C. L. Martin, of Waterbury; A. J. Morrison, of Hartford; M. A. Henue, of Bridgeport and L. M. Sagal, of New Haven:

"First of all, Have You Attended To the Matter of Pledges concerning which you have my letter of yesterday? If not, won't you please do it at once and let us register 100 per cent.

"Now, for your information, which I likewise trust you will pass on to each exhibitor in your district, the following are facts:

"With the exception of Congressman Lonergen, all the Connecticut Congressmen are Republicans and will attend a Republican caucus of the House probably next Wednesday, July 23. This caucus will decide whether the tax repeal is to be put through at this session.

"To get the exhibitors' position before that caucus I wish that you would have each exhibitor beside yourself in your district *at once send* the four telegrams to the four Congressmen. I am enclosing an outline of the telegrams. I do not mean that all wires should conform to this copy, but they should all contain the same meaning. I prefer that they would not all conform. Understand that each exhibitor is to send four telegrams, one to each Congressman, as night letters, paid, and you hereby have authority if any exhibitor so desires, to have the bill forwarded to this office for payment of the telegrams."

Handling Griffith's Picture on Road

Irvin M. Lesser, who has just been discharged from the navy after almost a year's service following his voluntary enlistment, is leaving within a few days for Chicago, where he will take the active management of the several road companies of the D. W. Griffith film "Hearts of the World." Mr. Lesser will have his office in Chicago and will supervise the midwest "Hearts of the World" Company. Offices are located at 1205 City Hall Square Bldg.

Irvin Lesser has been identified with the motion picture distribution business in San Francisco and Los Angeles, for the past five years.

Eastern Film Co. Rises Above Fire Losses

Herman Rifkin, president of the Eastern Feature Film Co., which sustained heavy loss by fire on July 24, has issued a statement that the concern is still in position to take the best of care of its patrons. New prints of subjects destroyed have been ordered and are being rushed.

Many new subjects which were held for later release will be put on the market immediately, and the market is being raked over to procure additional new films of quality.

Carpenters and masons are at work on the plant and in a short time all traces of the fire will have been effaced.

Eugene Strong in New Picture

Eugene Strong, who has lately been seen in "The Vengeance of Durand" and more recently still in "The Power of Women," a Burton King production, has now been engaged for an important part in a Gaumont production to be directed by Joseph Levering. Mr. Strong very modestly attributes his rapid rise to popularity to the excellent management he has been given by Edward Small, who is his personal manager.

Assistant Comptroller of Realart Named

C. C. Danehy, well known in accouting circles of the film world, has been appointed Assistant Comptroller of Realart Pictures Corporation. He will be chief assistant to Dario L. Faralla, the comptroller.

Add Field Exploitation Men

Universal Augments Publicity Staff in Many of the Larger Exchanges

ONE of the most interesting and important announcements of the week is that of the enlargement of the field publicity and exploitation staff of the Universal company. The announcement was made by Tarkington Baker, Universal's general manager.

This announcement is more than interesting from the fact that the Universal company claims to have been the first company to introduce and organize a field publicity and exploitation department which plan was later followed by many other large producing concerns. The enlargement consists of placing assistants in many of the larger exchanges of Universal. This action has been contemplated for some time because of the great amount of work the exploitation men are doing among exhibitors. Under the new plan wherever an assistant is put on, it will allow one of the two men to be in the exchange office permanently and give the other exploitation man freedom to cover the exchange territory. The equipment of the traveling representative will include an automobile in which to visit every town in the territory.

In making the announcement Mr. Baker said: "Since having organized our unique and large exploitation staff last year Universal has seen the great need of the exhibitor for the help of the producing company in exploiting a picture. We have received many letters from exhibitors throughout the country thanking us for our assistance and we believe that the successful producer of the future will be the one who realizes that the exhibitor not only buys a film but in doing so buys the right to a service which will make the showing of that film profitable to him."

Films Aided Election; Against Tax

Congressman Melvin O. McLaughlin of Nebraska, former minister and president of York College, York, Neb., was elected to office by the largest majority ever given to a candidate of his party in his district. He used motion picture machines of his own and the screens of movie houses in his district.

He believes the tax on movies, for which the exhibitors of the country are seeking the repeal, should be removed. He says:

"The provisions of the Revenue Act of 1918, which impose a tax on motion pictures are based on the false assumption that motion pictures are a luxury. They are a real necessity; they afford the privileges of education, entertainment and recreation necessary to health and improvement.

"It is unfair to our citizens, all of whom are paying taxes on their incomes, as well as on the food they eat and the clothes they wear, to confront them with an additional tax at the theatre, whither they repair for relaxation, information and recreation after the long tedious day of toil."

Late "V" Release "Different"

of Ex-Convicts, with Stewart Starred "Shadows of the Past," a Stirring Tale

"SHADOWS of the Past" an unusual story of three ex-convicts, with Anita Stewart in the leading role, is the current Vitagraph release. The picture is "different." It is not a crook play although the three central figures, a man and two women, served a year each in prison. It is not a play of the underworld. It strives to demonstrate the difficulties surrounding the ex-convict when he does his utmost to "go straight" after his release from prison.

"Shadows of the Past" is not an attack on the police or police methods. Time was when the police, and those of New York in particular, were accused of placing every obstacle in the way of the former convict. They went on the assumption of once a crook always a crook. But this premise has been proven to be a fallacy. Hundreds of men and women, who have served prison terms, have become law-abiding citizens. There is even a chance that many, like the three ex-convicts in "Shadows of the Past," were not guilty in the first place. The New York police now point with pride to the reformation of several gang leaders whose name brought terror to all and who apparently were hopelessly bad. Yet they reformed, and after the police realized that their change of heart was sincere, they were not molested.

But the ex-convict still has a real enemy—a strong deterring factor in his attempt to go straight. He is the blackmailer—the shadow of the past—who trails his victim to his new home and puts a price on his silence. It is this class of human vultures with which Miss Stewart's new play has to do. In this case it is not money that is sought by the blackmailer, but the aid of the three ex-convicts in besmirching the reputation of a young man, a candidate for Governorship, who is also the admirer of Lucy, but a lovable and strong character, as played by Miss Stewart. Her two companions weaken under the threats of the blackmailing political ward leader to expose their past, but Lucy holds out successfully and thwarts the villain.

Vitagraph has given "Shadows of the Past" a production in keeping with the excellence of the story and has provided a superb cast. It includes Harry T. Morey, E. K. Lincoln, L. Rogers Lytton, Julia Swayne Gordon, Rose E. Tapley and others. The play was written by Marguerite Bertsch. Ralph Ince was the director.

Universal Comedies at Coytesville Studio

It has been definitely announced by a Universal official that the production of a special series of comedies will be begun at Universal's Coytesville studio within the next ten days.

George Cochrane, former director of comedies and Western productions at Universal City has been elected to direct the new comedies. Mr. Cochrane served with the Marines in France and returned to this country last June.

Announcement is made that the new comedies will picture the humorous side of the soldier's life. The incidents and scenes will be taken from stories submitted by ex-soldiers. Universal some time ago asked that soldier's submit humorous articles regarding their experiences and many have been received already by Mr. Cochrane. The first production although not titled will feature George Brown, an Irish comedian, formerly with the U. S. Marines in France and who was a popular Marine entertainer while overseas.

According to Mr. Cochrane a number of ex-soldiers and Marines will be used in the casts of the new comedies. This series of comedies will depict humorous events in a soldier's life from the time he enlists to his return from battles overseas.

Knoles vs. Mayflower in Court Action

An action of interest to motion picture directors and producers will be tried in the United States District Court in New York City this Fall as a result of a suit brought by the May Flower Photoplay Corporation against Harley Knoles in connection with the production of the photoplay "Bolshevism On Trial."

The complainants are seeking to recover the sum of $5,200, six and one-half weeks' salary, which they claim was paid to Harley Knoles over and above the sum allowed for in an agreement made with him for a certain number of weeks' salary at $800 per week.

Harley Knoles in his answer makes a flat denial to all charges.

"Virtuous Men" Sales

Keeping pace with the rapid distribution of territorial rights for "Virtuous Men" in this country and Canada are the sales being made for the S-L Production by J. Frank Brockliss, Inc. for foreign countries. This organization, which controls the entire foreign rights for "Virtuous Men," announced this week the sale of Switzerland, Italy, Holland, Spain and France for the picture.

In distributing "Virtuous Men" for foreign countries, the Brockliss organization has placed in effect an innovation which is meeting with strong approval from their buyers. Special scenes, filmed during the making of "Virtuous Men" by the S-L producers, which in atmosphere and action carry a direct appeal to foreign audiences, are inserted in each print. This plan was worked out by Sydney Garrett, President of J. Frank Brockliss, Inc. and Herbert Lubin, prior to the production of "Virtuous Men."

Charles Rosenthal, Mgr. of the M. and R. Exchange, San Francisco and Los Angeles

A. H. Woods on Affiliation with Goldwyn

A. H. Woods has issued the following statement in connection with his recent alliance with the Goldwyn Picture Corporation:

"The time has come, as I knew it surely would come, when the great motion picture concerns would have to come to the legitimate producer for the bulk of their material. The theatrical manager has become the manufacturer, so to speak, for the screen company. The better material comes to him first and he reaches the public more directly with that material. He is able to establish an intimate relation between the play and the audience which can later be capitalized when the play enters upon its screen career. In my own career, I have tried to bring into the legitimate theatre, in the plays I have produced, the "punch" and action of the cinema, and for that reason I believe that my plays are particularly adapted for motion picture reproduction. I chose the Goldwyn Corporation because of its splendid record and splendid facilities."

Lee Kugel Controls "Old Lady 31"

"Old Lady 31" the successful stage play, is not controlled by the Goldwyn organization as inadvertantly stated in a story printed in last week's issue of the Goldwyn-Shubert combination.

Lee Kugel owns and controls the rights to this play and states that there is at present no thought of presenting it in pictures, the piece still being a marked success on the spoken stage.

New Orleans "Shot" for First Time from Air

First motion pictures of New Orleans ever made from an airplane were taken during the week from July 21 to 28 for exhibition by the Harcel Film Company, Inc., of New Orleans, for exhibition all over the country in travel weeklies and to advertise recruiting for the U. S. navy.

Vita Entrenched In the English Market

Smith Announces Purchase of Ruffell's System of Exchanges in Northern England, Strong Trench in Foreign Competition Battle

VITAGRAPH, in pressing forward in the growing competition for business in the foreign field, last week announced the outright purchase of Ruffell's system of exchanges in the North of England, one of the oldest exchange units in Europe and virtually controlling the film business in Northern England.

The purchase indicates a radical evolution in the process of distribution for a vital portion of this section of Europe and adds a chapter to the world history of films.

George H. Smith, head of Vitagraph's English branch, and brother of Albert H. Smith, president of the Vitagraph company, negotiated the deal which throws this concern's European and American interests into new competition.

In northern England, practically all American films have had to make their way through Ruffell's, it serving as a general exchange for the various companies, giving priority to none

An Exclusive Asset

Vitagraph, which was one of the pioneers among American companies to establish branches on the other side, has had agencies well scattered over the south of England and France, but up to now has operated in the northern part of the United Kingdom, as did the other companies, only through Ruffell's, the giant among the distributors.

Ruffell's has operated under a routine peculiar to itself. The method has stood for years as a testimonial to the canny traits of the Scotch and Welsh exhibitors. These latter film men have the quality of Missourians. They have to be shown every picture they take.

It was upon this unbreakable fact of North British character that Ruffell's existed. The system provided regular trade showings of all American films, without fear or favor or regard for shipping exigencies, at its various exchanges. The trade showings occurred on certain days, and at no other time.

The exhibitors were invited to attend these showings, and make their bookings on the spot, for blocks of films covering the whole range of American offerings. Films that arrived too late from the American side, missed their chance of exhibition for a month.

American producers long have cast eyes full of envy and desire upon the English exchange.

Vitagraph proved to be the lucky company to finally gather the system to its own exclusive uses. Hereafter none but Vitagraph pictures will be shown in the one-time Ruffell's exchanges. The American company will take over the system on October 1.

The acquisition of Ruffell's is in fact only the last of a long record of trade extensional steps effected by Vitagraph under the guidance of Albert E. Smith, its president. It recalls how this company has spread the horizon of its influence first to London in 1905, next to Paris in 1906, and thereafter by gradual advances to all other parts of Europe.

(*Continued on page* 1415)

BRADY PREPARING FOR FOREIGN PRODUCTION

WILLIAM A. BRADY will shortly commence the production of a big motion picture in England. This will be a picturization of "Cheer, Boys, Cheer," one of the most successful of the Drury Lane melodramas and one which is said to offer exceptional opportunities for successful transference to the screen. Many of the famous London thoroughfares and buildings will be used as locations in the filming of "Cheer, Boys, Cheer."

Mr. Brady also will shortly start work on the first of the six motion picture productions to be made in Paris in association with the Film D'Art, recently announced.

George Cowl will sail soon for Paris to undertake the direction of this picture, the story of which has been written by Henry Kistemaeckers, the French dramatist. Fannie Ward will appear in this picture, as yet unnamed. This production will be followed by one from a story written by Henri Bernstein, in which will appear another American motion picture star.

Interesting Court Decision

Verdict Favors Powers Co. in Action Brought by the Eastman Kodak Company

A DECISION which is regarded by many as the opening gun in a legal battle between the raw stock giants of the motion picture industry was handed down this week from the Supreme Court of Monroe County. The suit was brought by the Eastman Kodak Company of Rochester to restrain the Powers Film Products Company from employing one of their workmen named Harry Warren. It was alleged that Warren was an expert film coater and that he had signed a contract in which he agreed not to work for any similar concern for a period of two years after he left the employment of the Eastman Company. He received $26 a week. He sought employment at the Powers plant which is also in Rochester. He was engaged at $50 a week. The Eastman Company then secured an injunction against the Powers Company and Warren, seeking to establish their contract, with Warren and seeking to deter the Powers Company from "soliciting their workmen" and seeking to prevent Warren from "divulging the Eastman secrets of trade."

The case attracted a great deal of attention from lawyers and judges dealing as it did with the contractural rights of labor to seek its own market. Judge Ingraham of Ingraham, Sheehan & Moran conducted the case for P. A. Powers, who is the President of the Powers Film Products Company.

Judge Rodenbeck reserved decision and it was only this week that the decision was handed down. It was awaited with interest by the film industry generally and by many employers of labor, as it dealt with several undecided questions in regard to labor relations which are now uppermost in the public eye.

The court failed to find that the Powers Company had committed an unlawful act in employing Warren or that Warren had divulged any of the secrets of manufacture to his new employers or that he had any such secrets to divulge. It called attention to the fact that Warren had worked ten years for the Eastman Kodak Company and that "it is hardly to be presumed that a man who has been employed in a factory such as the plaintiff's for a period of ten years and receives such compensation (a salary with some allowances which brings the amount up to $30 a week) is possessed of many secrets of manufacture of which the plaintiff claims to be the sole owner."

Kane Seeks Phila. Exchange Location

For the first time since Realart took the plunge on June 9, Arthur S. Kane, has been away from Manhattan Island with the exception of his nightly voyages to his country home at Sound Beach, Connecticut.

Philadelphia was the object of Mr. Kane's visit which occurred Wednesday, July 30. The preliminary work of opening an exchange in the Quaker City was the occasion for the trip. Mr. Kane found the trade bubbling over with enthusiasm over the advent of Realart Pictures, and after spending the day in Philadelphia, returned to New York considerably pepped up for his countryside labors.

Add to Theatre Chain

Ruben and Finklstein, owners of the First National franchise in the Minneapolis territory, have added a new theatre to their chain by purchasing the Lyndale at Lake Street and Lyndale Avenue, Minneapolis, from Jack Martin. This makes the tewnty-second theatre under their control in Minneapolis and St. Paul.

TAX REPEAL PETITION

THE Committee on Legislation and Tax of the M. P. E. L. A. urges that exhibitors take steps to have their patrons sign tax repeal petitions on the order of the following:

To the House of Representatives, Washington, D. C.:

We, the undersigned residents of ————, urgently appeal to your honorable body to repeal Sections 800, 908 and 1001 of the Revenue Bill of 1918, which sections we consider an inequitable, discriminatory and unnecessary burden imposed upon motion picture theater patrons and the owners of motion picture theatres. We urge your honorable body to repeal these sections at the present session of Congress.

Leah Baird Elected Artco Officer

Closely following the announcement of the purchase of the entire stock of Artco Productions, Inc., by Arthur F. Beck and the installation of Mr. Beck as President of that concern, comes that of Miss Leah Baird's election as Secretary and Treasurer of the Artco Productions, Inc.

Miss Baird is one of the few screen stars to be thus honored and in placing her on the director's board, the officers of Artco Productions, Inc. feel that not only is the signal distinction due Miss Baird for her notably artistic work in their two recent productions "As a Man Thinks" and "The Volcano," both of which are released on the W. W. Hodkinson program, but with her wide knowledge of the motion picture business, her balanced judgment and her instant and sure grasp of all important questions, she will be indeed an invaluable asset.

Marketing Hall Room Boys Films

AS soon as the news reached the state right buyers that the Hall Room Boys' Comedies had been a tremendous success at the Strand theatre, New York, offers for territory began pouring in and within a few hours after the second of the comedies had appeared at the Strand the Eastern Pennsylvania and California territories had been sold and a number of other territories protected under options.

What seems to be most unusual is that the state right's men who have purchased these comedies so far have paid higher prices for them than for any two reel comedies offered to the state right buyers and that these buyers who have protected their territory by options have not requested the comedies to be forwarded for inspection. In cases where the options have not already been exercised the state right's buyers are simply holding up completing the transactions to determine the amount of territory desired.

Rush of State Right Buyers After First Run

This is probably due to the fact that these pictures have been made by the National Film Corporation of America, who have so successfully produced the Smiling Bill Parson's comedies, released through Goldwyn. The popularity of Flanigan and Edwards who are being featured in the Hall Room Boys' Comedies, and who have appeared in all of the big vaudeville houses as headliners together with the publicity given the Hall Room Boys' cartoons published for over fifteen years, in over seventy-five of the largest metropolitan newspapers is undoubtedly responsible for the rapidity with which the Hall Room Boys' comedies have found popular favor. Joe Brandt, until recently Assistant Treasurer of the Universal Film Mfg. Co., and who is now associated with the National Film Corporation has taken active charge of the sale and exploitation of the Hall Room Boys' Comedies. Brandt's reputation for square dealing has influenced a great many of the state right buyers to buy these comedies without inspection.

Mr. Brandt upon being interviewed, stated that Mr. Wm. Parsons, President of the National Film Corporation was determined to make the Hall Room Boys' Comedies the best high class two-reel comedies offered the state right buyers. Mr. Parsons will not release a single comedy that is not of the standard necessary to compete with the best two-reel comedies on any of the programs of the big manufacturers.

Mr. Brandt further stated that he had made arrangements whereby the syndicate handling the H. A. MacGill cartoons—Percy and Ferdy—the characters in the Hall Room Boys' comedies will place these cartoons in the columns of every worth while newspaper in the United States.

Wharton to Have New Studio in Ithaca

A week ago Theodore Wharton set for himself a task that other producers would have approached with some reluctance, it is declared. It was the construction and equipment of a studio which was to be ready for the reception of a company inside of six weeks. Now the accomplishment is assured, and the forthcoming Wharton serial for the Pathe program, "The Crooked Dagger," starring Jack Norworth, will be started on August 18th.

The new Wharton studio will be located at Ithaca. A week ago it was a skating rink, but the producer's army of electricians and carpenters moved in overnight and today it is rapidly approaching the appearance of a fully equipped motion picture plant.

When finished the studio will be an all-steel supporting structure, twenty feet high inside. A rotary converter to supply direct current has been installed, and the lighting equipment, including the latest successful devices available, is ready for installation.

Mr. Wharton has surrounded himself with a staff of experts in photographic, mechanical and electrical lines and will personally direct and supervise the making of "The Crooked Dagger."

Novel Trend to Fairbanks' Film

THERE is very substantial evidence that Douglas Fairbanks has gone at the making of "His Majesty, the American," United Artists' Corporation's initial release, scheduled for September first, after the manner of a man who is going to "show the world" something.

The picture, which is now in the final stages, has been in the making since April. Still pictures bespeak a production of magnitude and costliness; and the many exhibitors of national reputation who have visited the Fairbanks studios while the picture was in course of production have stated without reservation that Fairbanks will have to his credit the biggest film of his career.

It is a picture that abounds in novelties and sensations. As the story opens, Fairbanks is shown in the midst of a nightmare and the variety of stunts, and the novelties in set construction and photography that are introduced in this part of the picture represent an outlay which is said to rival the total cost of a great many productions.

The action of the story begins in New York City and some remarkable fire scenes are shown in which Fairbanks does some hair-raising stunts with the ladder, the hose and the lifeline. Another feature of the New York episode of the story is a big police raid, for which a cross-section of an underworld dive was constructed.

The action of the story is then carried to the Mexican border, where Fairbanks "mixes it" freely with the bandits. Then the story jumps across the Atlantic to a mythical kingdom in Europe and Doug takes a hand at upsetting a revolution.

Big sets, many of them of unusual beauty, are employed; one alone cost in excess of $40,000. There are mob scenes, fights and a riot of action throughout the film.

The scenario for "His Majesty, the American" was prepared by Director Joseph Henaberry with the assistance of Elton Banks. Mr. Henaberry devoted eight weeks to this work and also was in charge of the direction of the production.

The feminine lead was played by Marjory Daw and the supporting cast included Frank Campeau, Albert McQuarrie, Sam Sothern, a younger brother of the famous E. H. Sothern; Lillian Langdon, Jay Dwiggins, "Bull" Montana, Will Gillis, Phil Gastrox and other notables.

The film has cost a fortune, but Mr. Fairbanks has aimed to turn out as the first release for the "Big Four" an epoch-making production that would fully justify the long runs for which the picture is being booked the country over.

First United Artists Picture to Set a Standard

Wiley Organizes Serico Co.

Serials by Big Authors to Be Produced; First Is by the Williamsons

WITH the incorporation last week of the Serico Producing Company, of which George N. Wiley, who has long been prominently identified with the industry as a producer, is named as President, it developed that the present demand of the market for the works of famous authors has extended to the serial field.

As an introduction of prominent writers to this field, the Serico Company has secured C. N. & A. M. Williamson, regarded by many as foremost among writers of stirring mystery stories. The most widely read of Williamson's novels, "A Woman in Grey," has been selected by the Serico Company as its first production.

Of added interest is the fact that the serial is to be produced, according to the officials of the new organization, with the same care and discrimination used in the presentation of the best class of special pictures. James Vincent, whose latest special production "The Spirit of Lafayette" was generally credited with having been one of the most finished offerings of the year, will direct the picture, which will be in fifteen episodes. A cast of exceptional calibre, headed by a favorite young female star, has been selected. A detailed announcement of the personnel of this cast will be made next week.

The adaptation of "A Woman in Grey," the title of which will probably be changed for the screen, has been made by Walter Richard Hall.

The actual production of the new serial will begin next week. Arrangements are now being completed for its distribution, a statement regarding which will be made in the immediate future. In discussing his new producing activities, Mr. Wiley, whom it is understood has associated with him banking and industrial interests of prominence, said:

"The actual filming of "A Woman in Grey' will follow five months of as exacting preparations as has ever been given to a screen production. It was Mr. and Mrs. Williamson's demand, and our desire, that their novel should be presented in a manner that would win the approval of the highest class of audiences.

"The most scrupulous care has, therefore been taken to insure this production measuring up to the very best standards of the screen.

Schwerin Buys "Hushed Hour" for South

Charles F. Schwerin, one of the most prominent operators in the independent field, announces that he has acquired from Henry I. Garson the Southern rights to "The Hushed Hour," starring Blanche Sweet, supported by an all-star cast, including Milton Sills, Wilfred Lucas, Rosemary Theby, Mary Anderson, Gloria Hope, Harry Northrup, Wyndham Standing, Ben Alexander, L. T. Steers, Winter Hall, Lydia Knott and Edward M. Kimball. Mr. Schwerin announces that the picture will be ready for release the first week in September.

Mr. Schwerin's territory comprises the States of Delaware, District of Columbia, Maryland, North and South Carolina, Georgia, Florida and Alabama. Mr. Schwerin controlled practically the same territory on Mr. Garson's production of "The Unpardonable Sin." He will leave New York next week for a trip to all the important centres of this territory. An elaborate press book and other accessories are now being prepared.

Plays Important Part in "Eyes of Youth"

William Courtleigh, one of New York's most favored actors, will play the role of Paolo Salvo, the Italian impresario in Clara Kimball Young's forthcoming production "Eyes of Youth." The role of Salvo is said to be one of the best character parts to which the screen has fallen heir in several years. It was a sensation in the New York production, it is declared, and Mr. Courtleigh should afford excellent support to Miss Young in this part. "Eyes of Youth" is now being taken at the Garson Studios in Los Angeles, and should be one of the real feature sensations of the fall season. It will be the first of four big productions to be released by the Equity Pictures Corporation.

Vitagraph Completes English Film Deal

(*Continued from page* 1413)

It will be remembered that Vitagraph was the pioneer among companies from this side to plant its agency in London. This occurred when Mr. Smith made a special trip for the purpose in 1905. He next made personal trips to Paris, and laid the foundation for an agency that came into being there in 1906. Ronald A. Reader was placed in charge.

The Vitagraph then conceived the idea of establishing a laboratory near Paris. He made another trip for this purpose, and in 1908, with the aid of J. Bernard French, engaged a location at the little suburb of Paris called Gennevillier. A few months later a larger plant was established at Courbevois.

August Wenz, special mechanic for Vitagraph, directed the installation of complete facilities for developing and printing films. The plant now covers eight acres of ground, and is one of the most ambitious film laboratories in Europe.

It is believed largely due to the good influence procured by Vitagraph through its employment of French workmen and craftsmen in this foreign laboratory, that the company has been able to transact business through the troublesome times that caused other American concerns to quit.

Vitagraph's plant is one of the show places around Paris. Its chief executive building was once the dwelling of a mayor of Paris. During the war the Vitagraph laboratory at Courbevois was turned over to the French Government, engendering a cordial relation between the company and the officials of the nation.

Export business for producers of America suffered almost a total lapse during the progress of the war. The cessation was so complete that Mr. Smith recalled Vitagraph's Paris representative, Mr. Reader, in 1915, and appointed him studio manager at Brooklyn. Mr. Reader returned to Europe recently, establishing new offices at Marseilles, Bordeaux, Dunkirk, Havre, Lyons, Nice, Rouen, Toulon, and other French cities, in addition to re-opening offices at several important trade centers.

In acquiring the Ruffell's system, Vitagraph has established contact with more than 800 new theatres. This market completes a distribution field that includes all the principal cities of the British Isles.

Pat Dowling Taken Ill

Pat Dowling, Director of Publicity for the Christie Comedies was taken ill in Seattle last week, and underwent an operation for appendicitis. Reports from Seattle are to the effect that the operation was very successful and that Mr. Dowling will shortly be in condition to return to Los Angeles. Mr. Dowling accompanied Fay Tincher to Seattle to be present at the Northwestern Film Pictures Convention and the screen ball.

Enlarging Theatre

One of Cincinnati's most modern movie houses, Gift's Theatre, is to be remodeled. The seating capacity in the balcony is to be greatly increased.

Meeting of Ad Club Division

Big Preparations for Session of Film Division of the Associated Ad Clubs

THE Motion Picture Division of the Associated Advertising Clubs of the World will have complete accommodations, with everything provided for the comfort of the motion picture men and for the full use of all their machines and the exhibition of all their films, when the ad clubs meet for their huge convention in New Orleans, September 21-26. In contrast to the reported lack of accommodation given the film men at the San Francisco and St. Louis conventions of the ad clubs, two large rooms, one of them in the convention hall and the other adjoining that hall, on the twelfth floor of the Grunewald Hotel, have been obtained for the motion picture producers by A. Harrison, Jr., who is in charge of the motion picture work, industrial and commercial films for the New Orleans Ad Club. In addition to this, other exhibition space for public showings has been obtained, and there will be at least four projectors, with as many curtains in place, at the constant service of the visiting film men, of whom at least 200 are expected.

These accommodations will be open to all film companies affiliated with the Motion Picture Division of the Associated Advertising Clubs of the World, and will be provided at a nominal cost, barely sufficient to cover cost of power, etc. Industrial, commercial and advertising films only will be shown, and the Harcel Film Company, of which Mr. Harrison is president, will have on hand a complete line of films showing the southern lumber industry, from tree to ship; cotton from planting to shipside; $25,000,000 industrial canal, now being dug across New Orleans to connect Lake Pontchartrain and the Mississippi river; candy, from growing sugar cane to girl packers; industrial banking as the death of the loan shark; developed and undeveloped oil resources of the Southwest; films of the myriad fraternal organizations which have held conventions and conclaves in the Louisiana metropolis, and other scenes of industrial New Orleans at work.

Harry Levy, manager of the industrial department of the Universal Film Manufacturing Company, was the first New York manufacturer slated to be represented at this meeting, at which something like 10,000 delegates and guests from the ad clubs are expected.

Features of Red Cross Films

Art Titles Strong Point in Pictures Soon to Be Released by Educational

UNUSUAL art titles are to be a feature of the new productions of the Bureau of Pictures of the American Red Cross, soon to be released through the exchanges of the Educational Films Corporation of America. Vice-President E. W. Hammons makes the announcement that the titles and general construction of the new releases will be unusually fine, and will mark the beginning of a new era in the production of short subject material, which is to include all Educational releases.

The new Red Cross subjects are being compiled with the idea of providing scenic pictures of deluxe quality, that will be as desirable in five years or ten years as they are today. Thousands of feet of negative are utilized to supply the necessary vim and vigor of one of these new single reels. Every foot of film that has no unusual and permanent interest is discarded, thus insuring purely scenic subjects which have the extra virtue of having been made in the most interesting period of the world's history, and at a time when all other cameramen have been excluded. In most locations the Red Cross film is the first to be made since 1914, and in numerous instances the name of the American Red Cross has been sufficient to secure permission to film subjects never before photographed.

The new plan of using art titles is intended to illustrate the high spots of each single-reel story. This will produce a better effect than a continuous succession of art titles, and will give the illustration a better opportunity to make the desired impression. The art work has been placed in the hands of an artist who is undoubtedly the best in his line in New York, and the success of the new scheme is practically based on the idea of using only the finest quality of material and workmanship—and taking elaborate pains to avoid overdoing any detail beyond the point necessary to insure the best effect.

The cutting and titling of four of the Red Cross subjects has been completed and the new prints are now being finished at the laboratory. A regular releasing schedule will be started to begin with the Fall season.

Shifts in New Orleans Exchange Personnel

New Orleans film exchanges and agencies are losing their managers and getting new ones at a rapid rate. The latest to leave is Lee Crandall, Jr., manager of the Goldwyn branch, who has resigned to return to the East. Mr. Crandall has put Goldwyn productions into a number of new Southern houses in his brief stay in New Orleans and has made multitudinous friends among the exhibitors. It is understood that he will make connections with a large eastern exchange.

Arthur Lucas, division manager for Goldwyn, will replace Mr. Crandall temporarily.

Mr. Crandall is the third of the film exchange managers to leave New Orleans in a few weeks.

Americanism Keynote of N. A. M. P. I. Rochester Convention

(*Continued from page* 1411)

Producers Division, Class No. 1.—Adolph Zukor, Famous Players-Lasky Corporation (chairman); William A. Brady, Wm. A. Brady Picture Plays Company; William Fox, Fox Film Corporation; Samuel Goldwyn, Goldwyn Pictures Corporation; D. W. Griffith, D. W. Griffith Enterprises; Carl Laemmle, Universal Film Mfg. Company; Albert E. Smith, Vitagraph Company of America; J. Stuart Blackton, J. Stuart Blackton Feature Pictures, Inc.; Richard A. Rowland, Metro Pictures Corporation; Joseph M. Schenck, Norma Talmadge Picture Corporation; Paul Brunet, Pathe Exchange, Inc.; Lewis J. Selznick, Select Pictures Corporation.

Supply and Equipment Division, Class No. 3.—J. E. Brulatour, Eastman Films (chairman); Willard B. Cook, Pathescope Company of America; Joseph F. Coufal, Standard Slide Company; Walter J. Moore, H. C. Miner Lithographing Company; E. M. Porter, Precision Machine Company; Will C. Smith, Nicholas Power Company; L. P. Weber, Acme Lithographing Company; Harry H. Allen, Wyanoak Publishing Company; B. F. Porter.

Distributors' Division, Class No. 4.—Walter W. Irwin, Famous Players-Lasky Corporation (chairman); Lewis Innerarity, Pathe Exchange, Inc.; Arthur S. Friend, Famous Players-Lasky Corporation; Ricord Gradwell, World Film Corporation; P. A. Powers, Universal Film Mfg. Company; W. E. Atkinson, Metro Pictures Corporation; Percy L. Waters, Triangle Films Corporation; John M. Quinn, Vitagraph, Inc.; J. D. Williams, First National Exhbitors Circuit; Gabriel L. Hess, Goldwyn Pictures Corporation; William J. Clark, Exhibitors' Mutual Distributing Corporation.

General Division, Class No. 5.—John C. Flinn (chairman); Lesly Mason, J. Robert Rubin, Fred J. Beecroft, Paul H. Cromelin, Paul Gulick, Julian M. Solomon, Jr., Thomas G. Wiley, George Blaisdell.

Mr. Eastman was elected an honsociation for life, and a vote of thanks extended him for the hospitality displayed the visitors.

A significant statement was made in an address to the convention by Dr. Rhees, president of the University of Rochester, in which he said he some day expected to see an opera founded on the pictures-music combination.

Upon the arrival of the visiting delegation in Rochester they were immediately conveyed to the Hotel Seneca for breakfast following which they were motored to Kodak Park, and then personally conducted through the Eastman plant by George Eastman, where the process of making raw stock was observed in its entirety.

The annual meeting was held in the afternoon, at which the stringent set of resolutions against censorship, prepared by the Producer's Division and the National Board of Review, was unanimously adopted.

Following are the directors for the various divisions elected for the coming year:

Exhibitors Service Bureau

"Sahara" Breaks Summer Box Office Records for Finkelstein's Minneapolis

FINKELSTEIN and Ruben, foremost among showmen of the Northwest, have further cause to congratulate themselves on their choice of Julius Johnson, formerly musical director of the New Garrick, Minneapolis, as managing director of the biggest house in their chain of theatres in the Twin Cities.

The tremendous success scored the past week by "Sahara," J. Parker Read, Jr.'s magnificant production, starring Louise Glaum and distributed by W. W. Hodkinson, is responsible for the firm's newest vote of confidence in the enterprising young manager of the New Garrick. "Sahara" which broke all Finkelstein and Ruben summer attendance records and incidentally equalled many of their biggest winter weeks' engagements, proved an instantaneous success, due undoubtedly to the big exploitation campaign Mr. Johnson had mapped out weeks in advance and which he put into operation ten days before his presentation of "Sahara."

In his campaign on the C. Gardner Sullivan production Mr. Johnson deviated somewhat from the usual Finkelstein and Ruben custom of bending all energy to the exploitation of the current production. Grasping the wonderful possibilities for window display advertising in "Sahara," the manager had lined up scores of prominent Hennepin Avenue merchants for an unprecedented window-display splurge a week in advance of the "Sahara" opening date. On one street alone three big department stores featured displays on "Sahara," Mr. Johnson, of course, seeing to it that cards telling of its presentation at the New Garrick had prominent space in all store window showings.

Nor were Mr. Johnson's window display operations confined to department stores alone. Perhaps the finest and most atractive display of the lot was the one in a thirty-foot window of the largest downtown confectionary store in Minneapolis. There the manager arranged a big desert scene, its chief ingredients being white bon-bons and chocolates. And with the same kind of sweets Mr. Johnson designed the word "Sahara" in a circle, placing a portrait of Louise Glaum in the centre and in fifteen ro more letter spaces "still" scenes from the production.

His window display activities completed, Mr. Johnson turned all available time and attention to newspaper advertising and publicity. Next to his first love, music, he finds keenest delight in arranging layouts and writing advertising copy that are distinctly different. His advertising on "Sahara" was more forceful and on a larger scale than any he has ever turned out since taking the reins at the New Garrick, it is said.

Mr. Johnson got a ream of "readers" from newspapers on "Sahara" many of them running half a column. Ever since Mr. Johnson assumed the management of the New Garrick he has made it a point to keep in close touch with his newspaper friends. Time was when the Tribune, the Journal and the Daily News fought shy of giving free notices on productions to picture advertisers. It's different now and many of his fellow exhibitors are frank enough to give Mr. Johnson credit for bringing about the change.

Another feature of the New Garrick campaign on "Sahara" was a specially devised herald which was mailed to 10,000 residents, Mr. Johnson having added 7,000 names to his regular mailing list for this special attraction.

Mr. Johnson composed a special orchestration for the production and another for the remarkable prelude he staged, consisting of a beautiful setting of Cairo, the feature on which was a skilful simulation of the Palace of the Dawn one of the most imposing and luxrious scenes in the picture.

"Joe Martin, himself"

Etelhertz Claims a Rival for Chaplin

Harry Etelhertz, manager of the Hamilton theatre of Brooklyn, N. Y., used one of the cleverest ideas in putting over a show recently that any exhibitor has yet tried. He is said to have succeeded admirably.

He had booked the two comedies, "Monkey Stuff," and "The Jazz Monkey." "Monkey Stuff" was first on his list. The problem before him was to introduce Joe Martin, the famous monkey comedian, to his people.

Mr. Etelhertz has handled much advertising outside of the motion picture field, so he brushed up one of his old stunts—the accumulative advertising idea—and worked on it. He ran a series of slides, i. e.:

"Who is the greatest comedian in the movies? Think it over and leave a note at the box office."

The notes left at the box office included about every comedian in the world, both in and out of the movies. Chaplin got the most votes.

The next day the slides began again, thus:

"Most people think Charlie Chaplin is the greatest comedian. Do you?"

"That puzzled them," said Mr. Etelhertz, and their astonishment was even the greatest at the next slide.

"We don't."

And the next.

"We think the greatest comedian in the movies is Joe Martin."

"Did you ever see him?"

"Joe Martin will appear in a comedy written and directed by himself July 27."

These first 7 slides were all of Mr. Etelhertz's making. For the denoument he used a stock of slides obtained from the Exchange. It was the eighth and last slide and showed Joe Martin just as Joe is.

The audience roared. The idea of Joe writing and directing his own comedy when they had been led to expect some new male or female wonder of the movie world tickled them.

Mr. Etelhertz said right there: "If they laugh like that when Joe really appears in 'Monkey Stuff' it will be all right."

They did. They were all ready for him. Those slides had teased them into an expectant humor and so had several speeches. The manager had let no opportunity slip by and when the Knights of Columbus used the stage to make a little appeal for an athletic fund being raised in Brooklyn, Mr. Etelhertz had the speaker say at the end of his speech: "Do you know Joe Martin."

When Sunday came the crowd was there. They know now in Flatbush who Joe Martin is. Mr. Etelhertz played Joe Martin as big or bigger than he would a six reel feature and it went over like one.

Advisory Board
Exhibitors Service Bureau

Thomas D. Soriero, Park theatre, Boston, and Strand theatres, Lowell.
Chas. H. Williams, Strand theatre, Providence, R. I.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Jack Kuhn, Loew's Stillman theatre, Cleveland.
Mrs. Joseph Grossman, Standard theatre, Cleveland.
George J. Schade, Schade theatre, Sandusky.
H. C. Horster, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
S. Barret McCormick, Circle theatre, Indianapolis.
Edward L. Hyman, Liberty theatre, St. Louis.
Theo. L. Hays, New Garrick theatre, St. Paul.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo A. Landau, Butterfly theatre, Milwaukee.
George Flacher, Alhambra theatre, Milwaukee, Wis.
Julius L. Johnson, New Garrick theatre, Minneapolis.

C. Edgar Momand, Garden theatre, Flint, Mich.
Charles C. Perry, Strand theatre, Minneapolis.
W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta.
Chas. G. Branham, S. A. Lynch Ent., Atlanta.
R. B. Wilby, Strand theatre, Montgomery, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
C. A. Lick, New theatre, Fort Smith, Ark.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Herbert J. Thacher, Strand theatre, Salina, Kan.
H. M. Thomas, Strand theatre, Omaha.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Sunset Theatre, Portland.
E. J. Myrick, Rialto theatre, Butte.
A. S. Kolstad, Liberty theatre, Hood River, Ore.
H. L. Percy, Antlers theatre, Roseburg, Ore.
P. E. Noble, Liberty theatres, Portland.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Ralph Ruffner, Rialto theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
A. C. H. Chamberlin, Opera House, Madera, Cal.

Atmosphere for the Production "De Luxe"

Hays of St. Paul Stages Elaborate Prelude for Nazimova Feature—Musical Director Nelson an Artist

A MOST artistic presentment of the Russian actress, Nazimova, in "The Red Lantern," was given by Manager Theo. L. Hays on the occasion of the recent showing of this feature de luxe at the New Garrick theatre, St. Paul.

The lobby, through the generous use of lanterns and other characteristic decorations, was given a Chinese atmosphere of much faithfulness in compliment to the locale of the action of the picture. Suspended overhead and extending from the main doors of the lobby to a point beyond the ticket office, a false ceiling or canopy was erected. This construction, severely Chinese in design, with numerous lanterns of grotesque shape, in vari-colors, with red predominating, proved most attractive.

In the centre of the foyer, a pedestal of unique design held the conventional joss-sticks which carried an odor of Oriental incense to all parts of the auditorium.

The girl ushers and ticket sellers were garbed in Chinese dress, wore their hair in Chinese style, with floral decorations to complete the effect. In guiding the patrons to their seats they carried lanterns of typical Chinese type. The door tender and chief usher wore Mandarin coats.

The scenic prelude carried out a distinct Oriental effect. As the velvet curtains masking the picture sheet opening were drawn, a scene was disclosed representing a Chinese ceremonial hall, with a large Buddha in the background. Musicians seated upon a platform in the setting played upon typical Chinese instruments the characteristic music of the Mongolian. This music prelude, especially written for the occasion by William Warvelle Nelson, musical director of the New Garrick theatre, served as an introduction for Rita Cassillis, a danseuse, who made a novel entrance from a large cauldron, while fire and flame effects from off stage played upon the cauldron, the dancer emerging, as it were, from out of the flames.

To the accompaniment alone of the Chinese musicians, Miss Cassillis gave a typical Chinese dance, which completed the prelude.

The lighting effects of the set were especially novel and effective. The Buddha painted on the back drop of the set, through the use of a spot with a green medium, brought out most effectively the outlines of the idol, while the blinking eyes of the pagan god added mystery to the scene.

William Warvelle Nelson

Stage setting at the New Garrick during the run of "The Red Lantern"

Musically it is doubtful if "The Red Lantern" received a more elaborate setting anywhere than was provided for this picture by William Warvelle Nelson, who not only composed the music of the prelude, but composed as well short selections for other parts of the picture in order to cement the various numbers of the setting.

To make faithful the representation of the Chinese orchestra, special instruments were manufactured, and the effect secured was very realistic, especially as the instruments were actual reproductions of those shown on the screen.

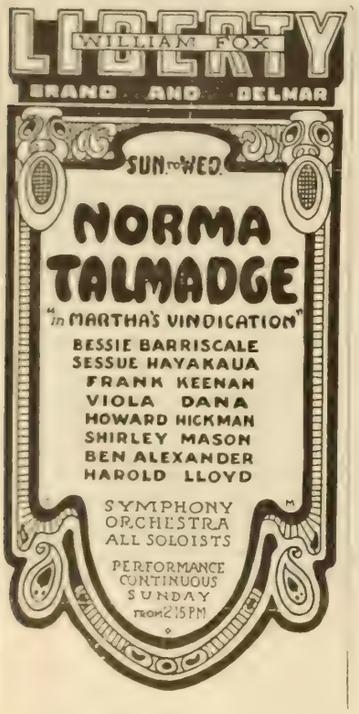
For the incidental or interpretative music, Mr. Nelson composed a "fate" theme, which was used whenever reference was made on the screen to the heroine's questionable parentage. Owing to the variety and extent of publications in his library, particularly of Chinese and Japanese creations, Mr. Nelson found it possible to confine his setting almost entirely to Oriental selections. Even the scenes of dramatic emotion were successfully fitted with characteristic Chinese airs.

The three principal themes used in the setting were a "fate" theme, a "love" theme; and a theme for "Sam Wang."

The general effect secured was dramatic and greatly intensified the action of the picture without detracting in the least by its prominence.

Director Nelson, to whom much of the artistic success of the New Garrick's presentation of "The Red Lantern" is responsible, is a musician of exceptional ability and experience, whose unusual talents have been instrumental in placing the New Garrick musically in the lead among the theatres of the Northwest. As solo violinist, orchestral director, band leader and composer, Mr. Nelson has earned a well deserved prestige. His schooling in music embraced the study of violin with Leopold Kramer of the Chicago Symphony Orchestra, and of harmony, composition and orchestration with Samuel A. Baldwin and Frederick Grant Gleason at Chicago. Mr. Nelson was, for a time, director of the Minnesota State Band and later directed the Municipal Park Band at Lake Harriet Park, Minneapolis. He then organized his own band, featuring "Nelson and His Band," which he developed as the leading brass organization in the West. Mr. Nelson was the musical director of the Metropolitan Opera House in St. Paul for six seasons and served as first violinist in the symphony orchestras of both Minneapolis and St. Paul. As a composer he has written many selections for both band and orchestra. He arranged the incidental music for Charlotte Walker in "The Trail of the Lonesome Pine" for the original production of that popular play. Mr. Nelson has brought the music of the New Garrick to the point of admitted superiority. He has not only proved a wizard in setting the music to fit the picture, but he has been most happy in his selections. His past experience in directing theatre orchestras, his symphony orchestra experience, combined with a natural appreciation of the ideal musical background for a photoplay, along with his talent for composing and arranging, equips him to provide, with a decided artistry and distinctive appropriateness, musical settings for the most complicated of photo dramas. His library, the largest in the Northwest, a collection of many years, represents an investment of over $5,000.

Your Idea and Ours

We are seeing this one of the Liberty theatre, St. Louis, for two reasons:- First, to show you a small display which so far as the border and top portion goes is mighty artistic and attractive. Second, to ask when all this list of stars played in "Martha's Vindication" which if we remember correctly, is a Triangle release of about three years ago? Now this ad certainly leads us to believe that the Liberty is advertising these people as members of the cast of "Martha's Vindication."

And too here is a case we do not believe it is policy to book a re-issue. This was a fair picture, nothing wonderful, only fair, and in showing it now, you will have the "clothes" three years behind time.

You may not know the difference but the women who come to see this picture will and you get credit for running old stuff. Now when you play a re-issue bill, if as such and tell why you have booked it. But first be sure you pick out one that is worth re-issuing. If the Liberty was a small house we should say that they evidently wanted to get a Norma Talmadge picture at a price and this was the best they could do but the Liberty is a good house, one which can afford to pay regular money for its features. This is all that is wrong about this display but it's enough. The Liberty ad was just the size you see it here, one column by four and a quarter.

[illegible] your neighbor's wife" nor mix your love affairs up with your business especially around the theatre.

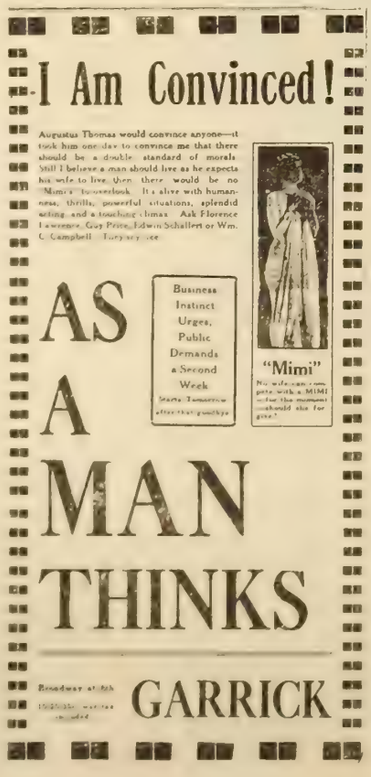
HERE is another "sign board" display that so far as it goes, advertising the star and the title of the production, is very good. In its use we should consider only the question

of whether the advertiser is getting the most he can for his money but putting all his eggs in one basket.

Personally we are not in favor of it, for the reason that as we have said many times before, everyone does not go to the theatre just because he wants to see the feature. In this day of good fair entertainment as a usual thing on everybody's bill, it is the little extra attraction which appeals especially that may switch the prospective patron's mind from your competitor's theatre to yours. If one can get the best of a fifty-fifty break in anything it is pretty nearly the difference between success and failure.

HERE is a three column—13 inch display which begins with a mighty good catch line for a picture of this sort and then goes to a selling talk which is in most part interest getting and a curiosity arouser.

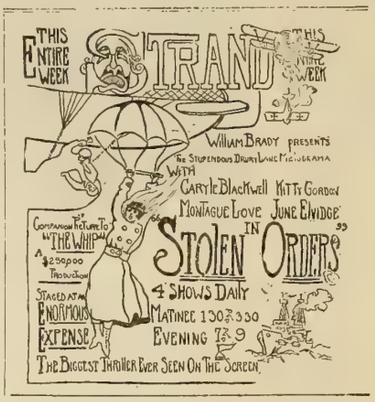
"As A Man Thinks" will of itself give people an idea that this is a picture founded on the moral code but the selling talk fully states the lines along which the story will run. This done you may be sure that both men and women are going to wonder what the story is that is to be preached about and from curiosity will go to see it.


I Am Convinced!
Augustus Thomas would convince anyone—it took him one day to convince me that there should be a double standard of morals. Still I believe a man should live as he expects his wife to live. Then there would be no Mimis to overlook. It's alive with human-ness, thrills, powerful situations, splendid acting and a touching climax. Ask Florence Lawrence, Guy Price, Edwin Schallert or Wm. C. Campbell. Everyone.
AS A MAN THINKS
Business Instinct Urges, Public Demands a Second Week
"Mimi"
GARRICK

Even men who don't believe in a double standard, for everyone else but themselves anyway, are going to want to see what is said in defense of the double code. The title has certainly been displayed large enough to get the attention and the cut on the right is just suggestive enough to further what the curiosity of those who have been attracted to the title. We call this good from every standpoint with one exception. Just who the people are that are named as being willing to recommend this picture we do not know and will presume that most of Los Angeles' population was in the same boat.

How much money can I take in is not half so important as how much money can I keep—after the expenses are paid.

WE imagine the chap who drew this four column seven inch display intended to do something artistic but the result was a jumbled up mess which is scarcely intelligible. In the first place the Strand artist has taken the wrong type of production for this style of display. This is a melodrama



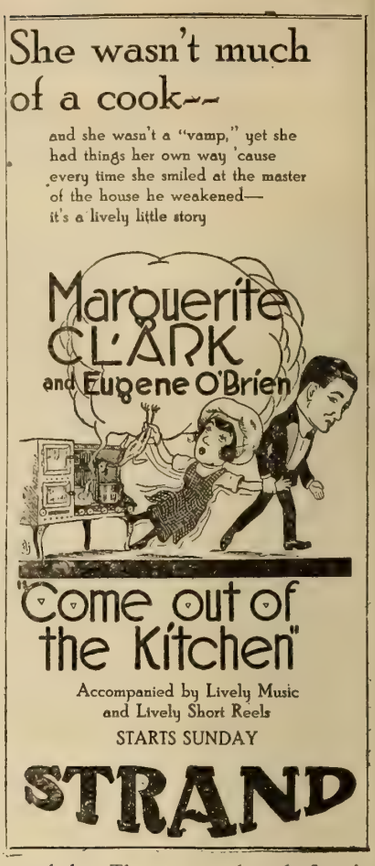
which is compared to the "Whip" and when you have this sort of a story to put over, use the sort of stuff which carries a melodramatic atmosphere. To begin with you want a good descriptive cut of a scene from the production and then your display lines want to be big and black.

This display looks like it pertained to a musical comedy.

There isn't much use of criticising this display from the standpoint of what should have been done with the material used for this is not the sort of production to which hand drawn displays are entirely suited. We get the idea which the artist had in mind but he failed to put it over. The Strand is located at Scranton, Pa.

When a star begins to fade in your theatre begin searching the horizon for another.

THIS ten inch double column display of the Strand's Minneapolis, strikes us as being very good. As a rule we do not approve of advertising which does not present the mertis of a picture seriously but here is the sort of production, a light comedy, which will admit of "kidding" sales talk and in this instance it has been cleverly

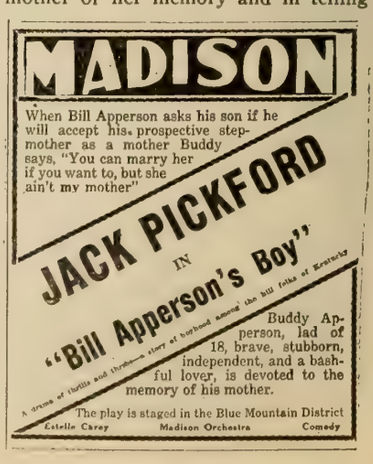

She wasn't much of a cook--
and she wasn't a "vamp," yet she had things her own way 'cause every time she smiled at the master of the house he weakened—it's a lively little story
Marguerite CLARK and Eugene O'Brien
"Come out of the Kitchen"
Accompanied by Lively Music and Lively Short Reels
STARTS SUNDAY
STRAND

worded. The type selected fits in nicely with the cut and the whole display carries an atmosphere which is suggestive of the sort of stuff, "Come Out of the Kitchen" is. We might suggest that mention should have been made of the fact that this was a successful stage farce as people are beginning to appreciate the use of standard plays and books for photoplay adaptation.

We think too that the mention of Eugene O'Brien's name in this is excellent. He is a very popular leading man and has friends. This ad is worth clipping as a model along which to build your displays either for this feature or others of the lighter variety.

If your wife doesn't like the pictures you are playing, better do some thinking.

HERE is a little two column five inch display of the Madison's Detroit which announced Jack Pickford in "Bill Apperson's Boy" rather well. We can't say that the selling talk is noteworthy except that there is always sympathy for the boy who loves his mother or her memory and in telling


MADISON
When Bill Apperson asks his son if he will accept his prospective step-mother as a mother Buddy says, "You can marry her if you want to, but she ain't my mother"
JACK PICKFORD
IN
"Bill Apperson's Boy"
Buddy Apperson, lad of 18, brave, stubborn, independent, and a bashful lover, is devoted to the memory of his mother.
The play is staged in the Blue Mountain District
Estelle Carey
Madison Orchestra
Comedy

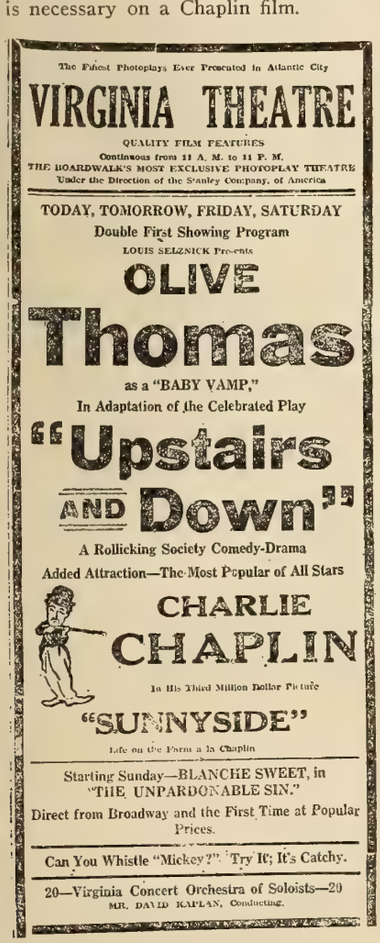
What Live Wires Are Doing

of "Buddy's" resentment of his father's determination to marry a second time, a subject is touched upon which will interest. This sequence has little to do with the story but it does give a personal touch to the ad and will carry the idea that this is a "human" story.

If your ticket seller chews gum tell her to stick it under the cash drawer so she can say "thank you" to the people who pay you their money.

HERE is another example of pretty good type display in the ad. of the Virginia theatre, Atlantic City. The original was two columns wide and 11 inches deep.

Some people might think that the Chaplin film deserves the lion's share of the billing but the writer doesn't. Those who like Chaplin will notice the "Sunnyside" matter and that is all that is necessary on a Chaplin film.


The Finest Photoplays Ever Presented in Atlantic City
VIRGINIA THEATRE
QUALITY FILM FEATURES
Continuous from 11 A. M. to 11 P. M.
THE BOARDWALK'S MOST EXCLUSIVE PHOTOPLAY THEATRE
Under the Direction of the Stanley Company, of America
TODAY, TOMORROW, FRIDAY, SATURDAY
Double First Showing Program
LOUIS SELZNICK Presents
OLIVE
Thomas
as a "BABY VAMP,"
In Adaptation of the Celebrated Play
"Upstairs AND Down"
A Rollicking Society Comedy-Drama
Added Attraction—The Most Popular of All Stars
CHARLIE CHAPLIN
In His Third Million Dollar Picture
"SUNNYSIDE"
Life on the Farm a la Chaplin
Starting Sunday—BLANCHE SWEET, in "THE UNPARDONABLE SIN."
Direct from Broadway and the First Time at Popular Prices.
Can You Whistle "Mickey?" Try It; It's Catchy.
20—Virginia Concert Orchestra of Soloists—20
MR. DAVID KAPLAN, Conducting.

Billing "Up Stairs and Down" for the feature helps put over the idea that it is a worth while picture. We should say this is good.

"Once upon a time" has begun many stories but history has very little place in the show business.

HERE is another display of the Palace, Wichita, Kansas, with which we don't have to find fault, for it is high-class in every way. As an example of a few words effectively used in way to make them attract the most attention, this cannot be improved upon. Two cuts of Mildred Harris have been used and both are good ones. The selling talk at the left of the upper cut is ideal. But why waste words telling you that which can be seen. You will never find a better example of good type and cut advertising than this. The display is three columns wide and nine inches deep.

PALACE
SWEPT BY THE ARCTIC BREEZES
MONDAY
TWO DAYS ONLY—
A girl who sought shelter in a house of glass—
MILDRED HARRIS
Now Mrs. Charlie Chaplin
In Lois Weber's Production
"Borrowed Clothes"
An intimate disclosure of Life as we live it !!!

Today and tomorrow .mean .more than yesterday except in a biography—which no one but the author ever reads.

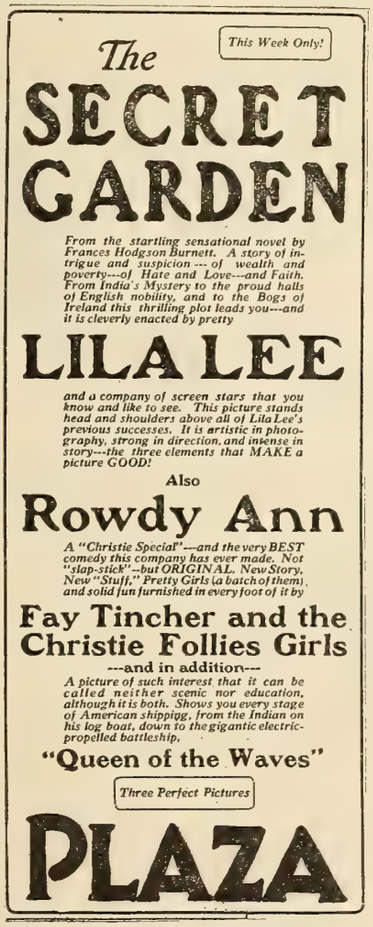
WHEN a theatre has to play two such pictures or does play them, as "The Busher" and "The Crimson Gardenia" it is a pretty hard matter to say what he should do in advertising.

Personally we should say that the Strand is wrong in giving the Ray story the better end of the argument. Ray followers will be around to see his every picture and it would have been better to get the Beach story people out by giving the title of the production a larger display and playing Mr. Beach up stronger. These Beach stories are the backbone of the Goldwyn program and if an exhibitor is not cashing in on them it is pretty nearly his own fault. As far as the display itself goes we havn't any fault to find. The selling talk is good on both and the matter has been artistically set up. This was a short quarter page. The Strand is located at Providence R. I. This wasn't bargain day at the Strand but just an example of what they do up there week in and week out. The big question is where does the money come from with which to pay for film service.

STRAND
"It's cooler at the STRAND than in the shade"
THREE TOP-NOTCH FEATURES
CHARLES RAY
"The Busher"
"The Crimson Gardenia"
By Rex Beach
Fatty Arbuckle "The Desert Hero"
Coming Week of June 30 "False Gods," a Recharoff feature, and Dorothy Gish in "I'll Get Him Yet."

Even a born showman can learn something about this picture game every day and they are usually the ones who do.

THIS three column display of the Plaza, from the San Diego, Cal., Union was fifteen inches deep. We can't say that we admire the style in which this is set but we must admit that is a bit unusual and attracts attention.


This Week Only!
The
SECRET GARDEN
From the startling sensational novel by Frances Hodgson Burnett. A story of intrigue and suspicion --- of wealth and poverty---of Hate and Love---and Faith. From India's Mystery to the proud halls of English nobility, and to the Bogs of Ireland this thrilling plot leads you---and it is cleverly enacted by pretty
LILA LEE
and a company of screen stars that you know and like to see. This picture stands head and shoulders above all of Lila Lee's previous successes. It is artistic in photography, strong in direction, and intense in story---the three elements that MAKE a picture GOOD!
Also
Rowdy Ann
A "Christie Special"---and the very BEST comedy this company has ever made. Not "slap-stick"--but ORIGINAL. New Story, New "Stuff," Pretty Girls (a batch of them) and solid fun furnished in every foot of it by
Fay Tincher and the Christie Follies Girls
---and in addition---
A picture of such interest that it can be called neither scenic nor education, although it is both. Shows you every stage of American shipping, from the Indian on his log boat, down to the gigantic electric-propelled battleship,
"Queen of the Waves"
Three Perfect Pictures
PLAZA

However when space as big as this is used, we believe it is better to employ the use of cuts and make some attempt to gain an artistic affect.

You must remember that your advertising is bound to reflect you and your theatre and this blunt announcement would lead people to believe the "Plaza Folks" were that kind.

As far as the wording of the display goes we have no fault to find. It is mechanically were it slips unless the Plaza chose to adopt a style like this on the theory that unusual advertising is good advertising. Of course there is something in that theory, but we don't think this is an example of it.

This space also might better have been a column wider and a bit shorter in depth. This is a bad type of space to fill to good advantage.

If a film salesman tells you that his latest is bigger than "The Birth" tell him to wipe off his chin.

EMPRESS
The House of Big Features
"Empress Photoplays De Luxe"
Another Exceptional 4-Day Program Starting Today
IRENE CASTLE
The Best Dressed and Most Talked of Woman in America
And These Two Added Attractions
The Tiger's Trail
And a Good Comedy
Big Two Hour Show
Clara Kimball Young
In a Film Special of the Famous Stage Success
"CHEATING CHEATERS"

THIS quarter page used by the Empress, Tusla Okla., was only one of a number sent in for our criticism. It was the best one in the lot and even at that we can't praise it to any great extent.

In the first place, the Empress is using to much matter even if it is buying big space. Next there is a sameness in layout that makes the writer wonder if the Empress ad man didn't get his training with a department store. This sort of style, using boxes and cutting a display all up is good for that sort of work where women are appealed to, and who read the heading of each box to see if there is something worn by them which they can buy "cheap," but it is not good form for amusement enterprises.

No Mr. Empress man we can tell you this is good. You have spent time and given it attention but your results are not what they should have been. Throw away all that light rule, cut down your descriptive matter by a third at least, dispense with so many superlatives many of them repetitions and you will be on the right track. Study some of the displays of S. Barrett McCormick and you will get our idea. You know we all judge everything from a standard set by some one and we know of no better teacher than the Circle, Indianapolis.

An operator who has too many excuses rarely "has" anything else.

THIS in the original was a corking good display, five columns wide by half a page in depth. It was taken

Scoring Hits and Errors

from the Indianapolis Times of July 20th.

You will note how the title has been giving the lead in billing which is correct in this case with the theatre title coming in for second attention. The selling talk is well worded and in keeping with the character of the bill and the cut displacement could not be improved upon. It is too bad that every theatre can not avail itself of this kind of advertising. It would mean many dollars in profits.

We see only one thing which we think is justly entitled to criticism in this display. There is no reason why the producer's name should be so prominently displayed. Advertise your own business and let the other fellow his—at least until the time shall come when a producer's trade-mark means more in the matter of uniform quality than it ever has so far.

If you are a big toad in a little puddle don't stop to admire yourself too much or some one may step on you.

WE offer this as a sample of exchange aid which is not up to standard. Now while it is true that the person who framed this two column eight, didn't do a thing beyond adding a few words at the top and bottom, the worst thing about this display is the cut of Washburn. The face looks like one of those "kidney

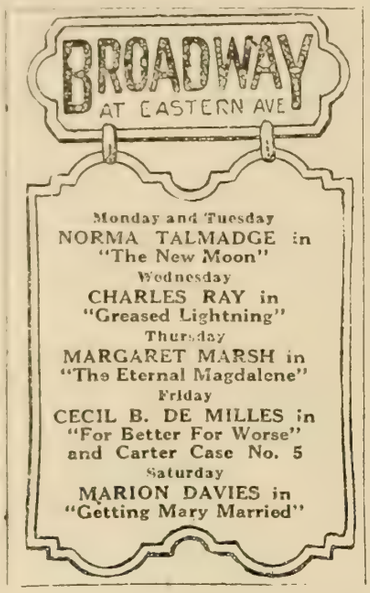
pill" ads that say "Don't kill yourself" or "That pain in the back" or words to that effect. For an exchange to put out a cut of this character seems about the same to use as having a suit of clothes made out of cheap shoddy material. You spend a lot of good money in the tailoring and haven't anything to show for it.

Any display is better without a cut if you are unable to get a better one than this. This display is from the Des Moines Register.

Some people don't think at all and all some people do is think.

THIS display of the Broadway was taken from the Baltimore Sun and was just the size you see it here.

We have selected it as a good example of a certain kind of advertising, where small space is utilized, where a week's bill is to be advertised in one ad and where a distinctive style is desired permanently.



We should say that this whole ad is a cut with a mortise in the center where the type is changed each week. Now there is a certain value to this sort of advertising. A patron who usually goes to a certain house has a mental picture of your ad in his mind and he can locate it quickly because he knows what he is looking for. In consequence he glances over the printed page of the newspaper hastily without any thought of finding anything but your display and is therefore not in so much danger of having his mind switched from its thought of going to your theatre as if he was inspecting all the ads and giving each individual attention.

We do not wish to infer that we especially recommend this style of display but we do think it is very good for its kind.

If you have an idea don't let it remain just an idea. Find out if it's good by trying it out.

HERE is the best ad devoted to picture exploitation we could find in a Sunday copy of a paper having its home in St. Paul and we do not call this any too good, although in the space purchased—three inches

double column—very little more could have been said without crowding.

The Alice Joyce cut does not come up well and therefore does not add anything to the display.

The Princess has based its pulling power in this ad on just the name of the star and the title. It would have been better to have spent a little more money for space and told something about the story. You can't get 'em all anymore on just the announcements. Also here is another which says nothing about the balance of the program. We hate to keep harping on this subject all the time but it is for your good. Advertise your whole show not part of it.

About the time you think you have figured out just what your patrons want they will have changed their minds again.

HERE is one on "Oh Boy," a quarter page, used by the Tudor of Atlanta Ga., which just misses being very good because of too much "blackness" in the cut.

However as this isn't the fault of the Tudor ad man we will compliment him on his display.

The Tudor hasn't directly said that this picture originally was a musical vehicle which we think is pretty fair judgment. People who shop for their

pictures are going to wonder what sort of photoplay a musical comedy will make, since you have cut out the music to make room for the comedy and cut out the comedy to make room for the music. So there you are.

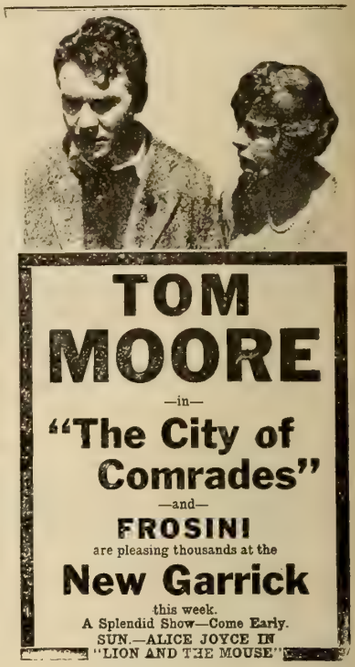
Regardless of how good this picture may be there is no denying that every body has an idea that reduced to plot, very little remains of a musical piece.

The Tudor has side stepped this by telling its patrons that Oh, Boy, is "Sixty Minutes of Fun and Frivolity" and labeling the feature a "Merry, Rollicking comedy drama of Sunshine, Smiles and Feminine Loveliness," which is about all that could be said in the way of selling talk without getting into deep water.

The big cut has been utlized to advantage and the equal display of Creighton Hale's and June Caprice's name is very good judment. It would seem that with a bill like this some special musical program would have been prepared and if so a mention should have been made of it.

A first principle in the show business is give people what they want and make them pay for it.

FOR a straight forward announcement of Tom Moore in his latest



picture, this display of the New Garrick, Minneapolis, eight inches double column no doubt answers every purpose but it is not at all artistic and much better results might have been secured if proper selling talk and some information concerning the author, cast, etc. had been added with Tom Moor's name cut down in the billing to make room for it. As you know this is from a famous Saturday Evening Post story by Basil King and Seena Owen and Aleck Francis have good parts. In fact this picture presents an unusual opportunity for exploitation. The New Garrick has failed to take advantage of these opportunities basing its appeal solely on the star and title with "Frosini," a musical attraction. The use of so heavy a rule does not add to the display although it may help to set it out on the page.

THIS is an example of advertising used by Loew's Stillman theatre,

HALL CAINE'S
"THE WOMAN THOU GAVEST ME"
"She has defied me and ruined me, and made me the by-word of the island. God's curse on her—"
—From Hall Caine's Novel, "THE WOMAN THOU GAVEST ME."
A Paramount Artcraft Special
NEXT WEEK
LOEW'S STILLMAN

100% to Zero

because Chaplin gets business
and what is the use of giving
ons a chance to say to them-
told us it was good,"
get you anything?

America and all
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unusual. Chaplin's name and the title of the production get the eye and the cut at the left upper corner is unmistakable. With the attention attracted so far, the average person is bound to look at the smaller cuts from which he gets a good idea of the stuff going to make "Sunnyside's" story.

In the selling talk we have about the only style of picture where sentences of this sort can be used to advantage. There is only one thing we should question about this ad and that is the personal guarantee the theatres have given the production when they say: "You have'nt seen Chaplin at his best until you have seen him as the lonely overworked farm hand." We do not think much of guaranteeing that a picture is the "best ever" because that point is a matter of individual judgment and no picture ever made has pleased everyone. Here is a case where telling people that this is the best Chaplin ever made according to nearly everyone's judgment isn't true and wasn't neces-

ase of using
twice and would
one over the cut. Again we say that a big theatre should say something about its musical program.

However if they were all as good as this we wouldn't have to spend so much time criticizing and could devote more to praise of the samples which reach our desk.

A sure sign that an exhibitor has been in the game too long—when he tacks "don't miss it" at the end of his ad.

IF the cut in the center had printed a little better we would call this three column by seven, a mighty good display. The selling talk is from the

producers press book but as it is good selling talk, we see no need of attempting to use something original which perhaps would not be as effective. Miss Stewart and the title have been given equal billing here and we think this is correct. In fact so far as the "head work" went this is as good as anything we have seen expoliting this picture. The display was taken from the Cincinnati News.

Playing sure bets is something that can't be done in the amusement world.

THIS quarter of a page of the Lyric's, Cincinnati, is one used for the exploitation of "Auction of Souls," described in an article on this subject elsewhere in this issue.

It is a lurid unartistic display with too much reading matter used for the space purchased but at the same time on a picture like this we should say that it is all right.

Miss Mardigarian's name and the title of the picture have both been lled big enough so they attract int attention and about everything ich makes this feature a business er has been mentioned. The cuts l give an idea what is to be seen our objection to black border is awn for this one. In fact this kind of a display which requires ule. It is also an example

NG TO-DAY
IC
Special "Ladies Only" Morning Matinees — Daily 10 A. M. After Sunday
At three "LADIES ONLY" Matinees Aurora Will Describe Fully and With Intimate Detail Her Terrible Experiences in the Kurdish Slave Markets and in the Turkish Harems. She Will Be Assisted By Her Guardian, Mrs. H. L. Gates.
A MARDIGANIAN
AUCTION of SOULS"
From the Book by H. L. Gates, "RAVISHED ARMENIA"
FACTS-NOT FICTION
SPECIAL MUSIC
IT MAKES EVERY WOMAN'S BLOOD BOIL!
WOMEN SOLD FOR AS LITTLE AS 85 CENTS EACH—CHRISTIAN WOMEN!
LYRIC
ALL WEEK COM. TO-DAY

where a lot of black "caps" may be used to advantage another thing as a rule we do not like in a display.

Strike while the iron is red, applies to the show business as well as the blacksmith shop.

WE hate like the deuce to waste better than a half column of space on this display of the Bijou but to show what not to do and as an example of shoving a lot of copy at the printer with "display-display" marked about every so far on the copy this is a prize. We don't remember any worse coming from a city and a theatre which is supposed to be big enough to know something about advertising.

There is one thing that we commend and that is the name cut. From that down it is very, very bad. First the Bijou is giving two programs equal billing which is all dead wrong. Never give your next bill better than a fourth of your display. Then we

BIJOU
SHOWING ARTCRAFT, PARAMOUNT AND FIRST NATIONAL PICTURES — The Greatest in the World
TODAY and TOMORROW
IRRESISTIBLE — INIMITABLE
ANITA STEWART
IN HER MOST FASCINATING PICTURE
"HUMAN DESIRE"
The Tale of a Waif Who Adores Babies and a Mother Who Loathes Them
IT WARMS THE HEART AND STIRS THE SOUL
EXTRA SPECIAL
Twede Dan in "Camouflage"
A HILARIOUS COMEDY
AUGMENTED ORCHESTRA
USUAL PRICES
FOUR TIMES DAILY — 2:30, 4:00, 7:30 AND 9:00
STARTING NEXT THURSDAY
BIG DOUBLE BILL
SAY, GIRLS—
Did YOUR Sweetheart ever turn you down?
Men do it, the wretches, and go off with another girl without caring a bit about the injured woman. They need to learn how to treat women
Bring that laggard sweetheart to see
"CHOOSING A WIFE"
The Comedy that set the whole world a-laughing
COMING — "STOLEN ORDERS"

get in the line below "Today and Tomorrow," two adjectives that are altogether too extravagant. Next is an improper use of "fascinating," also an extravagant term. Then comes the indiscriminate use of "caps."

The second bill, we pass to you for inspection without comment although it is even worse than the top half, except a few disparaging words concerning the selling talk on "Choosing A Wife."

That talk sounds like the conversation of two washerwomen over the back yard fence. Don't use slang or cheap humor in your ads. It dosen't pay. Remember that your advertising is a reflection of yourself and your theatre. Use good English and see that your sentences have a little dignity to them.

Don't buy the pictures YOU like if your patrons don't agree with you.

Artificial flowers artistically draped in the lobby; enhance

Fischer Combines Good Taste Effectiveness in

Time was when an old store was converted into a "pitcher show" and the program announced by a crudely painted sign hung out in front, reading, "movies tonight."

Later on when motion picture theatres began to have lobbies it was thought to be the latest thing in showmanship to clutter up the lobby with innumerable signs. As other improvements in the business gradually set in these signs were supplanted by artistic easels, bearing attractive announcements. Good frames with glass followed but still the idea prevailed that these easels must be arranged in a long row down the center of the lobby.

Many theatres have these same easels which bear the announcements of coming attractions but have relegated them to the side walls, leaving more space in the center of the lobby.

It was up to Manager George Fischer of the Alhambra Theatre, Milwaukee, to figure out the very latest idea for arranging attractive displays announcing his coming attractions.

With the advent of hot weather Fischer had an attractive display constructed for either side of his lobby. The display consisted in lattice work painted green and white, through which was arranged showers of imitation wisteria. Comfortable settees and box wood trees added to the effect. To the casual observer this delightful effect prevented any advertising, but to Fischer's keen eye it presented a rare opportunity for artistic displays that would be bound to attract the eye.

Consequently he had built over each settee, a miniature stage with an attractive frame and covered with glass. The background of each little stage was provided with draperies of soft colors. Figures from lithographs were cut out and pasted on cardboard and placed back of the glass. Hidden colored border lights and natural flowers were used to add to the effect. One of the accompanying photographs shows one side of the Alhambra lobby, while the other shows a close-up of a display featuring Elsie Ferguson in "The Avalanche." The displays are most artistic and have caused no end of comment.

Further ca
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white flan
house.
uniforms wi
of the heavy velvet hangings around the boxes and railings of the theatre have been replaced by white linen curtains. The seats throughout the theatre have been covered with the same white material and the entire effect is a most restful one to the hot, tired theatregoer.

Announcing a "coming" attraction this time, "The Avalanche"

Half page of a co-operative display used by the merchants of Shreveport, Ala., and the Saenger theatre

There is another stunt on the same order which always accomplishes results, and that is to use the newspaper want ads for the misspelled words, giving free tickets to the persons who discover the greatest number. As a rule any paper which has a good want ad page thinks more of it than it does of its editorial columns, for the reason that it brings in regular money, and in consequence is always glad of an opportunity to give the section a boost and to "pat itself on the back" concerning this page and its pulling power. Where the theatre comes in on the want ad stunt is the amount of free space they will give you in readers on their front page announcing what is to be done.

Either of these ideas are good for excellent publicity, and the cost is absolutely nothing, for you certainly do not lose what you have never had, and that is the way you can figure the free list you give out as your share of the stunt.

"Emancipation for All Worldly Cares"

So Says Fowler of the Victoria, Buffalo—His House Organ Overflows with Pithy Sayings

THE house organ has been developed to an unusually high degree of success by many big houses throughout the country, and one of them is the Victoria theatre, one of Buffalo's neighborhood screen palaces, which under the management of Bruce Fowler has become a real family institution. Manager Fowler calls his house program *Victoria Views*, and it is published semi-monthly. It is a twelve-page sheet in which the attractions for the two weeks are attractively set forth and illustrated with scenes of the play or cuts of the star. Mr. Fowler writes the copy for the amusement section himself, and some delightfully original and refreshing word pictures are contained in the booklet each issue.

In a recent edition we find some of these pithy sayings as follows:

"Tuck away your newspaper and come join the throng who are seeking salve for spirits wounded by a day of hard work, in the home of better film plays."

"Don't desecrate Sunday with meanness. Troubles skip when the movies begin to skim before you."

"Emancipation for all worldly cares—the Victoria creed."

"When you have the 'I want-something-I-don't-know-what' feeling you need brain refreshment at the Victoria."

"Monday is a sort of a blue day. We promise to take the grumpy element away. We'll substitute So and So (star's name) for sunshine."

"As a machine needs oil, you need entertainment to make the organisms of the think works run right, and here is royal entertainment."

"Don't let the rust accumulate around the house on your rest day! Lack of pleasure makes mother and dad dull folks."

And so on through a long list of optimistic observations.

Victoria Views is not only popular with Victoria patrons, but it is generously patronized by a long list of neighborhood and downtown business houses, who find it an excellent medium of reaching the home folks with their wares. Thus we find the house organ not only a self-supporting proposition, but one in which a profit reverts to the management.

Manager Fowler advertises in the newspapers, of course, but he places just as much faith in his house organ as a publicity medium as he does in the press. This is perhaps justified in a neighborhood such as the Victoria caters to. *Victoria Views* goes to everyone for miles around the theatre and to many patrons in all parts of the city who like the Victoria way of doing things, and who come long distances in their automobiles or on the street cars to see how Mr. Fowler is presenting his program.

In the lobby of the theatre is a striking frame with an insert calling attention to the Victoria "Herald of Happiness" and inviting patrons to hand in their names at the box-office so that they may be put on the mailing list. In the illustration showing this program is also seen two attractive Victoria panels in which the cut-out and hand painted idea is well worked out. The head of the star is taken from a one-sheet, pasted on a piece of beaver board, and the artist paints an attractive sign around it.

Mr. Fowler says that he is deluged with requests for *Victoria Views* several days in advance of each publication, and each month he increases his order. The circulation is now away up in the thousands and going strong.

The Victoria, Buffalo, believes in making its lobby artistic

A Promotion Campaign Which Hit Home with a Loud Bang

SHOWMANSHIP that turns exploitation into gilt-edged security is the contribution of A. Kramer, manager of the Yale theatre, Cleveland, to the "Progressive Order of Live Wire Exhibitors all over America."

Kramer's medium of preferment was remarkably inexpensive and at the same time effectual. But let him tell it—how he made, "Daddy Long Legs," a byword on St. Clair-av on which thoroughfare his theatre stands and from which section of Cleveland he draws his patrons:

"The average method seems to be to use one card to a block," said Kramer. My method was not to skip a single store. Thus a person walking by a row of eight stores instead of being met by my card only once, was confronted with it eight times. This repetition very naturally lent considerable emphasis to the card and in many places led to is being noticed whereas the other way, it would have passed without attracting attention.

"Furthermore I was sure of getting careful attention for my sign from every class of men, women and children. Supposing I had only used one sign to every nine or ten stores. In one block my sign may have been in a hardware store. Most passersby would have given it a casual glance but the only ones to notice it carefully would have been the particular class who are in the habit of stopping to look in hardware store windows. This, to a large extent, is limited to the mechanic class.

"By my method, signs were in candy stores where children would see them, dry-goods stores where women would see them, and in short, every sort of a store that handled every sort of merchandise."

But the window card feature was only a part of Kramer's exploitation campaign. Probably the most striking element in his success is that he called upon the trade-mark of his theatre to become a box office asset. He put on his trade mark that he had conscientiously worked to uphold on a high basis of good attractions, to draw large crowds for him.

The trademark of the Yale theatre is a penant with the word Yale on it. This word is painted in white letters on a blue back ground. It is painted in conspicuous places about the front and lobby of the theatre. It is a part of every newspaper ad and was printed on all posters.

"The use of a distinguishing mark of this sort is highly advantageous," says Kramer. "It serves to fix the location of the theatre in people's minds and makes them immediately connect up the theatre and the advertisements. Besides it often attracts attention in cases where the ordinary use of type would fail.

"Besides five hundred window cards, I used one thousand vest-pocket editions of my weeks' program. These served the double purpose of heralding the coming of the picture and gave my various programs at the same time. Their small size was a decided asset as it lessens the possibility of looking at a circular and throwing it away.

That Kramer scored a success is shown by his box office record. That he aroused interest in terms greater than during any previous exploitation of an attraction is shown by the fact that Kramer has promised more than a score of patrons to return "Daddy Long Legs," for a longer showing at the earliest opportunity.

Lobby display of Superba theatre, Los Angeles, composed principally by using "cut-outs" of Harry Carey taken from the lithographs

A Plea for Under Advertising as a Confidence Builder

THE show business has always been one where the superlative was used at every opportunity and in consequence most people have come to look at a theatre advertisement, with his mind made up to discount the claims made for the attraction by about 100 per cent. This department has always believed this practise is a bad business policy, so it is with pleasure that we publish an interview by one of our correspondents, with Manager William Ainsworth of the Orpheum Theatre, Fond Du Lac, Wis., which treats this subject.

"I would like to spend more time on my advertising copy than I do," declared Manager Ainsworth. "I find it a fascinating study and discover that the more time I devote to it the better results I get.

"I believe in conservative advertising. By that I mean that I make it a practice to under-advertise a picture rathen than over-advertise it. I read Motion Picture News and find a lot of good value in its Exhibitors Service Bureau. I usually make two trips to Milwaukee each week for the purpose of seeing the pictures I am to put on and get an idea of their worth. I must first be 'shown' myself. I like to have surprises for my patrons—like to furnish them a bit more than they have been led to expect rather than a little less. To illustrate, I recently enlarged my orchestra by the addition of a saxaphone. Did I advertise it or let it get into the 'readers?' Not a bit of it. I let my audience make the discovery, and you would be surprised how many came to me and mentioned it.

"When I am asked over the phone about my pictures, as I am frequently, I make it a point to answer in a way that leaves the inquirer expecting a little less than he will find. In this way I win the confidence of my patrons and when I tell them I have a picture of exceptional value they are with me up to 100 per cent.

"I am firmly convinced that newspaper advertising is the best form of publicity. I buy large space and buy good position, and having bought the space I am careful not to crowd it with matter.

"Take my Anniversary Week advertising for example. We had Anita Stewart in 'A Midnight Romance' for the first three days. My first announcement consisted of 45-inch display—a three column fifteen. It permitted the use of a large illustration and left plenty of white space. I picked a cut of a young couple in bathing suits,—there is always interest in youth,—there is always attraction in the girl in the bathing suit.

"I aim to have a catch line—something that will get the attention. 'A lighted match showed that she was very pretty.' There was a hint of mystery. It was a signal to 'read on.'

"On the second day we dropped to a 20-inch display—three column twenty, on the third to a four column three and a half, a two section advertisement, one being devoted to the last appearance of 'A Midnight Romance,' the other to the coming attraction, Charlie Chaplin in 'Sunnyside.'

"On Thursday we followed with a four column five on Chaplin; Friday we reduced to nine inches and Saturday we made a three section advertisement, two of the sections being devoted to our Sunday and Monday programs.

"I not only use good sized copy but good positions on the best local pages. My experience has taught me that this is a profitable investment.

"Being unable to get billboard space for my Anniversary Week advertising, I resorted to heralds, blue on white—something different. These were distributed Sunday morning.

"In selecting my illustrations I try to have them carry a clear idea of what the picture is to be. If I have a Bill Hart picture, then Bill's face goes into the ad with as much of his cowboy regalia as I can get. That tells the story to young America as nothing else could and young America rushes to see Bill Hart every time.

"As I have stated, I like the advertising end of the work. I am going to give it more attention in the future and I am counting on a lot of help from Motion Picture News."

For Those Who Say "It Can't Be Done"

FOR those who say: "It is hard to make an effective display on a western picture," we offer the accompanying cut taken from a photograph of an effective display on "The Riders of Vengeance," a Harry Carey picture which contradicts this theory.

Here is a display which anyone may copy if he will only spend a few cents for three sheets from which to cut the Carey heads and figure and hire a scene painter for about fifteen minutes.

Then some may argue: "What's the use?" Well, there is this use. Doing things a little better than your competitor does them is getting a little more business, and a little more business constitutes what old Ben Franklin said when he sent forth his famous "A penny saved is a penny earned" epigram quite some few years ago. It may be the difference between a profit and a loss. Do lobby displays pay? Ask those who use them. If they didn't pay, would these people keep on spending the time and money they do? We think not.

The Superba is located at Los Angeles, Cal., where film exploitation as well as film production is an art which is given real attention.

Big Mailing List Utilized for Latest Kennedy Feature

PLAYING Madge Kennedy in "Through the Wrong Door," at the Broadway-Strand Theatre, Detroit, Mich., placed 5,000 hangers on door knobs in the lower section of the city. The wording on the hangers, reading "Is This the Wrong Door?" attracted considerable attention. Three thousand personal letters, mailed under first-class postage, were addressed to a mailing list of stenographers and office workers. This list was chosen because it represents the pleasure loving, theatre-going class.

Special signs on all doors in the Broadway-Strand lobby, previous to and during the engagement, called attention to doors, wrong and right, and going through them.

The co-operation of one store in giving a window dispay of women's sport suits and evening gowns was secured. This plan, however, did not receive the support of most of Detroit's leading merchants. They seemed to fear establishing a precedent that would prove annoying to them.

Minneapolis Newspapers Increase "Movie" Space

IN recognition of the popular place the moving pictures have taken before the American public, especially since the advent of prohibition and responding to an appeal from exhibitors, the three daily newspapers of Minneapolis have agreed to make a radical departure from their conservative policies in furtherance of the screen.

Heretofore, they have devoted only one page to moving pictures in their Sunday issues, but the exhibitors of Minneapolis have been informed that in the future these newspapers will carry each week regular four-page sections given over to the cinema, advertising or no advertising.

Already the Minneapolis Tribune has started its four-page Sunday photoplay sections, and the Journal and Daily News have announced they would do the same early in the fall.

The news of this departure in policy is taken as a victory for moving pictures in Minneapolis.

"We have come to the realization that motion pictures are to-day among the most popular forms of entertainment and diversion for the people, and as such they are entitled to a large place in the newspapers," said Harry Wakefield, managing editor of the Minneapolis Tribune.

The Lobby Display as a Real Hot Weather Antidote

"Seeing Is Believing" in Portland, So Raleigh Carries the Ice in the Front Door

FROM time to time this department hears of the use of large quantities of ice to cool a theatre. To do this successfully, it is of course necessary to have a considerable "refrigerating plant," located in your house, and while this may be an expense which will run into rather large figures it is also one which pays big profits on the investment when the extra admissions gained from the fact that the house is cool and comfortable are considered.

Out at Portland, Oregon, Manager Raleigh of the Columbia and Liberty theatres, the two Jensen-Von Herberg houses, is using huge quantities of ice to advantage.

These two houses are famous among theatre-goers for their coolness and good ventilation. Even when the thermometer jumps to a 100 in the shade and it does that in Portland, Mr. Raleigh's theatres are comfortable.

All this however is not accomplished without effort and the "refrigerating plants" are said to need considerable attention. In fact, Mr. Raleigh himself compares them to a woman: "Because," as he says, "they have so many vagaries and I have to spend so much time and patience with them."

We are not informed concerning the "workings" of Mr. Raleigh's plants and do not know how expensive or extensive they are but we are sure that they accomplish a much to be desired end, the cooling of a theatre below the temperature of the street. All the time and attention that may be required in keeping them in running order, which if we are to judge from Mr. Raleigh's own comparison, is considerable, will certainly be well paid for, by the result.

Many theatres have tried the plan of piling ice on the stage and in other parts of the theatre with an electric fan blowing toward the audience from behind the piles, and while this method may have a good psychological effect, we have heard very few claims that the temperature of the house was lowered to any great extent. Mr. Raleigh does lower the mercury in this house and also manages to direct a current of cool fresh air into the foyer, where it greets the patron like a cool breeze direct from Labrador.

The accompanying illustration shows two hundred pound cakes of ice being carried into the Liberty theatre, for use in the "refrigerating plant." Wise Mr. Raleigh doesn't have the iceman drive to the stage entrance with his evaporative load. Not he. He takes the ice in from the main street where everyone passing can see the act. Seeing is believing even out in the West where it is said that a man's word is as good as his bond until it is proven otherwise.

Feeding the Columbia's "refrigerating plant." These cakes weigh two hundred pounds each. "How would you like to be the ice man?"

Orphans See the Show and Then Have Lunch

THE happiest exhibitor in the world was J. F. Dittman recently when he stood in the lobby of his Strand theatre, Freeport, Ill., and heard the baby voices of more than one hundred children from St. Vincent's Orphanage, cheering him, their chubby fists tightly closed around ice cream spoons.

Dittman had enlisted the co-operation of W. G. Angelos, proprietor of a cafe next door to the theatre, in an effort to have the orphans as guests at a showing of "Daddy Long Legs." Angelos was delighted to serve the children refreshments during the intermission.

The manner in which the children appreciated "Daddy Long Legs," "the love story of an orphan," provided interesting material for Freeport newspapers.

Metropolitan Booksellers Co-operate in Exploiting Picture and Novel

CO-OPERATION between the great book selling organizations and the theatre is being successfully applied with Stewart Edward White's "The Westerners," which is the bill at the New York Strand this week.

All last week, Grosset and Dunlap, the publishers of this novel, linked up the premiere showing with many of the metropolitan book stores and the book departments of the big department stores, with window displays arranged at Wanamaker's, Stern's, Macy's and the Womath chain of book stores and the leading chain of drug stores with book counters in Greater New York. Grosset and Dunlap as an organization took one thousand one-sheets of "The Westerners," prepared special printed streamers linking up the book with its current presentation at the Strand and likewise made use of one thousand sets each of the eight by ten and eleven by fourteen lobby displays on this production.

The one-sheet served as the central piece for each and every display and in no cases did the managers of book stores fail to establish the identity of the book as the picture now beginning its presentation at the Strand.

The metropolitan department stores being tremendous users of newspaper advertising space, granted the heads of book departments space in their daily and Sunday, and the seven million population in the New York city municipal sphere was invited to "Buy 'The Westerners,' Now and Then Hurry to See it as a Great Motion Picture at the Strand Theatre."

This campaign in exact duplicate is to be carried out in every city and town of more than 5,000 population in the United States.

With a Population of 800, Omark, Wash., Played This One Three Days

IT may be that "The Heart of Humanity" is history so far as the houses located in cities are concerned, but nevertheless the fact remains that out in the "tanks," and incidentally where the real profit on most pictures comes from, this Dorothy Phillips production is still playing to the same capacity business that characterized its showings in the larger towns.

From far off Omark, Wash., a town of 800 people, comes a story vouched for by the manager of the one and only theatre in the town, R. E. Culp of the "Red Apple," that this production played three days to S. R. O. business. Previous to this two days had been the limit on any feature, with most pictures having hard work to hold their own for a one day engagement.

Just what Mr. Culp did to lengthen his run on "The Heart of Humanity," or whether the production just naturally attracted people, we do not know, but one thing we do know: There is many a city of fifty thousand where the downtown houses have hard work making 'em stand up for three days, and when a town of eight hundred inhabitants can do it, something extraordinary has made the feat possible.

We are showing a cut of the "Red Apple" theatre, and while there doesn't seem to be any great rush at the box-office at the time the photograph was taken, that proves nothing. In a small town the evening shows do all the business, many small town managers not bothering to run matinees. It is a nice little house at that, and looks like it was managed by a real showman. Anyway, when they play three days it is fair to assume that the "show shop" doesn't run itself.

Window display in Jacksonville, Fla., used by the New Casino to exploit "The Red Lantern"

Inexpensive Lobby Display and a Tie-Up with a Department Store Wins for the New Casino

THERE should be an inspiration for every exhibitor to "do things" in the accompaning reproductions of photographs showing the result of the combined efforts of the New Casino theatre, Jacksonville, Florida, and Furchgott's Department Store of the same city, in co-operative advertising accomplished on "The Red Lantern," recently shown at the Casino.

The larger illustration is from the thirty foot window which the department store gave over to the use of the "Red Lantern" advertising and articles from their stock, like kimonos, Chinese silks etc.

The larger picture of Nazimova is one of the five foot portraits furnished by the producers of the feature and the smaller ones are from scenes in the production. The display was arranged by Decorator McGriff of the Furchgotts' store staff.

Now there is no question but that advertising of this sort is highly effective and can be accomplished with comparatively little expense. You will find that any progressive store is not only willing to lend you this kind of aid but anxious to do so.

The smaller cut is from a photograph taken of the exterior of the New Casino during the engagement of the feature.

You will note that what appears to be an elaborate display is really not so complicated. Over the box office is suspended a huge Chinese umbrella. These articles are neither expensive or hard to find. The Chinese characters are painted on card board or probably mount board. What these characters mean we do not know or if they mean anything but if one wishes to go in for realism, it would be easy to get your Chinese laundryman to "write" in Chinese something you think would be appropriate.

Something which does not show up in the photograph and which was very effective in this display was the use of white cherry blossoms liberally twined about the umbrella and extending in festoons down over the character cards, and about the lobby display frames.

The usual "Red Lantern" paper was used which with the Chinese lanterns hung about the lobby practically completes the job.

However the girl ushers were attired in Chinese costumes "did" their hair in Mongolian fashion, and an effort was made to carry the whole idea of Orientalism to the interior of the theatre.

The result of this extra effort to put the Nazimova feature over combined with good advertising in the newspapers and with liberal use of lithographs brought big business every day of the engagement. The Casino is more than pleased with the business done and the department store is of the opinion that it profited by the window display to considerable extent to say nothing of the publicity both received and which can not be measured in immediate dollars and cents.

Going "Fifty-fifty" with the Exhibitor

This page is what may be called "fifty-fifty." The theatres buy a half a page of space in the Macon News and the newspaper delivers another half page of reading matter.

This seems to us to be a fair proposition. Everybody gains something and the readers of the News know just where to look for the current week's picture announcements.

If your newspapers kick about giving you any reading matter and claim your asking for it isn't justified by the amount of interest there is in "movie events" cut this page out and take it to the editors as an example of the aid other newspapers are giving the exhibitors who live in THEIR town.

Jewish Newspaper Exploits Chaplin Because Chaplin Exploits Newspaper

A distinct novelty was recently accomplished in co-operative advertising, when the Jewish Daily Forward, a Jewish newspaper of Chicago, discovered during the runs of "Sunnyside" that a copy of the paper was used in a scene of this latest Chaplin subject.

The Forward immediately made a reproduction of the scene and printed thousands of cards with the cut appearing on one side and "In Reel Life as in Real Life, the Forward, a Jewish newspaper, takes part in Charlie Chaplin's latest hit, 'Sunnyside.'" Of course it is the Jewish newspaper, the Forward, on the other.

This advertising of the Forward aroused considerable interest in the Jewish sections of the city and was productive of much added business to the theatres which were using the Chaplin subject.

The photographic side of the card is reproduced herewith.

Novel Window Display on "When Doctor's Disagree"

The manager of the Majestic theatre, Detroit, Mich., showing Mabel Normand in "When Doctors Disagree," secured a special window display with the J. F. Hartz Company. An operating table and hospital equipment were placed in the window, together with advertising that included mention of the local doctors and called attention to the roaring comedy featuring Mabel Normand. Pictures of Miss Normand also were displayed in this window.

Farrar Subject Used for Extra Exploitation at Detroit

AT the Washington theatre, Detroit, Mich., the manager, showing Geraldine Farrar in "The Stronger Vow," sent 3,000 invitations, mailed under first-class postage, without advertising on the envelope, to a selected mailing list of Detroit's "best" people, those most likely to be interested in Farrar as an operatic star. Grinnell Brothers, the largest and best known music store in the city, gave a window display of Farrar records. The exchange furnished them with a framed oil painting of Miss Farrar and many stills and protographs from the production. Also, advertising cards that tied Farrar records with "The Stronger Vow" were placed in every Victor agency in the city.

Inexpensive but effective lobby display on "The Red Lantern" at the New Casino

Grauman's "Bathing Girls" in action. It is reported for once male patrons insisted on front seats in a picture house and all were very much awake

The Exploitation Stunt of the Week Grauman's Girls Outrival Sennett

WHAT proved to be the most successful feature to prevent falling off of business caused by warm weather, was that of a "1920 Bathing Girls Revue" staged by Sid Grauman during the week "The Daughter of the Wolf," starring Lila Lee was the feature of the bill.

The revue lasted twenty minutes, the number being a melange of instrumental music, bits of song and dancing in which twenty-four girls handsomely costumed in beach attire, represented the different motion picture studios of Los Angeles. In addition to the bathing girls, there were ten children ranging from two to four years of age, all in bathing costumes, in the act. Announcements were made by a gigantic man who personified the life saver.

The act as it opened showed a film of the ocean breakers with the orchestral traps suggesting the roar of the sea and the wide expanse of sand meeting the water line. As the velvet curtain parted and disclosed this scene, the stage lights gradually brightened and the little children, with a few of the girls, could be seen playing with pails and shovels in the sand. To the left loomed up a great light-house.

Then the scene changed. The screen went up and the spectator beheld a fashionable bathing pavilion which had all the earmarks of such watering places as Newport, Palm Beach or Coronado. Clustered in several groups, on the veranda, the steps or the sands, lay the beautiful bathing girls. The big life saver, megaphone in hand, stood on the steps of the pavilion. Then the stage darkened, the center door of the pavilion was lighted and the first of the bathing girls stood outlined in the doorway. She was then announced as Miss Louise Fortune of the Lasky Studios, whereupon she proceeded to turn to modiste's model, turning and pivoting gracefully to show off the various atractive features of her bathing raiment. Then she rushed to the center of the stage and briskly pirouetted and danced several brilliant steps.

Each succeeding girl did likewise as her name and studio represented was announced, by the life saver. However, a three year old little girl, followed by a four year old boy were the outstanding hits of the Revue. Little Jack Coogan, the four year old child who in his bathing suit "shimmied," gave a burlesque dance. On the strength of his performance at Grauman's little Jack was signed to a year's contract by Charlie Chaplin.

As a finale, all the girls formed a circle and danced through several attractive formations to the tune of "By the Sea."

This is without doubt the most expensive semi-vaudeville cast given at the Grauman theatre since its opening. Dispite the extremely warm weather the house played to capacity three shows daily and it is said that approximately one thousand people were turned away from the mid-afternoon matinee and 1500 from the night performances each day.

"A Straight from the Shoulder" Advocate of "Second Runs"

Solving the exhibitor's most elusive problem—"What About Second Runs?"—with straight-from-the-shoulder answers backed by box office successes, Herbert L. Weil, manager of four theatres at Port Huron, Mich., has seen odd experiences recently which should be not only interesting but highly instructive to every live-wire exhibitor.

"How long after its first showing should an attraction be repeated?"

"What about the price of admission for the repeated attraction?"

"What determines a logical reason for giving an attraction a second run?"

"What circumstances surrounding the advisability of a second run must the exhibitor contend with?"

These are a few of the questions which Mr. Weil was asked. He chose to reply to an unasked question:

"I'm a full-fledged advocate of the second run attraction at present," he said, "although it was formerly a steadfast policy on my part to present only first run pictures at the American Family, Majestic and Maxine theatres. But one day, my ideas on this subject were blown skyhigh. I suddenly realized that the second run was the money-maker for the exhibitor. I found out that my successes with 'Tarzan of the Apes,' 'The Romance of Tarzan,' and 'Virtuous Wives,' demanded that I cancel all program pictures and make the American essentially a second run house. I have since never had the slightest reason to regret this change of policy.

Asked what guided him in repeating a picture, Mr. Weil replied:

"Well, if I am crowding my theatre, any one of the three, with a first run attraction, I have good reason for wanting to run it again. I go by the exact opposite rule of some exhibitors who think small crowds justify repeats. They do, under some circumstances but not under normal conditions.

"For instance, during a recent week's run of an attraction, a carnival was staged in Port Huron that drew from me to such an extent that I shall repeat that week's entire program very soon. Blizzards, and weather conditions such as we experience in Michigan may upset the best dope.

"But if the picture goes over big on its first run, that is the ideal picture to repeat. And how much time do I think should elapse before an attempt is made to repeat a picture. I think six weeks should be the limit. The repeat has its greatest value when the picture is still fresh in the minds of the exhibitor. By all means an exhibitor should not announce during the first showing of a picture that it will be repeated.

"What about prices?" he was asked.

"In regard to the price scale," he replied; "bring the repeat back at reduced prices and draw right from the clientelle you failed to get before, the many who did not feel that they could afford to pay the admission price demanded on the first showing even though they were eager to see the picture.

"There is a very large element of managerial judgment to be used in solving repeat problems as to the length of the run to be allotted the repeat. If the first showing is for four days, make the repeat for two days. To make the repeat just half the length of the first showing of the attraction is a pretty safe rule to follow."

¶Two Special Service Sections this week.

¶See Pages 1459 and 1464.

Herbert L. Weil

How New York Stages the Show.

It may truly be said that the current week's bills at the three big Broadway picture palaces, the Rialto, Strand and Rivoli, "circle the earth."

The locale in which the plots are laid begin in far off Turkey, land of intrigue and harems, with a glimpse of gay Paris of before the war, with England and English landscapes and English gardens delightfully viewed in your journey, and ends in the great West of our own United States, there to show you the beauties of mountains and valleys, of which no other country may boast.

Do we fully realize what an advantage the motion picture with its Seven League Boots is to us? As an example, view in your mind's eye what millions of people have seen of the actual scenes of the great war. In the time of the Rebellion no amount of money wou'd have been too great to have paid for that which, from 1914 to 1919, American people, at evening's entertainment.

Next week's offerings at the above mentioned theatres are:

The Rivoli—Charles Ray in "Bill Henry."

The Strand—An all-star cast in "Choosing a Wife."

The Rialto—Charles Ray in "Bill Henry."

Rivoli Theatre

THERE is an artistry about the Rivoli theatre which makes itself felt. Sometimes that artistry is an indefinite something which defies exact definition, but this week it can be truly said to be finding expression in the music as rendered by the orchestra under the direction of Hugo Reisenfeld not only in the overture, but in the playing for the various numbers which form the program. It is this artistry which lifts the program given at this theatre from the realm of motion pictures and places it in a class by itself. This is demonstrated by the fact that night after night one may hear expressions of positive awe at the heights to which this theatre has been able to raise the plane of the photoplay.

The Rivoli's overture for the current week is from the opera "Tosca," composed by Puccini, and founded on the famous play by Victorien Sardou entitled "La Tosca." The scene of this opera is laid in Rome and is extremely tragic in its plot, involving the murder of "Cavaradossi," a revolutionist, whose sweetheart, "Tosca," had killed the tyrant "Scarpia." The music of this composition is therefore naturally tragic and passionate in the highest degree and lends very little opportunity for lyric song. However, such opportunity as has been presented is utilized to the utmost without halting the action of the play, and these portions are rendered with the more dramatic passages by the Rivoli orchestra, serving to lighten the otherwise rather sombre harmony of the composition.

In the rendition of this number no special stage setting is used nor yet special lights, the orchestra playing, flooded in natural colors, with the house dark.

The usual Bruce scenic is this week eliminated from the bill, owing no doubt to the extra length of the feature offering, and therefore the overture is succeeded directly by the Pictorial.

This number begins with Kinograms views of the British Army leaving Germany, with much that is of historic interest being shown, to be followed by a strip from International having to do with recent baby shows at Boston, Maine and Los Angeles, Cal. It is noteworthy that these kidlets drew forth many enthusiastic "Ohs!" from the feminine members of the audience, of which the writer was one.

The third and fourth strips are also contributed by International, being views concerning the inhabitants of the New York Zoo and of the almost obsolete modeling from clay in Mexico, masterpieces of sculptorial art. International still continues as the creator of the next subject, some being views of the baby tanks demonstrating their war time worth at Seattle, Wash, and of the aeroplanes and hangars at Mineola wrecked by the recent tornado.

"Bits of Scenic Splendor," being we should judge by the tinting from the Bruce studios, and showing mountains, valleys, waterfalls and other beautiful portions of the great outdoors, follow the strips mentioned, to be succeeded by the "Mutt and Jeff" cartoon, which this week is entitled "The Jazz Instructors," and presents these comedians as instructors in a dancing parlor which secures the judicial enmity of a police court judge. It is in this section that the versatility of the Rivoli orchestra is fully appreciated. Jeff is the musician in the terpsichorean parlor, and as such performs on various cartoonic musical instruments, to which movements the orchestra renders effects little short of marvelous.

International again contributes to the Pictorial with views from Russia of the populace worshiping at shrines, with Pathe closing the number with more views from France showing war notables receiving decorations and military honors, and the triumphant march of British soldiers through the streets of London.

The musical selections for this number, with explanatory cues, are as follows:

Selection:

Sons of Britain (March) till (T) East is West.
Fairies Greeting till (T) the last of Mexico's Michael Angelos.
Spanish (Andante till (T) bits of scenic splendor.
At Evening till (T) baby tank shows how it knocked 'em dead.
Agitato till Mutt and Jeff.
Fox Trot (Missouri Blues) till (T) let me introduce.
At the Jazz Band Ball till (D) patrol wagon scene.
Democracy (from voice) till (D) after Mutt and Jeff say "Watch it."
Clarinet and traps solo—segue.
Break till (T) prayers ascend.
March Slav—segue.
Andantino till (T) food is scarce.
Gopak till Paris, France.
Queen of Sheba till (T) London, England.
Tommy Atkins to finish.

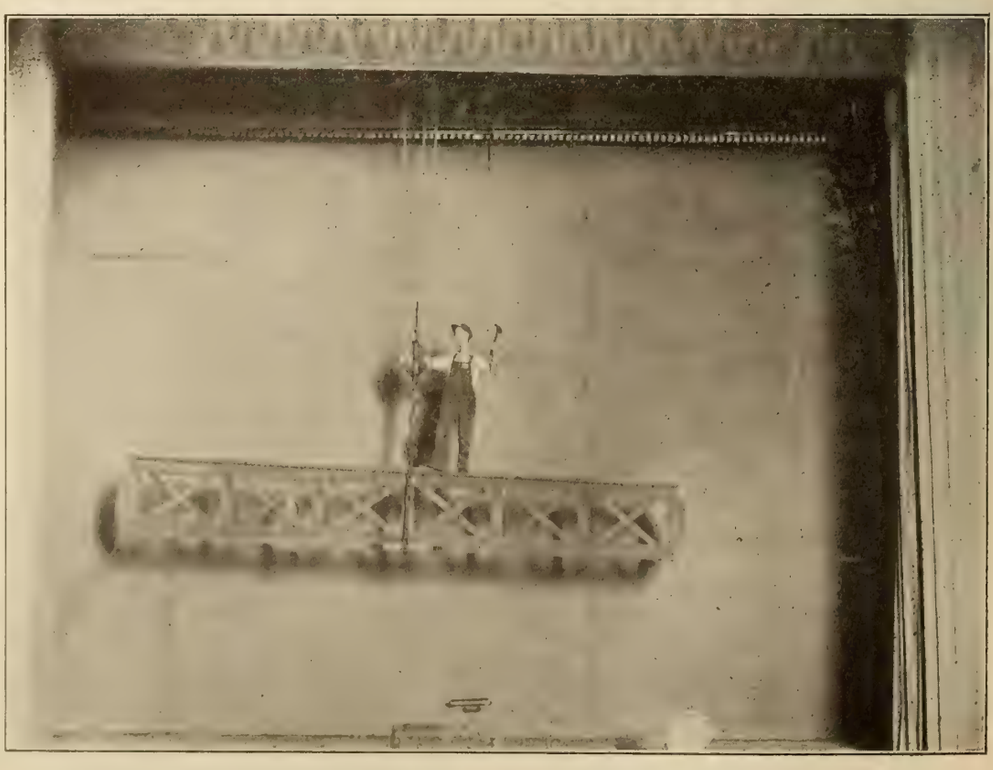
Emanuel List, basso profundo, precedes the feature photoplay with a rendition of "Thine My Thoughts Are, Margarette," by Meyer Helmud, for which art director Wenger has prepared a stage setting of rare beauty. Mr. List, costumed as an artist and with easel and brush at hand, stands at the left of the stage, with a representation of an artist's studio roof and front wall to the building to which there is practical access, used as a background for the number. The stage is dimly lighted with the singer focused in an amber spot that spreads past him enough to bring the canvas background out from the gloom of a purple flood.

The feature photoplay is "The Dark Star," an adaptation of the Robert W. Chambers novel

The musical synopsis, with attendant cues, are appended:

Selection:

Chu Chin Chow to sign (segue) at once—Screening.
Japanese Sunset (to sign), repeat if necessary—segue.
436 Make D. C. till (T) At the close of the 19th century.
366 Strat slowly till (D) Crowd of Turks seen.
Canzonetta till (T) left an invalid.
Clare De Lune till (T) doll days passed.
Canterbury Bells—segue.
Forest Whispers till (T) nearly everyone in Brookhollow.
367 D. C. till (D) father is seen fainted.
Romance (King Manfred), till (T) with Germany's early plotting.
After Glow make cut D. C. till (T) left alone.
Vineyard Idyll (play to action) make D. C. till (T) Jim Neeland's studio.
Havanola till (T) in a New York hotel.



We told you in last week's Service Bureau of the "Shipyard McCormack" number staged by Sid Grauman in Los Angeles. The photo above shows the stage setting used. The derrick swung in mid-air, being gradually raised until it just disappeared from sight with the final notes of the song

Whispering Willows till (D) orchestra stops.
Frivolity till (D) orchestra starts.
Organ till (D) fake preacher enters room.
467 twice till (D) after (T) and they planned to blow up the ship.
439—segue.
215 till (T) but even in Paris.
Amarylis till (T) that night.
20 till (T) at the moment.
Woman's Word Sign till (D) Restaurant scene.
12 (twice) till (D) they attack old man.
27 (twice), segue.
Turbulence—segue.
Dream of the Flowers to sign till (D) lovers sit down at table together.

Rosa Legeis, soprano, sings the area from "Ernant" with an effective stage setting consisting of dark velvet curtains slightly parted, through which a sunrise effect is secured from the use of suitable light thrown upon an orange colored canvas.

The comedy number is a Christie entitled "A Cheerful Liar," and has to do with a young man who sends his father a telegram that he has been injured, in the hope of receiving financial aid with which to buy a car.

The musical numbers cued to the action follow: Seceltion.

Harry Fox Trot—Screening.
Sensation till (T) when father got the letter.
The Girl Behind the Gun till (T) he dreams of his young life.
How She Can Sing till (T) when Dorothy decided.
Boy of Mine till (T) the poor boy must go.
When You Look in the Heart of a Rose (Verse and chorus) till (D) Hospital scene.

The organ solo is "Scherzo in G Minor," played by Professor Firmin Swinnen.

The offering for next week is Charles Ray in "Bill Henry."

Strand Theatre

THE Strand Theatre takes you into the "wild and woolly" west this week, the west of a good many years ago when the Sioux Indians still roamed over the plains resenting the invasion of the Whiteface. It isn't so long since there just naturally had to be Indians in every picture or it was doomed to public condemnation. Now the Indian picture is the exception so it is fitting that when a big Broadway house books one that more than passing mention be made of the fact.

The Strand overture this week is from the opera, "I' Pagliacci," by Leoncavallo, the Italian dramatic composer, who became successful through this one great work almost in a night, although he had written many other works which failed to meet with any great popularity. It was in 1892 that "Pagliacci" who produced and since that time the composition has been an exceedingly popular one. Its masterful construction and compelling moving story, with an orchestration written with Wagnerian skill, Leoncavalla having been a student and protege of the "master," have made this historic subject a model of musical composition in which technique and genius have been admirably combined. The number is played with the house dark and the musicians flooded in natural light which fades to darkness as the number closes and the Review is screened.

The first number of the Review is from Kinogram's releases, showing the riders of California's recent rodeo in action to be followed by another strip from the same producers, concerning the discharge of the U. S. "Yeomanettes" at Washinging, D. C. International follows with views of the recent baby shows at Boston and Los Angeles to be replaced by another Kinogram offering, views of roosters brought from France and presented by the President to the State of Alabama.

The Topics of the Day, released by Pathe and compiled by the Literary Digest, composed the next bit with Kinograms following the views of the British troops leaving Germany after the signing of the peace treaty, and Pathe's release of the British Tommies marching through the streets of London in the "Victory Parade," "France Honoring Generals" of the great war closing the reel.

The third number offered is a vocal prelude, by the Strand Male Quartette (Elm City Four) rendering old melodies accompanied by the Strand orchestra.

The feature photoplay presented is a picturization of Edward Stewart White's popular novel of the West of a past generation, "The Westerners," with no player starred but with a cast of such well known artists as Roy Stewart, Robert McKim and Wilfred Lucas playing important roles. "The Westerners" is typically American as we have come to believe this far western country in the days of emigrants and Indians, really was, and it's melodramatic action bearing perhaps a hint of historic interest, keeps the attention throughout it's extra length.

Ethel Newton, the Strand soloist rendered a popular number in a fitting selection, "The Little Gray Home in the West."

The Strand Educational this week is a short subject released by Pathe, entitled "Baseball," and is another anylysis of motion film, this time showing prominent baseball players in action as they appear to the naked eye and then with their movements delayed until the speed a baseball is usually thrown becomes as slow as a feather floating through the air.

This number was played to the following with the action cues given on the right.

The comedy is "Treat 'Em Rough," purporting to be a rural story but with most of it's footage devoted to stunts of almost human ingenuity performed by "Teddy" the motion picture dog who has become a great favorite with fans, coming in for much of the footage.

The subject was played to the following selections, the changes being at the action cues indicated.

The organ solo closes the bill and is in two parts (a) being "March Triumphal," played by John Hammond, and (b) being "Concert Scherzo," played by Herbert Sisson.

Rialto Theatre

THE Rialto Theatre might be inferred to have gone in for sensational programs from its feature offering this week, but since the producers of the photoplay have seen fit to leave from this version any of the salacious incidents or dialogue for which its fictional original was famed or notorious, according to the viewpoint, there is nothing which is being shown at this Broadway palace which confirms this assumption. Miss Glynn's novel may be recommended "for family trade." Stripped of that which we have described it becomes a very mild, conventional drama with a strictly English plot, handled from English standards.

The overture at the Rialto is one which some people may listen too with more enjoyment if they do not read it's title "Der Freischutz." This is one of Webers most popular compositions, having lived in public favor since 1819 when it was first produced in Dresden. It may therefore be said that there is no hint of war in the music of this opera, although it was founded on a folk legend, concerning a magic bullet which was gained by selling one's soul to the Evil one. The music except the hymn like passes for the brasses at the beginning, is taken from the scenes of the opera, Weber being one of the first composers to do this and still build his overture in strictly musical form. It is a tuneful composition easily assimilated by the layman and forms one of the most enjoyable numbers on the Rialto program. It is played with special attention given the lightings, opening with the musicians in a green flood with a amber spot issuing from the side, to be later dissolved into blue and then alternating back again to the other color.

The Educational subject is one frankly stated as being issued by the Goodrich Rubber Company and is a trip through this great commercial plant's factory with much of it's footage devoted to the making of "blimps."

It was played to the following, cued to the action as described. The vocal offering is the aria from "L'Africaine," by Meyerbeer, sung by Martin Brefel, tenor, with the orchestra flooded in scarlet and the singer within an amber spot. The accompaniment is largely from the strings, thereby accentuating the dramatic power of the singer's voice. The Rialto Magazine opens with Pathe's scenes of the "Yeomanettes" being mustered out at Washington, D. C., with Gaumonts strip showing the new U. S. torpedo boat being launched in a Massachusett's bay, and Pathe again contributing with views of the Frontier Day" at Cheyenne, Wyo. The fourth strip is Educational's "Happy Hooligan" cartoon entitled "Turkey Hash," same being a story "Happy" tells concerning a time when he was an ambassador to Turkey and heroically enters a harem to rescue the fair maiden.

The selections to which it is run and the cues describing the changes follow.

2—Semper Fidelis (from drum solo), till Squantum, Mass.
Victory (2nd ending), till Cheyenne, Wyo.
Hunkatin (no. int.), till (T) The Indian Shimmy.
Red Skin (no. int.) (no repeat) (muted trumpet pp.), till Hooligan.
You'll Do It All Over Again, till (T) when I was ambassador.

Hindustan (no int.), till colored woman in bath.
Tents of Arabs, till (D) he sees harem women.
Pride of the Caravan, till (D) after (T) come, you must dance.
Dance Oriental, till (D) Hooligan is discovered.
Milo (no int.), till (T) fire and explosions wreck chemical plant.
Molto Agitato (organ and tympani rumble), till (T) 3 marshals of France.
March Militaire, till (T) the joy of life.
Sylvia (from letter C), segue.
Capriccio Italien.

The fifth number is a violin solo rendered by Sascha Fidelman entitled "Romance Andalouse," by Pablo Sarasate. It was rendered with the house and orchestra in darkness with the artist covered with an amber spot.

The photoplay feature is "The Career of Katherine Bush," adapted by Kathryn Stuart from Elinor Glyn's novel of the same name and directed by Roy W. Neil. The cast is a large one, many of the players being more than well known. "The Career of Katherine Bush" is typically English presenting the problem of an English girl of the middle class in attempting to rise above the station in which she was born, and has been photographed amid scenic surroundings that help a long way in keeping the locals of the story in the spectator's mind.

The musical numbers used at the Rialto and the cues for their use are herewith appended.

Dialogue Make D. C.—Screening.
Simple Aveu D. C.—(D) Calvert argues with her suitor.
I'm A-Longin' for You—(T) Lord Algernon.
Cherry Blossoms—(T) In Lord Algy.
Effleurement—(T) And so for Katherine.
(2nd movement for solo-violin to action).
May Dreams—(T) After two days.
Yesterthoughts D. C.—(T) Home.
Organ—(T) Next morning at the bank.
The Night Has a Home and Eyes—(T) Miss Bush, it is rare.
(Theme.)
Chanson Du Printemps—(T) A fortnight later.
Theme—(T) Why are you always so busy?
Mon. Beaucaire No. 1—(T) As spring ripened into summer.
Theme—(T) I love you.
Song Without Words—(T) No, no, I can't.
Longing D. C.—(T) In the garden.
Theme for Organ solo—(T) Alone with memories.
Waiting for You—(D) After she stops playing.
Theme—(D) He goes to her.

The Rialto orchestra flooded in scarlet renders Victor Herbert's popular "The Fortune Teller" for the seventh number on the bill with the comedy "Treating 'Em Rough" following.

This same comedy has been given notice in the review apertaining to the program at the Strand.

At this theatre it is projected to the following selections:

Old Town Pump—Screening.
Coo-Coo—(T) Her father bringing in the supplies.
Up in Mabel's Room—(T) Closing time.
Dixiana Rise (twice)—(T) Her staunchest admirer.
Sailing Away on the Henry Clay—Segue.
The Turkey Rag—(T) Important news.
If I Can't Have You—(T) Rural delivery.
Sinbad—(T) The combination.
Hezekiah—(T) The clerk's plot.

The organ solo is an andante from "Pomp and Circumstances," by Sir Edward W. Elgar, played by Arthur Depew.

Live News from the Producers

Metro Has Drury Lane Successes

FIVE Drury Lane successes, all of them big, spectacular melodramas, have been acquired by Metro Pictures Corporation and will be produced with all-star casts.

The titles of the quintet of tremendous stage plays are "The Best of Luck," "The Hope," "Hearts Are Trumps," "The Great Millionaire," and "The Marriage of Mayfair." They were purchased by Richard A. Rowland, president of Metro and Screen Classics, Inc., in London during his trip through England and the continent making a personal first-hand survey of the foreign motion picture field.

It is planned to have these London successes converted to the silent drama in colossal productions to be made by Screen Classics, Inc., at its million-dollar studios in Hollywood, Cal., and distributed by the Metro exchange system.

In every instance the Drury Lane melodramas are of the extravagant and spectacular quality of "The Whip," "The White Heather" and "Sporting Life," all of which created furores in England and America and after their stage presentations were screened.

Five Big Plays Bought for All Star Cast Productions

Of the five Drury Lane plays acquired by Metro for Screen Classics, Inc., production, "The Best of Luck" is the last of the great melodramas staged in the historic playhouse. It drew tremendous crowds to the stalls and orchestra pit, and royalty as well as persons in the humble walks of British life applauded its thrilling moments and bewildering spectacular effects.

"The Best of Luck" is a spectacular drama in three acts—with twelve scenes and two tableaux. It was written by Henry Hamilton, Arthur Collins and the late Cecil Raleigh, and produced at Drury Lane (The Theatre Royal) for the first time on Wednesday, September 27, 1916. This, of course, was in the midst of the world war.

Cecil Raleigh was the author of the four other melodramas bought by Mr. Rowland. This master of the action play with thrills saw "The Hope," "Hearts Are Trumps," "The Great Millionaire" and "The Marriage of Mayfair" achieve popularity over a period of ten or twelve years. He died after completing his collaboration on "The Best of Luck."

The five Drury Lane productions acquired by Metro comprise virtually the entire output of these big stage plays. They will be converted to the screen and produced in conjunction with the formidable list of stage successes and novels by celebrated authors that are to make up the entire production output of Screen Classics, Inc., productions de luxe under Metro's policy of "fewer and better" pictures to be inaugurated the first of September.

Sherrill Returns from West

On Eight-Week Visit to Coast Studios—Inaugurated Producing System

AFTER an absence of eight weeks William L. Sherrill, President of the Frohman Amusement Corporation returned from the West Coast Studios of that company. While in Los Angeles, Mr. Sherrill inaugurated a complete and new system of production. After acquiring all of the outstanding stock of the Poppy Comedies, the subsidiary company of the Frohman Amusement Corporation, producing the Poppy Comedies, Mr. Sherrill reorganized the entire staff installing a scenario department, at the head of which is Miss Frances E. Guihan. Miss Guihan is a free lance scenario writer having for some time been at the head of the scenario department of the West Coast Studios of Metro Pictures Corporation.

Mr. Sherrill also moved his entire plant of both the Texas Guinan Company and the Mack Swain Company from the studio which the Frohman Corporation had under lease on South Boyle Avenue to the Universal Studios at Universal City. This was occasioned largely because of the unreasonable demands of the laborers and workmen, who it appeared endeavored to call a strike at the Frohman Studios because Mr. Sherrill saw fit to discharge one of the help. Mr. Sherrill, with his usual tenacity refused to give way to what he believed were unconscionable demands, closed his plant and entered into a contract with the Universal Film Manufacturing Company for the use of their studios and staff of laborers.

While at Los Angeles, Mr. Sherrill supervised the making of two of the Texas Guinan productions, namely, "The Dead Man's Hand," written by Julian Johnson, Editor of Photoplay Magazine, and "The Sacrifice," a legend of Indian loyalty, and saw on its way the next release, "The Heart of Texas," in addition to which there was also produced under Mr. Sherrill's supervision two of the Mack Swain Comedies entitled "Ambrose Golf Career" and "The Lunatic."

Titles in "Everywoman" to Be Works of Art

For the Paramount-Artcraft screen version of "Everywoman,' directed by George H. Melford, with an all-star cast, Violet Heming playing the leading role, a new idea in a main title has been developed.

Willie Hopkins, who did the famous "Miracles in Mud" for the screen, designed this and the subtitles. The latter are in bas relief and are very beautiful, but the main title, showing Youth, Beauty and Modesty, attributes of Everywoman, holding a scroll containing the name, etc., is one of the finest examples, it is said, of the sculptor's art. It is done "in the round," to use the technical phraseology—which means that it is a complete group of statuary.

Two new directors who have joined the Goldwyn staff on the coast. At the left Wallace Worsley and at the right Rupert Julian

Harrey Carey, Universal star as he appears in "The Outcast of Poker Flats"

De Mille Feature with Many Noted Players

Babylon in all its ancient pagan magnificence forms the background for the appearance of a group of distinguished film players in Cecil B. DeMille's feature production, "Male and Female." Thomas Meighan, Gloria Swanson, Bebe Daniels, Tully Marshall, Monte Blue, Clarence Geldardt, Lucien Littlefield and T. E. Duncan are included in the cast of this episode of the story.

"Male and Female" is from the pen of Jeannie Macpherson, founded on Sir J. M. Barrie's "The Admirable Crichton." Miss Macpherson enlarged upon Barrie's use of the poetic line, "When I was a king in Babylon and you were a Christian slave," picturizing this idea in a colorful vision.

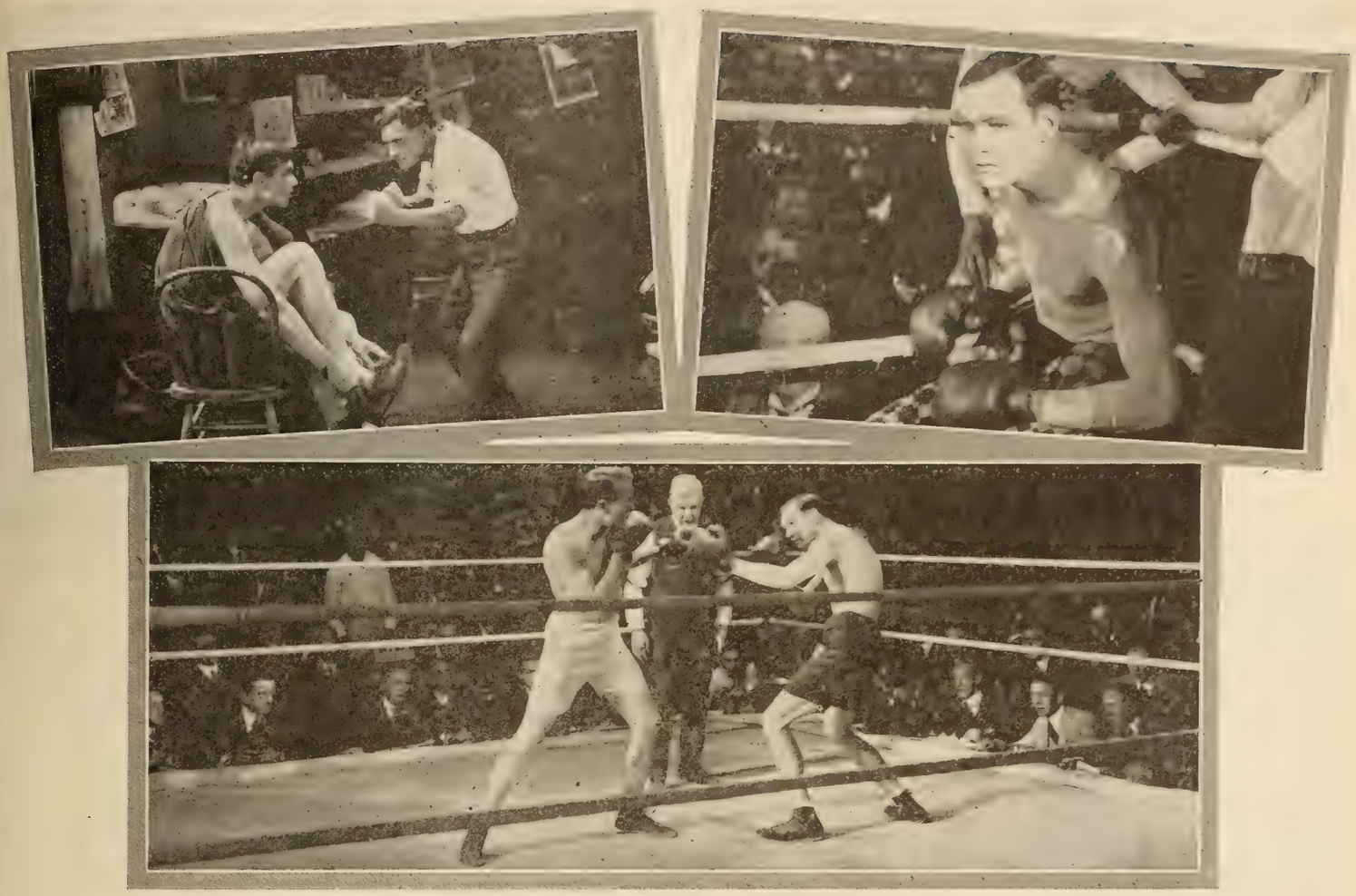
Thomas Meighan plays the role of the pagan king and Gloria Swanson is the Christian slave in the dramatization of this phrase. Gorgeous scenery and costumes form the setting for Miss Swanson's descent into the pit inhabited by eight lions, upon her refusal to abandon her religion for a life of luxury as the favorite of the king.

Two Ince Releases Are Programmed

Both releases from the Famous Players-Lasky Corporation the week of August 10th are Thomas H. Ince productions. The two films, it is pointed out, are typical Thomas H. Ince films with the standard of merit established by this producer, prominently evident.

Charles Ray in "Bill Henry," by Lois Zellner, and directed by Jerome Storm under Mr. Ince's supervision, is one of the attractions.

The other Thomas H. Ince production for August 10th release is "The Virtuous Thief," in which Enid Bennett is starred. This is a dramatic subject by C. Gardner Sullivan.



Three very striking attitudes of Charles Ray in his latest Paramount-Artcraft feature, "The Egg Crate Wallop." At the left receiving instructions before the fight, center "the fight," and at the right sitting in his corner glaring at his antagonist

New United Picture Theatres Members

Additions to the membership list of United Picture theatres this week include Castor & Stambaugh, Shelby O.; Samuel Wolff, Fruitvale, Calif.; Anthony Langan, Syracuse, N. Y.; E. M. Prather, Americus Ga.; A. J. Wood, Brunswick, Ga.; A. L. Smith, Davis Okla.; and H. C. Smith, Purcell Okla.

J. A. Berst announces the appointment of A. C. Emery of the Emery Amusement Co., Providence, R. I., to United's Advisory Board, and of M. A. Matthews, of New Castle, Pa., to the same body. The Board is now composed of thirty exhibitor representatives.

Siam Depicted in New Holmes Travelogue

The wonders of a progressive Oriental City, about which little is known by the average American, are revealed in the current Paramount-Burton Holmes Travel Picture titled, "Bangkok, the Royal City of Siam."

Bangkok is a metropolis more different from other cities than Siam itself is different from other countries. Everything is beautiful and colorful; the king is progressive; the women short-haired, and the men very live and wide awake. Many of the wonderful places of this wonderful country are here pictured by Mr. Holmes for the first time.

British Will Learn Our Methods

INSTRUCTION of British producers in American motion picture methods, developed during those years when Britishers were busy with the more important exigencies of the great war, will be a primary feature of the Famous Players-Lasky British Producers, Ltd., studios in London. This announcement was made last night by Hugh Ford, Special Director, Famous Players-Lasky Corporation.

The new company, he said, will organize what is to be substantially the first international school of motion picture art. Arrangements to pass on the newly developed arts and sciences of the motion pictures to Britishers who desire to enter this field were made at the request of English capitalists. Such an arrangement, according to Mr. Ford, offers the following:

1. An opportunity to discharged British soldiers to learn the latest methods in the most lucrative profession in the world.

2. An opportunity for the development of British dramatic talent that actors and actresses may make their way to international stardom without coming to America.

3. An opportunity for stimulating British playwright genius and making the playwright's market, now subject to international barriers, a single field where manifold profits may be reaped.

4. An opportunity for British producers to learn the American trade secrets for the development of their own motion picture industry without wasting time in experiments which have already been tried in the United States.

"It is America's duty to stand by Great Britain during the reconstruction period," said Mr. Ford. "It is only fair that America should teach her great Ally methods, both artistic and scientific, which she had the opportunity to develop while Britain was occupied with the war. Overseas, the motion picture industry is five years behind the times—not because of any lack of brains or initiative, but simply because of the war.

"This is an opportunity for America to pay off her debt. We want to give British producers every opportunity to regain the lost ground. Our experts and technical men, who have the subject at their finger tips, will pass on the information overseas. We hope, that within a period of months, the motion picture field overseas will have been broadened and new activities stimulated.

"Unquestionably there is a new field for material overseas. There is undeveloped dramatic talent. There are British plays and British playwrights that would have a future in the motion pictures.

"The Famous Players-Lasky British Producers, Ltd., have entered upon this schooling project at the invitation of the British capitalists who backed the organization. It is England's opportunity to enter the modern motion picture field on the same high artistic plane upon which she worked before the war. It is an opportunity for American motion picture men to help cement international friendships.

Mr. Ford arrived in New York recently from the West. He is known widely as a director of spoken drama in such plays as "The Garden of Allah," and "Joseph and His Brethren," and as a director of massive screen masterpieces as "The Eternal City" and more recently, "The Woman Thou Gavest Me" and "In Mizzoura."

Hugh Ford to Establish an International School

Music Dealers in Tie-up on Picture

Thousands of music dealers throughout the country are now advertising, "Oh, You Women," the song published by Al. Piantadosi & Company, inspired by the Paramount picture, a John Emerson-Anita Loos Production, of the same title.

Arrangements have been made for large displays in the chain of stores handling these records in practically every city in the country, special posters and advertising material having been prepared in which the Paramount picture is given due credit.

Pioneers Bought for Coast

M & R Exchange Acquires Entire List and Forthcoming Ones for 3 States

THE rights to all the current and forthcoming Pioneer attractions for California, Arizona and Nevada were acquired yesterday by Charles Rosenthal Jr. for the M. & R. Exchange which has offices in both San Francisco and Los Angeles.

This deal coming so closely after the sale of the complete Pioneer list last week to Elliot and Brockell of Chicago, is looked upon as a forerunner to the early consummation of the plans to secure similiar outlets in every exchange centre for all of the Pioneer productions.

Mr. Rosenthal before leaving New York in commenting upon the transaction said in part "I spent several weeks in New York in my search for the best independent specials that I could buy. I looked at nearly every production on the market, and closed with the Pioneer for I am firmly convinced that they have by far the finest line of specials that I have ever seen.

"I was also much impressed by the spirit of alertness and co-operation which characterizes the entire Pioneer Organization. This was particularly true of the Publicity Department which after much labor has been equipped to give the fullest measure of co-operation, both in supplies and service to the exhibitor and exchangemen handling Pioneer pictures. This is a big factor to the independent exchangeman, and cannot be over estimated."

Grace Davison in "Atonement," a Pioneer production

The M. & R. Film Exchange have offices in both San Francisco and Los Angeles. Associated with Mr. Rosenthal in the management of the M. & R. Exchanges is E. B. Mayer, who is perhaps the best known exchangeman in his territory.

Mr. Mayer is the nephew of David Belasco, and has had an extensive training in the theatrical and film fields.

Black Face Comedy Pictures

Dintenfass Announces Monthly Releases of Special Two-Reel Comics

M. Dintenfass, who will produce the two-reel "Cuckoo" comedies

WITH the first four features already completed and a fifth in the making, the announcement this week by Mark M. Dintenfass of a series of monthly releases of two-reel comedies, the first of these to be issued in September, is of timely interest and importance to exhibitors.

There is more in Mr. Dintenfass' announcement than the mere statement of short comedy releases. The latest activity of this motion picture pioneer and producer of "My Four Years in Germany," is declared to be the outcome of considerable experiment and much thought on the part of Mr. Dintenfass and his technical directors on the subject of black face comedies in motion pictures.

"There is a remarkable psychology about the entertainment value of a black face comedian upon his audiences," says Mr. Dintenfass in a statement issued this week upon the plan of his forthcoming two-reel comedy releases. "On the speaking stage, following the vogue the old-time minstrel once possessed, there came an interval of several years in which the black face artist fell into desuetude. Then there sprang up suddenly the modern black face artist as instanced by Al Johnson and Frank Tinney whose success was as remarkable as it was instantaneous.

"It was through consideration of this recrudescence of the black face comedian," continues Mr. Dintenfass in his statement, "that I decided to make the experiment of black face comedy in motion pictures."

Mr. Dintenfass is featuring Bobby Burns, the well-known stage comedian in the forthcoming two reels which are being produced at the Mark M. Dintenfass studios, Jacksonville, Florida, and directed by Will Louis. The comedies will be named "Cuckoo Comedies," and are to be issued twelve each year.

Always Screen Villain

Ed Rosemon playing the heavy in the second Virginia Pearson production, "Impossible Catherine" holds a long standing championship for portraying screen villains. The characterization that brought him most fame was that of Runnion in Edgar Lewis' production of "The Barrier."

Here's a funny comedy situation in which Mrs. Sidney Drew, Ernest Truex, director Harvey and Amedee J. Van Beuren, president of the film companies producing the Drew and Tuex comedies, appear their prettiest

Players in Alice Brady Cast

Well-Known Names of Stage and Screen Found in Line Up in Her First Realart

SUPPORTING Alice Brady in her first Realart production, "Sinners," is a cast that includes some of the best known players on the screen.

"I believe the cast of 'Sinners' is the strongest that ever has been provided for an Alice Brady picture," says Arthur S. Kane, President of Realart Pictures Corporation. "The players, however, were chosen, not because of their fame, but because of their adaptability to their respective parts."

Miss Brady will play the role she made famous on the speaking stage, that of little "Mary Horton." The original production of "Sinners" had a long run at the Playhouse in New York a few seasons ago.

James L. Crane will be seen in the leading male part, "Bob Merrick," played in the stage version by Robert Edeson. The comedy ingenue role of "Polly Gary" is played by Lorraine Frost. Augusta Anderson, well remembered for her work with the old Biograph when that company was one of the biggest in the producing field, has been cast for the role of "Hilda West," the woman who befriends "Mary Horton."

William P. Carleton, for several years the leading man of the Castle Square Stock Company of Boston, will impersonate "Horace Worth."

For the role of "William Morgan," one of America's most capable actors has been secured. He is Frank Losee, who has a record of twenty-five years in the companies of David Belasco.

Craufurd Kent, Agnes Everett, Nora Reed, and Robert Schable are other well known players in the cast. Kenneth Webb is directing the play which was written by Owen Davis.

Free Paramount-Artcraft Aid

Complete Line of Accessories Now Ready for Annual National Week

THE Famous Players-Lasky Corporation anounces that a complete line of accessories is now available through its exchanges to all exhibitors who may participate in the second annual National Paramount-Artcraft Week, which begins Sunday, August 31.

In addition to the usual line of accessories on the productions which exhibitors wil show during the week, which may be procured at the exchanges at the regular prices, the corporation has appropriated $10,000 for special accessories advertising the week itself.

A special one-sheet carrying the announcement of Paramount-Artcraft Week will be furnished free of charge to all exhibitors.

A free six-sheet, of similar design, is also available. In addition to these, a special 24-sheet has been designed, embodying a novel teaser idea, which will also be given free of charge to all exhibitors who will use them.

Special trailers have already been placed with all the exchanges and are immediately available. These are to be attached to all feature films.

Two slides are also being issued, one announcing the week in advance and the other announcing that the theatre is co-operating in the drive.

The list of free accessories also includes calendar cuts in three sizes and styles, to be used in the exhibitor's newspaper advertisements, also free cuts for program cover designs.

In the sale of the regular production accessories to be used in connection with the pictures to be shown during the week, a bonus of 33 1-3 per cent. is offered. That is, if an exhibitor orders $30 worth of production accessories from the exchange, he will be given an additional $10 worth free of charge.

Myrtle Stedman, cast for the leading role in Rex Beach's, "The Silver Hoard," which is being made for Goldwyn

Wally Reed Signs New F. P.-Lasky Contract

Wallace Reid has just signed a five-year starring contract with the Famous Players-Lasky Corporation. He attached his signature to the document on his return to Los Angeles from an eventful tour of the north and immediately left on a three weeks' vacation.

Six years ago Reid joined Famous Players-Lasky at a weekly salary of seventy-five dollars. In 1915 he signed his first contract for a period of two years. In 1917 he signed another two-year document. Each time he was given a handsome increase in salary. The contract he signed yesterday is on a sliding scale. The weekly renumeration today runs well into four figures. In the fifth year, under the terms of the contract, he will receive as much money as the highest paid male star in motion pictures.

"The screen history of Wallace Reid," said Milton E. Hoffman, general manager of the Lasky studio in Los Angeles, announcing the conditions of the signing, "reads like a romance. In reality it proves what application, advertising and stories will do toward making a motion picture star."

Paramount Star Has a Real Life Thrill

Ethel Clayton has just returned from the Orient with a story of having been kidnapped by Chinese bandits.

The Paramount star left the remainder of the party with which she was traveling to secure snapshots of some Chinese children at play.

Two Chinese grownups noticed the incident and one of them addressed Miss Clayton in pidgeon English, telling her she could secure some better pictures a little farther on. Not suspecting any danger, Miss Clayton accompanied the men a short distance, only to be seized and bundled into a hut. Miss Clayton screamed for help and her brother came to her rescue, but was too made a prisoner.

Miss Clayton's mother had remained on the train and when her children did not return she immediately reported the disappearances to the authorities.

Action was immediately forthcoming and before long the two bandits were locked up with the Chinese equivalent of an arrest haing been made.

It Is "Everybody's Business"

So Declares H. J. Shepard of W. H. Productions to Tom Hamlin in a "Composite" Interview

"WHAT'S 'Everybody's Business' is nobody's business," is an old saying.

But this phrase is an empty one and has been emphatically discredited.

The President of the United States said when he arrived from France that it was "Everybody's Business."

Every copy of the *Saturday Evening Post* has an article emphasizing that it is "Everybody's Business."

The national gathering of the Elks at Atlantic City declared that it was "Everybody's Business."

Organizations like the National Security League and American Defense League announce that it is "Everybody's Business."

And the writer, like all other readers of MOTION PICTURE NEWS, noticed that W. H. Productions is promoting "Everybody's Business."

Hence the interview with the Party of the First Part, H. J. Shepard of W. H. Productions. Mr. Shepard says that all the governors and also all the mayors of the principal cities have already heartily endorsed the seven-reel film production to be released by W. H. Productions.

"Every Senator and Representative in Congress has also endorsed the picture," he further declared. "And there has never been a picture produced that starts out under such favorable auspices, and so strongly fortified and firmly entrenched before it is actually released.

"'Everybody's Business' is one of the strongest and most topical titles and it most aptly describes the especially timely theme—Bolshevism.

"This picture fairly breathes Americanism and is without a speck of war scenes. It is not a preachment but it is propaganda to create better Americanism. And it is built around a simple human interest story of love and romance interspersed with thrilling melodramatic action and intensely dramatic incidents and situations."

The interviewer ventured the opinion that columns of free publicity could be easily gained if the theme was properly exploited.

"Well, that's just it," continued Mr. Shepard. "We have gone to unusual lengths and taken infinite pains to produce what I consider a press-book jammed full of valuable exploitation aids that suggests advertising and publicity ideas which will cost the exhibitor practically nothing to demonstrate.

"H. C. Witwer, the well-known writer and author of 'Base Ball the Boche,' 'Licking the Hun,' etc., etc., and well-known to magazine and newspaper readers throughout the country, has just completed the story of 'Everybody's Business,' and it will appear in the Magazine Sunday Supplement of all principal newspapers on the day the film is released.

"Furthermore, this same story will run in serial form in the newspapers of the smaller cities. And augmented by the endorsements of men of national prominence and supported by big organizations of national prestige can any exhibitor keep the public from forming a long line in front of his box office?"

It was at this moment that the interviewer declared that the exploitation possibilities had a strong appeal to him and that he was firmly convinced that it would be a great box office attraction. "But," queried the interviewer, "are you sure that the picture as a photodrama is strong enough to hold them for a lengthy run and will it satisfy the crowds generally after they see it?"

"The production as a picture can stand alone on its own feet minus the theme, the endorsements and the title," firmly declared Mr. Shepard, "and it would be pronounced a most excellent production. It has a story of real wholesome human interest. There is a neat little love element and many romantic incidents. There is comedy and pathos. There are heavy dramatic moments and mystery. This develops at times to intensely thrilling melodrama," he concluded.

And after this thorough description we left the W. H. Productions office firmly convinced that this interview would not only be "Our Business" but we would strive and make it "Everybody's Business."—*Tom Hamlin.*

American Cinema Expanding

Working Capital Increased and Stars Engaged; Mollie King's Second Begun

THE acquisition of one of the foremost male stars in motion pictures, a large increase of the company's working capital and the beginning of the second of the series of Mollie King specials, were among the interesting news items given out by Walter Niebuhr, president of the American Cinema Corporation, during the current week.

In discussing the development of his production plans for the coming season, Mr. Niebuhr said: "We have for some time planned to add to our list one of the strongest male stars in the business, and contemplated making four big specials a year with him on established play and fiction successes. Our first vehicle has already been purchased and we shall be ready to make a complete announcement regarding the star, the vehicle and the director during the coming week.

"The popularity of the stars of the American Cinema Corporation and the very strong demand for the King and Huff specials prompted us to increase our working capital by five times our original capitalization and we shall now begin on a comprehensive publicity campaign which will embrace every avenue of effective advertising, including a billboard campaign in New York City."

Mr. Niebuhr was not ready to divulge the releasing plans for his series of specials, stating that these plans had been carefully worked out and that the releasing channels would be announced before September first, when the Louise Huff special, "The Stormy Petrel," now being finished by Director Archainbaud would be ready for release.

Walter Niebuhr

Regarding "Greater Than Love," the first Mollie King series, Mr. Niebuhr announced that the rights to this feature had been sold some time ago to the Trojan Film Corporation.

The company's output for the next year has been completely sold in the foreign market to a prominent foreign buyer who will make his own announcements regarding these features in the near future.

Director John M. Stahl will begin work on the second Mollie King special next week. Miss King, who in private life is Mrs. Kenneth Dade Alexander, has just returned from a month's honeymoon on her husband's large plantation in Kentucky.

Houdini to Write Kellar's Biography

The oldest of the great magicians of the past who is still living is Prof. Harry Kellar, Dean of the Society of American Magicians, now residing in retirement at Los Angeles. Houdini is a particular friend of the famous conjurer and the latter has decided that the noted escape artist and star of "The Grim Game" shall write his biography.

Houdini is a well known writer as well as illusionist, and has published numerous books on magic and kindred subjects. He will begin at once adding to his large collection of data on the life of Kellar and will compile and arrange this material, adding the facts that he knows and will give to the story the continuity that will weld it into a delightful record of a most remarkable life.

Dazey's Works on Screen

After purchasing the serial story of "The Isle of Jewels" to be released by Pathe, from Chas. T. Dazey, the playwright, Arthur F. Beck further availed himself of the brain products of this author by adding him to his scenario and continuity writing department.

Four vivid scenes from the William Fox production, "Wolves of the Night," starring William Farnum

Eight Farnum Films This Season

EIGHT William Farnum productions are included in the William Fox program for the coming year. They cover a wide range of characterization, and must further accentuate Mr. Farnum's extreme versatility.

As the opening gun of the production program of William Fox for the new season, "Wolves of the Night," with William Farnum, naturally has fallen under the most critical scrutiny from all angles. That it is a fitting forerunner of the many great pictures which Mr. Fox has in preparation is demonstrated beyond question by the advance bookings. "Wolves of the Night" is scheduled for release August 10.

In producing "Wolves of the Night," the first of eight William Farnum pictures included in the Fox program, Director J. Gordon Edwards was given an entirely free hand. As a result, the picture is said to represent the peak of the art of this master of dramatic action besides bearing the hallmark of William Farnum's ability.

The verdict of exhibitors who have booked it, and of the reviewers, is one of unanimous and enthusiastic approval.

For this gratifying outcome there is a reason aside from the twin facts that [illegible] in appealing love and dramatic action and that the star is William Farnum. The additional reason is that Director Edwards accepted his instructions literally and went the limit to make "Wolves of the Night" the outstanding production it deserves to be.

The pictures in the season's Farnum group already announced by the Fox management are "Wolves of the Night" which will be released on August 10; "The Last of the Duanes," and "Wings of the Morning."

These give an indication of the standard which will be maintained. They show how all the possibilities have been scanned to get fitting roles for Mr. Farnum, while at the same time presenting an interesting and dramatic, stressful story.

Most of these Farnum productions will be adaptations of books and stage successes. "The Last of the Duanes," for instance, is another of the Zane Grey romances centering about the Texas Rangers. "Wings of the Morning" is Louis Tracy's popular novel. The others to be announced later will be equally notable contributions to the screen.

Like everyone else in the Fox organization, Mr. Farnum is throwing himself whole-heartedly into making the vast production program the thorough success such an ambitious endeavor merits.

"More than half the inspiration to an actor," he says, "lies in the variety of his roles. If he is kept working on similar characters he cannot but become stale. He gets into a rut, so that his acting becomes wooden, automatic. Called upon to take up an entirely different role, however, he must exert himself to fit the new atmosphere and portrayal—and thus is put on his mettle to give the best that is in him."

Fox productions chosen for Mr. Farnum give that essential variety. "Wolves of the Night" is a modern story of business trickery, love and danger. "The Last of the Duanes" is a frontier story. "Wings of the Morning" carries the breath of the sea with the storm and conflict of emotions.

Fox Provides Strong Vehicles for the Star

Blackton Retitles His First Feature

The first production of The J. Stuart Blackton Feature Pictures, Inc., Commodore Blackton's new organization, has again undergone a change of title. Instead of bearing the name "Moonshine and Shadow," as previously announced, it will be released as "My Boy."

World Tour Begun by Mutt and Jeff

Mutt and Jeff are on a world tour! This announcement from Fox Film Corporation carries with it a news value of significance to exhibitors the country over.

The funny animated cartoons are to be made still funnier by their creator, Captain Bud Fisher, who now is taking his brain-children around the world. According to latest private advices, they are having some very extraordinary experiences.

Captain Fisher, already in Europe, will have Mutt and Jeff visit Paris, London, and all the chief capitals of the world. In each they will travel around town, see everything that is to be seen, and do everything there is to do. In this personally conducted world tour the famous cartoonist expects to find fertile fields for his inimitable pair.

Ten Episodes of Duncan Serial Finished

"Smashing Barriers," the forthcoming William Duncan serial, is progressing rapidly under the direction of the star himself. Already ten episodes of the play of the vast open spaces have been completed and the remaining five are being made rapidly.

Albert E. Smith, president of Vitagraph, and Cyrus Townsend Brady wrote "Smashing Barriers" with every intention of making it the best serial ever planned.

Sunshine Comedies Are Scoring Successes

The enthusiastic favor which has been universally accorded the Fox Sunshine Comedies, in their reception by exhibitors and audiences alike, foreshadows a brilliant record for these two-reelers in the important place they are to occupy in the program of output announced by William Fox for the coming year.

In their conception the Fox Sunshine Comedies are designed to meet the universal appeal for light, breezy entertainment, as an offset to the serious drama. They have been phenomenally successful in the performance of this mission. But they have gone further. Wise exhibitors have come to recognize in these two-reel fun-makers an essential factor in their programmes. They are on record as having drawn crowded houses when serious productions failed to do so. Everywhere, it is announced, reports are received by the Exchange managers of the Fox distributing staff on the unusual business done wherever these pictures are shown, setting new box-office records for two-reelers.

Exhibitors Seek Booking on Fox Western

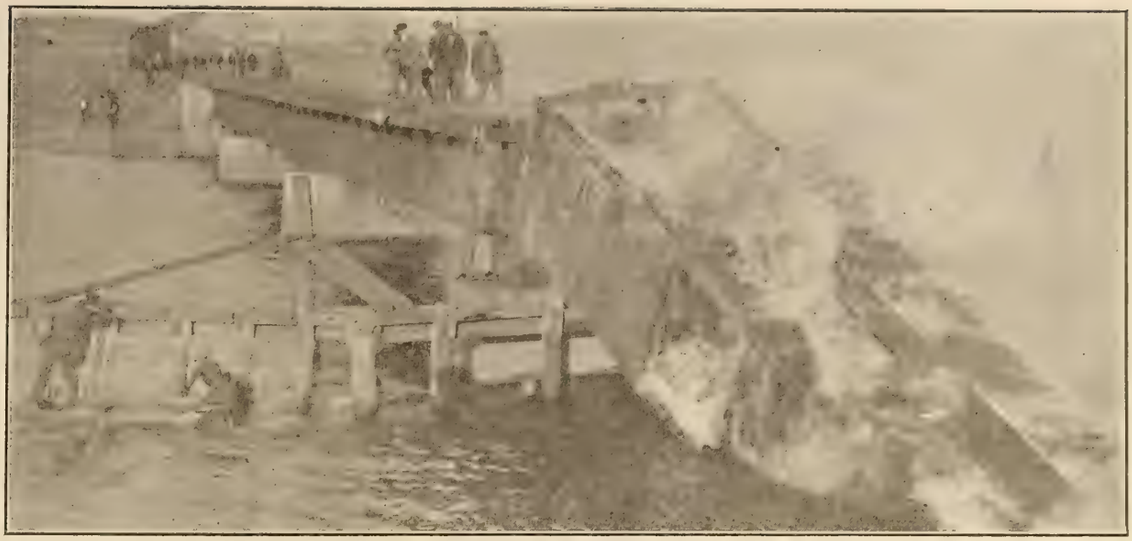
With the approach of the release date Aug. 24, for the William Fox star series production "Rough Riding Romance," with the popular Tom Mix in the stellar role, exhibitors all over the country are clamoring for last-minute bookings on this feature.

During the making of this picture announcements distributed by the Fox Company concerning the type of picture and the opportunities offered to the daring star to surpass his greatest successes caused live exhibitors in the larger cities to get in early on their contracts, with the result that most of the larger theatres throughout the country have been taken care of by the Fox exchange managers.

Gove with Realart

Further evidence of the fact that Realart Pictures Corporation intends to be in the very forefront of producing companies is contained in the announcement that Jay A. Gove has joined the exploitation, advertising and publicity department of that young but rapidly growing organization.

William Stanton, one of William Fox's directors



A scene from the William Fox special, "Checkers," showing the great train wreck

"Checkers" A Spectacular Feature

Fox Makes Lavish Production of Noted Stage Play

ON top of the announcement by William Fox of the release on August 31 of the spectacular motion picture version of Henry Blossom's great play "Checkers," comes the news that the pre-release bookings on this feature may set a new high mark for the Fox program.

This is regarded as a direct outgrowth of the now well-established Fox policy on all big features which enables the exhibitor to see the "goods" before purchase, in order that he may know exactly what he is getting for his audiences. It is already resulting in longer bookings on all the bigger William Fox productions, and in the case of "Checkers," the demand has been so unusual that it is probable additional prints above the regular quota will have to be made.

The all-star cast presenting "Checkers" is one of strength. It is one of those all-star companies for which William Fox is noted—in which there is no one world-famous, but in which all the principal players are well-known actors and actresses of wide experience and marked ability. A group of players of this type guarantee a well-balanced, artistic performance—and that is just what this all-star cast has given in "Checkers."

The exhibitor can announce the all-star cast of "Checkers" with the assurance that any praise he may bestow upon it will be warranted by their work in the picture; and he can give publicity to any of the principal players with the knowledge that they will be remembered for notable performances on both screen and stage.

Thomas J. Kerrigan, Jean Acker, Tammany Young, Ellen Cassidy, Ed Sedgwick, Bertram Marburgh, and Robert Elliott are a few of the well known names in the cast.

"Checkers" was made under the direction of Richard L. Stanton. Mr. Stanton gave heavily of his time and his talent in making this picture—anxious that it should stand as a fine example of his ability.

Mr. Fox provided the Director with every possible facility for the work. There was no stinting of money, and Fox Film Corporation announces that "Checkers" cost $320,000.

"Checkers" as a play was a great thriller; but in its stage version it never thrilled as it does on the screen.

Big scenes, which no stage in the world could accomodate, have been crowed into this production,—for example, a genuine train wreck, a sensational rescue by seaplane, a big gambling house, and vivid scenes at the race track.

Pearl White's Serial Adieu

Pathe Announces "The Black Secret," by Chambers, for Release on November 9

"THE Black Secret," the George B. Seitz serial production for the Pathe program, based on the "In Secret" stories by Robert W. Chambers, has been definitely set for release on November 9th by Pathe Exchange, Inc.

Double importance attaches to this announcement. "The Black Secret" is the last serial in which Pearl White will appear and the first work of the American novelist to be made into a motion picture serial. By coincidence, Mr. Chambers' "In Secret" stories and Miss White's autobiography, "Just Me," were published in book form at the same time by the same publishing house.

The debut of Mr. Chambers on the serial screen has caused widespread interest. Many of his most successful novels have been made as feature productions, including "The Common Law," "The Firing Line," "The Fighting Chance," "The Danger Mark," "The Girl Phillipa," "The Hidden Children," "The Younger Set" and "The Moonlit Way." These stories lent themselves readily to screen adaptation, being of a decidedly analytical turn and full of bright dialogue rather than thrilling action.

Credit for much of the success of "The Black Secret" must be given to Bertram Millhauser who wrote the scenario. Mr. Millhauser found it necessary to take many liberties with the Chambers' characters Evelyn Erith and Kay McKay, and to transform much of the conversation, by various means, into swift, thrilling serial action of plot and counterplot.

In "The Black Secret," Miss White is supported by Walter McGrail and Major Wallace McCutcheon. A novelty in Mr. Millhauser's screen adaptation is the fact that each episode provides a different villain against wits the heroine must match her own.

Market New Travelogue

An entirely new and interesting type of travelogue will make its appearance Oct. 1st, when the first of the L. J. Burrud "scenic legends" will be released by Bulls-Eye. Burrud is already on the first leg of his 20,000-mile journey through Western America.

J. Gordon Edwards, directing for William Fox

George Walsh is seen as a member of the crew in "The Winning Stroke," a new William Fox release

Big Fox College Production

"The Winning Stroke" First September Release a True to Life Subject

THE announcement by William Fox of the release on September 7th of a new George Walsh picture, "The Winning Stroke" is a herald of the rapid maturing of the Fox plans, as previously announced, for making the year 1919-20 the greatest year in Fox Film Corporation's history.

"The Winning Stroke," has been pronounced, by expert and unbiased critics the greatest college picture ever produced. It centers round the acted life of one of the most famous colleges of the world—Yale. Numerous scenes of "The Winning Stroke" were filmed on the Yale campus and at the boat crew's headquarters, and the great Yale-Harvard annual 'Varsity race was filmed from various points and from start to finish.

"The Winning Stroke" is par excellence the photoplay of college atmosphere. College pranks and spirit, together with the manliness that an alma mater should inspire in its children, are put over with a double punch because Walsh, himself a college man, knows how to "get away" with the college stuff. He was once stroke oar—like Buck Simmons—in his college crew, and he has done in *real* life what he is here doing in film life. What more romantic! What better stunt for publicity.

Moreover, Edward Sedgwick, who wrote the story—well known as author and actor—also is a college product.

Daring Air Stunt Pictured

Lieutenant Locklear Changes Planes While High in Air; Part of Universal Film

TO the accompaniment of many ohs and ahs from a multitude beneath Lieut. O. L. Locklear the aviator, changed planes in midair above Hollywood, Cal., a short time ago.

The performance was the climax to a screen production "The Winged Trail," which Universal is producing. Jacques Jaccard is Locklear's director. It is also the climax to the first actual screen-aviation drama produced. Locklear is probably the most talked of and widely known aviator in America. He has done "stunts" that no other human has even attempted.

Locklear is the hero of the piece. The villain steals the beautiful maiden —Francelia Billington, who is Locklear's leading woman.

The hero has an equally trustworthy machine in which he starts in pursuit to foil the machinations of such a despicable character.

But the villain is foiled surely enough, for the hero clambers aboard the run-away plane while it is several thousand feet in the air, puts a revolver at the fugtive pilot's head and makes him return to Hollywood, as he would have done anyhow, camera or no camera.

The whole thing centers in Locklear's feat of changing planes in the air. There is no fake, no camera trickery, or "doubling for the hero" about it.

As the planes drew together for the hero's coup d'amour, Locklear climbed out on the lower plane of his ship and walked nonchalantly a thousand feet in the air, he swung himself to the top of the upper plane and strolled back and forth with that complete detachment from his surroundings which men have who stand on bridges at midnight.

His pilot edged up closer under the villain's machine from which a rope ladder 10 feet long hung down. As the ladder came within reach Locklear grabbed the lower rung and ascended to the landing gear while the plane he had just left dived steeply to get out of the way. The hero then climbed up from the underneath and pulled his bit of gun play.

Anticipate Lee Kids Comics

Heavy Release Demand Recorded for Subjects, According to Rogers Report

ATTRIBUTING to Trade paper advertising the remarkable number of pre-release inquiries received relative to the forthcoming release of the series of comedy playlets featuring Jane and Katherine Lee, Lou Rogers, producer of these two reel comedies, expressed himself in part as follows:—

"The sheaf of correspondence containing enquiries for the Jane and Katherine Lee comedy playlets received since the period of their first announcement has proved highly gratifying, testifying as it does to the popularity of the Lee children throughout the country. These replies I consider splendid testimony to the value of the production we are offering and convincing evidence of the efficiency of the Trade medium used in advertising the offerings.

"From all quarters of the country exhibitors have wired or written to be listed as applicants for the series as soon as same shall be released. Not a few applicants have pointed out that the 'Lee Kiddies' are well and popularly known in their district, in many cases having appeared personally on their stages. The present plan of featuring the Lee's in two reel features is proving especially popular with exhibitors, judging by communications received.

"That these comedy playlets will fill a long felt want, to use a much abused phase, may fairly be claimed. The vehicles for the young comedians, as well as the tiny players themselves, differ entirely from the usual run of short comedies, and of course from the adult players to whom usually the comedy roles fall.

Announcement of date and particulars of release of the Jane and Katherine Lee comedy playlets will be announced shortly, states Mr. Rogers.

"Red Viper" Deals with Prevailing Menace

Matthias Radin, president of the Tyrad Pictures, says that a large amount of money is being spent in publicity, free to the exhibitor on the production, "The Red Viper." It is endorsed by America's foremost officials and notables. It is not a propaganda picture, it does not deal with capital and labor, nor does it deal with any of the argumentive discussions in such productions, nor is there any question injected in the photoplay pertaining to co-operative ownership. It is a tremendous production of Americanism, the death knell to Bolshevism in America.

It is following closely the resolutions passed by the Knights of Columbus, wherein they state that they shall fight Bolshevism to the bitter end by every means in their power and their chief means of this warfare will be education. It is on this principal that we have laid the foundation for the big production, "The Red Viper," said Mr. Tyrol, who directed Winifred Dunn's story.

"Wild Oats" May Go Out as a Road Show

While it is not entirely settled, "Some Wild Oats," the feature production recently made by Samuel Cummins may be sent out as a road attraction, as there have been several offers made by legitimate theatres at one dollar top.

"Some Wild Oats" has been produced under the auspices of the New York City Health Department and the U. S. Navy and was approved by the surgeon generals of the Army, Navy and Public Health. They claim that the picture is the best on the subject. It is in seven reels and while it touches on delicate subjects it is claimed to be wholesome and clean. William Jefferson plays the lead and is supported by Leslie Hunt, Caryl Fleming, Emily Marceau, Gertrude La Brandt and Logan Paul and over four hundred extras.

All of Goldwyn's Fall Series on Broadway

Goldwyn struck the 100 per cent booking mark last week by placing with leading Broadway theatres the first and only five pictures in the Fall season series thus far shown for consideration. This marks a Goldwyn record for Broadway houses, as the managers picked from the vast supply of photoplays on the market.

Four of the five productions offered solely on their individual merits were accepted by the Strand theatre headed by Managing Director Jack Eaton; the fourth received the unanimous endorsement of E. J. Bowes, Vice-President and Managing Director of the Capitol, and his staff. The new Capitol theatre is the world's largest picture house.

Booked for an early showing at the Strand are "The World and Its Woman," in which Miss Farrar stars; "Lord and Lady Algy," starring Tom Moore; "Strictly Confidential," a Madge Kennedy vehicle, and "Almost a Husband," with Will Rogers.

Managing Director Bowes was so enthusiastic about Rex Beach's picture, "The Girl From Outside," that he booked it for two weeks as one of the initial offerings at the Capitol.

Captain Bud Fisher as he looks in uniform

Sterns to Produce One Comedy a Week

A. and J. Sterrn, producers of the Century and Rainbow comedies which have met with wide success have announced the policy of producing one comedy a week for the coming year.

The productions will be divided as follows: Thirteen lion comedies, thirteen dog and domestic animal comedies, thirteen Charley of the Orient features, and thirteen rough and ready comedies.

This series of comedies does not include the monkey comedies which are to be featured by Messrs. Stern. The two producers, whose comedies are released by Universal, have succeeded in obtaining the services of some of the best known comedians and comic character portrayers in the country. Mr. and Mrs. Dan Russell, former vaudeville stars; Chai Hong, the Chinese comedian; Vera Steadman, Dot Farley, Sam Kauffman and Bill Bevan are among the more prominent stars featured in the Rainbow and Century comedies.

Special Features Only Tsuri Aoki

Tsuri Aoki, wife of Sessue Hayakawa, the world's famous Japanese screen actor, who has been engaged to produce three pictures for Universal, will appear in special features, elaborately staged and costumed. It is understood she is to receive one of the highest salaries paid in picturedom.

The first story Miss Aoki will appear in is a film version of Sydney McCall's well known novel, "The Breath of the Gods," and its scenes are laid in Washington and in Tokio. All the Japanese roles are to be played by Japanese actors and it is stipulated in Miss Aoki's contract that all the accesories used in Japanese sets are to be selected under her supervision in order that every detail of the production may be perfect.

Rollin Sturgeon will direct Miss Aoki.

MacDonald With First National

Star Signs Two-Year Contract. To Make Twelve Pictures

KATHERINE MACDONALD, screen star whose portrayal of the leading part in "The Woman Thou Gavest Me," and recently who is said to have caused a storm of nation-wide approval has signed a two-year contract with the First National Exhibitors' Circuit, Inc.

Announcement of this step was made by E. P. Finehan, president of the Attractions Distributing Corporation, following a series of conferences between executives of First National, Mr. Fineman and Sam E. Rork of the Katherine MacDonald Pictures Corporation.

The entire output from the Katherine MacDonald company, comprising twelve pictures within the next two years will be released through the Attractions Distributing Company and distributed by First National.

Terms of Miss MacDonald's contract were not revealed. It is stated upon authoritative information that funds placed at her disposal for the production of each of her twelve pictures will enable her to bring forth a series of attractions in which the youth, beauty, personality and talent of the star will be artistically enhanced through the added advantage of the most appropriate and distinctive backgrounds obtainable.

"Miss MacDonald has completed the first two of her twelve productions for First National," Mr. Fineman said. "The consensus of opinion among those who have been invited to the screening of her first two efforts has been that Miss MacDonald's productions are destined to result in a most popular form of motion picture—the combing of a beautiful star of genuine dramatic ability with the best stories obtainable, the finest direction and capable supporting casts.

Katherine McDonald who will appear in attractions released by First National

"It will be the intention of Miss MacDonald to keep entirely away from the trite triangle drama," said Mr. Fineman. "Producing pictures that the exhibitor may feel satisfied are the most pleasing and finest that money can buy will be the chief aim of Miss MacDonald.

"Miss MacDonald's screen career has been meteoric. Beginning a year ago, producers discovered her beauty and ability. She was cast in the leading part opposite William S. Hart in "Shark Monroe." Immediately she was signed for leading parts in other productions. Following her appearance in an attraction with Douglas Fairbanks, Miss MacDonald was offered her first big chance. She was offered the leading part in "The Woman Thou Gavest Me." Her remarkable success in this production set a number of producers bidding for her services.

"Refusing three offers from large producing companies, Miss MacDonald, formed the Katherine MacDonald Pictures Corporation which company announced that it would release its productions through the Attractions Distributing Company."

World to Distribute Weber Film

Theatrical Man Has Produced Many Successes

WORLD PICTURES announces the signing of contracts whereby it will secure the distribution of photoplays made by the Lawrence Weber Picture Production Company. Mr. Weber's organization will produce super features of unusual character without limit to cost, it is declared. In his organization he has associated with him Bobby North.

Lawrence Weber is a prominent New York theatrical manager who has been identified with a number of successful productions. He has produced "Fine Feathers," "A Pair of Sixes," "Nothing But the Truth," "Nothing But Lies," "A Full House," "A Pair of Queens," "The Only Girl," "The Climax," "Yes or No," "The Very Idea," and others.

In the above productions he was a partner with Joe Weber, Harry Frazee and William Anderson. He was one of the moving spirits in the creation of the Columbia Amusement Company which organized a wheel controlling 40 theatres in the prominent cities throughout the United States. His moving picture experience as a producer began with the formation of Popular Plays and Players. This was one of the original companies that composed a group of producers whose pictures were distributed by Metro.

It was Mr. Weber's company that introduced Mme. Petrova to the screen in "The Heart of a Painted Woman," "The Tigress," "What Will People Say," and "The Madonna." Popular Plays and Players first put the stories of Robert W. Serviss, on the screen, when they picturized "The Shooting of Dan Magrue," with Edmund Breese as the star. They also starred John Barrymore in "Raffles."

Mr. Weber's associate in his picture career was Bobby North whose theatrical experiences cover a wide range from Ziegfeld's Follies to David Belasco's dramatic productions. When Mr. Weber began to produce pictures he secured the services of Mr. North who became his production manager and with the four years' experience in this line today enjoys a reputation as high as any other man connected with the industry in a similar capacity.

Mr. Weber and Mr. North are in negotiation, it is said, with several prominent stars of the first magnitude as well as with authors of reputation for their stage successes.

Charles Ray has another typical role in "Bill Henry," a Thomas H. Ince presentation through Paramount

King Vidor Completes "The Other Half"

A preview of the Brentwood feature "The Other Half" was held recently, at the studio, every man and woman being given an opportunity to view the picture in which they had worked hard for four weeks, previous to its being shipped to New York for distribution by Exhibitors Mutual.

The next morning, King W. Vidor, the director, was to be seen surrounded by heads of the different departments planning and discussing the sets and furnishings for the next production and "Joe" Morgan, the man responsible for all the photographic effects with Roy Marshall, Mr. Vidor's assistant, were out scouring the country for the best locations.

Nat Spitzer Has a New Single-Reel Novelty

Nat H. Spitzer, studio manager for the Bull's Eye Film Corporation in Hollywood, announces a new single reel feature, which he promises will be a novelty on the screen. The new idea will be widely advertised in the trade papers in September and meanwhile the men back of the project are maintaining a discreet silence.

Yes, it's "Doug" again and this time appearing in his first United Artist's vehicle, "His Majesty, The American"

Sectional Tale Latest for Monroe Salisbury

East may not meet West according to Kipling, but in Monroe Salisbury's latest Universal starring vehicle "Sundown Trail" the West and South meet on common ground.

Salisbury is seen as "Quiet" Carter, a blue-blooded Southern aristocrat, who by a strange stroke of fate is picked up and set down in "Spanish Bar," the wildest, woolliest mining camp of the "great west that was."

Salisbury discovers that southern courtesy and procrastination of movement is not desirable around the village, where acceleration of the trigger finger is often a case of safety first.

How "Quiet" Carter beats the frock-coated bully of the camp and saves the girl he loves from a fate worse than death, furnishes the big vital dramatic situations of the story.

A New York Visitor

D. J. Chatkin, representing Marion H. Kohn of the Consolidated Film Corporation of San Francisco and Los Angeles is in New York on a four weeks' business trip. The Consolidated offices are Pacific Coast representatives of the Educational Film Corporation and among the largest distributors of short length subjects in the West.

Sale of Bulls-Eye

Canadian rights to Bulls-Eye comedies have just been sold to one of the largest film exporting concerns in the East.

Foreign Competition Argued

Reports That Local Market Would Be Broken on Accessory Trade Is False

THE accessories experts of Inter-Ocean Film are now able to show definitely that American film accessories continue to hold their position in the foreign markets, despite the revival of German-made articles predicted with letting-down of war restrictions. The pessimists told of the storing up of carbons, lamps, projectors and miscellaneous devices during hostilities, all to be loosed on the foreign markets at prices anywhere from half to a third of American rates.

But if there has been such a "storing up" it has not affected the world market. American accessories of all makes are still supreme, the Inter-Ocean men find. They base this conclusion on reports from the entire export field.

Every Speer Carbon contract, due for renewal, has been renewed. Particularly in Spain was this cheering result. The Spanish agents of German carbons had been offering them at prices much under the Speer figure.

Increase in quantity is reported in the Speer orders from Japan, Chile, the Dutch East Indies and the Far East.

The Fulco accessories, manufactured in Chicago, are now established, through Inter-Ocean's efforts, in England, France, Holland and Peru—where they had never been known before. In Holland they have had a keen fight with German accessories, because of the accessibility of Berlin to The Hague, but the Fulco line is well ahead.

The American Wohl Studio Lamps have been ordered for France, Scandinavia, England and Italy, although studio lighting is a field in which the Germans were considered to lead in Europe. Copenhagen, Denmark, a city accustomed to giving preference to German goods, sent in the largest Wohl lamp order, for one dozen.

Gardiner (Detroit, Mich.) screens have been installed in England, France and Italy. One of the Italian installations is in the best cinema in Milan.

"The foreign accessory purchasers," concludes Accessories Manager Kaufman, of Inter-Ocean, "know that the kind of American article that is turned out today is just a step ahead of other brands. While that is their belief, we do not fear campaigns by competing manufacturers in other countries."

TOM SANTCHI has returned to Los Angeles from the Yosemite Valley, where many of the exterior scenes were made for "The Sporting Chance," the Fox feature in which Santchi plays opposite Gladys Brockwell.

Raymond C. Moore, location manager for the Goldwyn Studios, has returned from a trip to the Sacramento river country, where he went to secure settings for a new Goldwyn Picture.

Three Days' Rehearsal; Then Camera Grinds

Although Mary Miles Minter has been very active at her New York Studios since July 14th, preparing for her Realart debut in "Anne of Green Gables," actual work on the production did not begin until Monday, July 28th. The two weeks intervening were spent in selecting a cast of supporting players and this was no easy task as anyone knows who has read the "Anne" stories from which the scenario was made.

In starting production July 28th on Miss Minter's first Realart picture, her director, William Desmond Taylor, introduced an unusual innovation in photoplay technique. For the first three days not a scene was recorded by the camera. The reason for this was that Mr. Taylor broke away from the conventional method of direction by devoting all this time to rehearsing the star and members of the cast.

Many Foreign Sales

Mr. Wortham, of Beach, Van Siclen & Company, Inc., announces the sale of "Wild Honey," and "Calibre 38" for England, and "A House Divided" for England, France, Belgium, Switzerland, Holland, Germany, Austria Hungary, Poland, Roumania, Bulgaria, Greece and Turkey.

"Wild Honey," "Calibre 38," "Twilight," "Inn of the Blue Moon," "Street of Seven Stars," "Romance of the Underworld," "Marriage," "Out of the Night," "Marriage for Convenience" for Spain and Portugal.

Pauline Frederick, Goldwyn star, trying out Tom Moore's smile

Start Film Based on "Silver Horde"

They are already taking pictures for the next Rex Beach Picture based on his novel, "The Silver Horde," according to a wire received from the Goldwyn studios at Culver City. Twenty-five motion picture artists have arrived at Lummi Island, Bellingham, Washington, to film the salmon fishing scenes which lend color to the dramatic spectacle and struggle on which the plot centers.

Pickford Picture Hit in Philadelphia

No picture in recent years has been so much in demand for return dates in Philadelphia and vicinity it is said as has "Daddy Long Legs," a film version of Jean Webster's famous story and play, in which Mary Pickford is the featuring star. It is the popular star's Initial First National attraction and is being distributed through the Peerless Feature Film Exchange in the Quaker City and adjoining territory. At the Stanley theatre, which secures first run on practically all feature films, "Daddy Long Legs" played a solid week to phenomenal business.

The following week it moved to the Palace theatre a little further down the street where it again made a box office record for the house. It proved to be such a magnetic attraction at the Palace that the management immediately made arrangements for a return engagement which they were able to secure for the following week.

Morgan Dancers Appear in Model Comedy

The Morgan Dancers, fancy terpsichorean artists, who have been touring vaudeville circuits in the East and West for the past two years, are cast in "Don't Chase Your Wife," a comedy starring comical Gale Henry, which has just been completed. Two dances among those executed by the girls on the stage and which were given in the picture are "The Ballet from Faust" and "Naila." Their appearance in this production marks their first showing in moving pictures, it is stated. The troupe united in declaring that they enjoy moving picture work immensely even though their make-up is on more than 26 minutes a day. The dancers, it is declared, will leave shortly for a tour of a European vaudeville circuit.

Realart Will Release Dwan Films

REALART Pictures announces it has made arrangement whereby its exhibitors will have the Allan Dwan Productions. The contract was made with Mayflower Photoplay Corporation by Arthur S. Kane, President of Realart.

News of the distribution affiliation for Mr. Dwan's pictures has been awaited by the industry. It was known that several marketing concerns were anxious to add these attractions to their lists because of the prestige of the names of Mr. Dwan, Mr. Wolper and Mayflower and the ripe chances for grossing tremendous rental receipts. The fact that "Soldiers of Fortune" is the first production and that reports from Los Angeles indicated Mr. Dwan had staged it in a manner to make it one of the crashing successes of the coming season, did not serve to lessen the interest among exchange systems for the distribution rights.

Eight successive Allan Dwan Productions, beginning with "Soldiers of Fortune" are covered by the contract between Mayflower and Realart. The amounts to be paid for them is said to be one that is big enough to make one gasp even in these days of lavish production.

The announcement was made at the time Realart Pictures Corporation was organized that not only would this new concern produce photoplays with its own stars but would be in the market for productions of merit from all sources. It was stipulated, however, that such pictures must be of such quality that they would be in the exceptional class. The arrangement now made carries out this idea.

When seen at his office, Isaac Wolper, President of Mayflower Photoplay Corporation, expressed himself as highly gratified over the arrangements made.

"It is a source of great pleasure and satisfaction to my associates and myself to know the distribution of Allan Dwan Productions will be in such capable hands," said he. "It was no impulse of the moment. The negotiations concluded today began the latter part of April, when Realart was only being formed and was not yet incorporated. In associating Mr. Dwan with ourselves we knew one of the few really great directors of the country had come with us. Consequently, the nature of the distributing affiliation was of the utmost concern to all of us.

"We regard Arthur Kane, one of the foremost marketing experts of the country. With the handling of our attractions now in his care and that of his associates we feel secure. I can now leave tomorrow for the mountains with a peaceful mind and put in the month of August preparing myself for the strenuous year ahead.

"Special arrangements are well under way for nation-wide exploitation of Allan Dwan Productions.

"Happy?" quoted Mr. Kane. "Well, why shouldn't I be? This is the biggest day's work in a month of Sundays. You don't have to tell anybody in this business who Allan Dwan is. Now he is out making his own productions in association with Mr. Wolper and Mayflower Photoplay Corporation; to my mind the combination is invincible. Mr. Dwan is a known quantity as a genius of direction. Mr. Wolper and his colleagues of Mayflower have already produced highly successful pictures. Then for a moment consider the very first thing which these allied interests have done. They have put on one of the most popular novels and stage plays of all time, 'Soldiers of Fortune,' by a writer the American public loves, the late Richard Harding Davis, and the filming has been done on a lavish and spectacular scale.

"Let me make a prediction: Before three months have passed the names of Allan Dwan Productions, Isaac Wolper and Mayflower Photoplay Corporation will be known from one end of the land to the other as a standard of excellence. Many will say this is a bold prophecy in these days of magnificent and costly productions. Nevertheless it is not half strong enough.

Initial Picture Under Contract, "Soldiers of Fortune"

Allan Dwan, well known director, now with Realart Pictures Corporation

"We hope to have 'Soldiers of Fortune' ready for release early in the Fall. However, we have no desire to rush it, and none of the Allan Dwan productions will be issued until Mr. Dwan is satisfied with them in every respect."

Campaign on Mystery Story

Pathe to Press "Thirteenth Chair" Exploitation; Many Bookings Made

WHEN Pathe's photoplay version of "The Thirteenth Chair" one of the greatest stage successes of recent years, is released on August 31st, it will be accompanied by one of the most unusual exploitation and advertising campaigns launched on a motion picture feature.

Every effort will be stressed by Pathe to establish "The Thirteenth Chair" as great a success in screen form as it was in the legitimate, and according to reports from the William B. Harris offices which staged the Bayard Veiller triumph, it did more than $1,000,000 net business.

Pathe has prepared a special exploitation book on "The Thirteenth Chair" which contains many novel features calculated to help the exhibitor to put over the play.

A particularly novel "stunt" has been framed by the Pathe exploitation department, in the form of a slip cover, made to fit any ordinary kitchen chair. It is made of strong cloth with the advertising design stencilled in three places, twice on the front and once on the back. There are many ways in which exhibitors can obtain publicity by the use of these covers.

Marc McDermott as "Lee" in "The Thirteenth Chair"

Many of the foremost motion picture theatres in the United States have already signed contracts for the screen version of "The Thirteenth Chair." The film production was made by the Acme Pictures Corporation under the supervision of Leonce Perret, the noted French director, and has a cast of prominent players.

With the release of "The Thirteenth Chair" not scheduled until August 31st, the Pathe Home Office has been notified that the million dollar stage success has been booked for week runs by Hulsey's Hippodrome in Dallas, Texas; the Capitol theatre, premier motion picture theatre in Elizabeth, N. J. and by the Newark theatre, in Newark, N. J. which plays only the best in photoplays.

Raver Closes Number of Territorial Sales

Rights for the distribution of Harry Raver's twelve-episode serial, "The Liberator," starring d'Annunzio's famous "Maciste" have just been closed for the states of Texas, Oklahoma and Arkansas, the Producers and Exhibitors Pictures Co. acquiring ownership. Missouri and Kansas have also been disposed of to the Central Film Service of St. Louis, Mo.

Negotiations are now pending for the sale of the entire west coast territory, through Frank Samuels, a personal representative of Harry Raver, in Los Angeles.

Helen Keller (left) with her mother and brother. Miss Keller is appearing in "Deliverance"

Argus Production on Market

First Release "House Without Children" on Stage and Screen at Same Time

ROBERT W. PRIEST, President of the Film Market, Inc., has just returned from a flying trip to Cleveland where he perfected arrangements with executives of Argus Enterprises, Inc., and Robert H. McLaughlin, author, for the exploitation and marketing of the first Argus production, made from a human interest story written by Mr. McLaughlin, and directed by Samuel Brodsky, entitled "The House Without Children."

An extensive campaign has been mapped out for the exploitation and sale on the state rights plan of "The House Without Children," and it includes production with full orchestral accompaniment and theatrical effects at the Klaw & Erlanger Opera House, Cleveland, August 10th. At the same time the photoplay is presented at the Klaw & Erlanger Theatre, a dramatic version of the same story with the same title will be produced at the Shubert Colonial Theatre, that city, and each presentation played against the other.

The occasion will mark the first time that a play has been produced simultaneously in photoplay form and as legitimate drama in the city of Cleveland, and so far as records can be found, anywhere else in the United States.

Immediately after the first presentation of "The House Without Children" in Cleveland, an extensive exhibitor campaign will be waged in the state of Ohio and a trade paper advertising and publicity campaign inaugurated to attract buyers and interest exhibitors throughout the United States. Mr. Priest has already sold the entire foreign rights on "The House Without Children" to the International Photo Play Distributors, Inc., and Mr. George Smith of that firm, whose New York office is at 1493 Broadway, New York City, has taken a print with him to London where he purposes giving a trade showing and re-selling the rights to European distributors. It is said to posses an international appeal.

Ellen Terry in Fitting Role

Noted Actress Will Make Debut on Screen in Role Suited to Her Age

OVERCOMING the usual difficulties met by producers desiring to present established stage stars on the screen without forcing them to play roles too youthful for their present age, those responsible for the elaborate Ellen Terry feature soon to be offered by Triangle Film Corporation promise to cause talk in film circles.

"Her Greatest Performance" in which the often termed "greatest actress on the English-speaking stage" will be presented to screen audiences is written around a retired actress who has won the love of a tremendous following and is enjoying the fruits of her years of successful stage work. when her only son whose career as an actor promises to rival that of his celebrated mother, is accused and convicted of murder. He thinks that he is guilty but in spite of his mistaken idea of the circumstances of the crime his mother believes in his innocence and devotes every energy to saving him.

The ingenious role thus created for the star enables her to play upon the screen the part of a woman of exactly her own age and position while at the same time placing her in situations which call for the most powerful emotional acting conceivable. In this manner the love which audiences naturally bear for Ellen Terry is strengthened by the sincere sympathy and intense interest awakened by the lovable character she is interpreting in the drama. These ideal conditions give Ellen Terry an opportunity to make the most of her talents without the handicap of being miscast.

Strong Cast Feature of Kerrigan Play

J. Warren Kerrigan gave much time and attention to the selection of a cast for "A White Man's Chance," the first in his series of ten Robert Brunton productions to be distributed by the W. W. Hodkinson Corporation, the aggregation including several popular stage and screen favorites.

Heading the Kerrigan cast is Lillian Walker, for years the star or the feature feminine player in a score or more screen productions.

Howard Davies, a prominent figure on the stage through his performances with Wilson Barrett in "Lights of London" and in the title role of Lewis Morrison's "Faust," lends finesse and polish to the Kerrigan production as the heavy, Hugh Hankins.

Davies' partner in crime in "A White Man's Chance" is George Field. Among others who give a good account of themselves in "A White Man's Chance" are Andrew Arbuckle, brother of the redoubtable Maclyn; Joseph Hazelton, Joseph Ray and Richard Loreno.

Kremer Finds a Demand for Short Subjects

Victor Kremer, who has spent a month touring the western States and southwestern Canada, in a campaign for the Victor Kremer Film Features, reports an unusually successful trip. Practically the entire coast, many of the central western States and a large portion of southwestern Canada have been sold for both feature pictures and short reel subjects.

More than a dozen contracts already have been closed in the States and negotiations are under way for as many more, with inquiries pouring in daily. Mr. Kremer, who is now on his way back to his Chicago headquarters, reports that he is confident the entire country will be sold solid shortly.

"I find that there is not only a big demand for features, but for the short subjects," said Mr. Kremer. "Broncho Billy is a prime favorite as everyone wants western dramas. Western comedies also are in great demand, and the George Ade Fables are quickly snapped up."

G. M. Anderson (Broncho Billy) hero of western dramas for many years, now appearing under the Victor-Kremer Film Features banner

Hale Hamilton Metro star evidently "keeps bachelor's hall" in "The Four Flousher"

"Lombardi" Abounds in Rich Sets

The new dark stage at the Screen Classics, Inc., studios in Hollywood, underwent its christening last Wednesday evening, when a set representing the designing room of an exclusive Fifth Avenue dressmaking establishment was completed and Bert Lytell played in it one of the big scenes of "Lombardi, Ltd." the comedy drama the young star is using as his first stellar vehicle under the "fewer and better" pictures slogan adopted by Metro Pictures Corporation. Jack Conway is directing.

Ann May and Juanita Hansen also have important roles.

Legitimate Actor Makes Screen Debut

"Man's Desire," the Robertson-Cole feature distributed by Exhibitors' Mutual marks the screen debut of Lewis S. Stone, long a noted actor on the legitimate stage. In this picture of the great Northwest he plays the role of Denton, a big lumberman who marries a girl after her husband is supposed to have been killed but who returns to mar the happiness of the couple, stealing the wife after he has wounded Denton. Upon recovery Denton tracks him down into the Southland where he meets a deserved fate and again Denton and his wife are reunited.

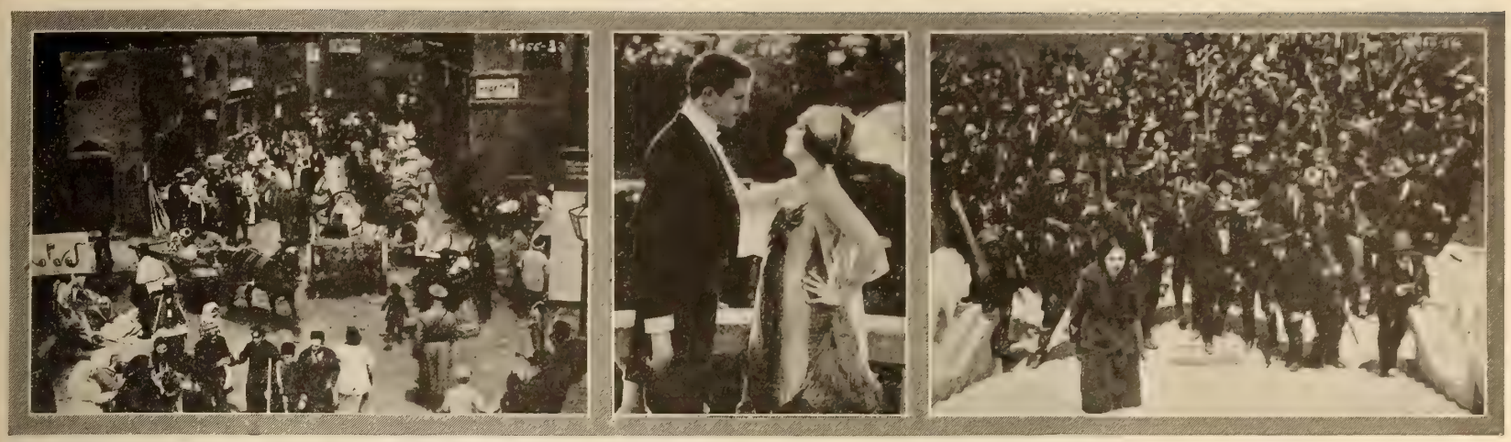
Besides Lewis S. Stone, the cast includes Jane Novak, whose excellent work is known to many, Bill Dyer, George Pearce, Joe Bennett, Charlotte Burton and Jack Lewis.

Fischer Features Have Chambers' Stories

B. A. Rolfe announces that he has acquired a series of stories by Robert W. Chambers which he will convert into picture form for the new firm of A. H. Fischer Features, Inc.

The first story he will put on is "The Shining Band," conceded to be among the most virile and entertaining of all the noted author's works. The adaptation of the printed text for screen use has been made by Charles A. Logue, who is credited with a long list of successful adaptations and with writing many original stories for picture purposes.

The production will be made at the Thanhouser studios in New Rochelle, N. Y., under the personal supervision and direction of Mr. Rolfe, with the co-operation of Chester DeVonde.



Big moments in the latest Universal-Jewel production, "Rights to Happiness" in which Dorothy Phillips is starred

Another Star Signed by Arthur Beck

Arthur F. Beck, the president of the Arthur F. Beck Serial Productions, Inc., announces another long-time contract with a well-known actor, both of the screen and stage—Wilfred Lytell.

Last season Mr. Lytell played the juvenile lead in A. H. Wood's well-known production, "Business Before Pleasure."

Mr. Lytell, who by the way is said to be the living image of his brother, Bert, has definitely decided to cast his fortune with the motion picture end of theatricals. Mr. Beck anticipates placing him in plays and stories typifying the young, breezy, athletic American that he personifies.

Florence Reed to Film at Her Summer Home

To put into operation plans laid down for Florence Reed and her next United Picture Theatres, offering, whereby many of the exterior and certain interior scenes of "The Eternal Mother," under which working title the production is being made, are to be filmed on and around the Maine summer home of the United star, A. J. Bimberg, who personally supervises Miss Reed's productions, has left New York accompanied by John K. Holbrook head of the camera staff. A working crew was dispatched to Osanaga lake last week to make the built sets and complete the preparations for the work of the next ten days on Miss Reed's estate.

Hodkinson's ingenue leading woman, Eileen Percy as she appears in "Desert Gold"

A Strong Universal is Announced

UNCHECKED passions and extreme pathos are said to be vividly portrayed in what Universal confidently expects to be one of the greatest photodramas of the year, "The Right to Happiness". Allen Holubar is the director, and Dorothy Phillips the star. This Jewel production was recently finished and is scheduled for release in the near future.

Allen Holubar is the author of the story as well as the director and is co-author with Olga Linek School, of the scenario.

Dorothy Phillips as never before in her career proves herself one of the most versatile of screen actresses. Miss Phillips, who has starred in many exceptional productions, gives in this production some noteworthy delicate and dramatic acting, it is claimed.

Recently published articles have suggested that the dual role is not to the liking of the audiences of photodramas. As a wild Russian girl and a pampered daughter of the rich, Miss Phillips contradicts all statements of that sort purely through her wonderful dramatic ability and versatility.

The locales of the story are laid in Russia at the time of the chaotic wartime turmoil and the city of New York during the reconstruction period following the great war. Wonderful, stupendous scenes of Russia during a period nineteen years ago and recently are shown as well as the lower East Side of the American Metropolis, its wealthy homes and its industrial centers.

The story itself tells of an American manufacturer in Russia who, as a widower, leaves in the care of a trustworthy governess, his twin daughters. While away from his home the Russian soldier element, crazed with drink, attack the homes of prominent persons and the Jews and upon his return one of the daughters is missing. He returns to America with the one daughter. He becomes a king of finance and a worshipper of the dollar with no regard for the men he employs.

Nineteen years elapse and the lost babe is shown in the person of Sonia, now a daughter and leader of the Russian revolutionists. She is detailed to spread propaganda in America. Following her is her adopted brother, a worshipper of the girl but not of her ideals.

Big Claims Made for "The Right to Happiness"

Meanwhile the other sister is brought up to believe in her father and herself. She has all that money can buy. She little realizes the needs of her father's workmen until labor conditions become such that she is forced to see them. She then realizes that all people are entitled to the happiness which has always been hers.

The two girls, not knowing they are sisters, meet at the moment when the wealthy girl's life is threatened as an angry mob storms the home of her father. It is then that Sonia, the courageous girl who lives up to her ideals, receives the bullet of the assassin which was meant for the rich girl.

As she dies in the home of the rich man he discovers that she is his daughter. The true heart of the wealthy girl bursts forth with all the stored-up love for her lost sister and the wealthy manufacturer realizes that his own hands were the real cause of the sacrifice of his own daughter. The faithful lover of the little revolutionist slips away to try and forget.

Since the arrival of the first print from the West coast, many prominent persons and critics have witnessed a pre-release showing of this remarkable production. Without exception these persons have been impressed with the production.

Seven well-known screen personages support Miss Phillips in "The Right to Happiness". Robert Anderson, who is to be starred by Universal, has one of the principal parts, that of the faithful lover of Sonia. Mr. Anderson's portrayal of this character is remarkable. Others who have important roles are: William Stowell, who was opposite Miss Phillips in "The Heart of Humanity" and in "Destiny"; Henry Barrows, Winter Hall, Margaret Mann, Stanhope Wheatcroft, and Alma Bennett.

New Studio Plans Perfected

Samuel Goldwyn Leaves for the West; Eastern Studios to Rival Coast Ones

BEFORE he left for the coast last week, after concluding the reorganization deal, increasing the capitalization of Goldwyn Pictures Corporation from three million to twenty million dollars and making the Shubert, Woods and Selwyn interests a part of the Goldwyn organization, Samuel Goldwyn had gone far toward perfecting plans for the new studios and laboratory to be erected in the east, near New York City.

Several sites are under consideration at the present time, and within the next week or two a choice will be made, after which the erection of the buildings will be started immediately. The foremost experts on studio designing have been working on the plans for several months and something absolutely new in studio construction is promised.

The eastern studios will be as large, if not larger, than the mammoth Culver City plant, recently acquired by Goldwyn, and in conjunction with the western buildings will afford Goldwyn the finest production facilities in the world. Even with the present output, the stages at Culver City have been taxed to their capacity, and with the increase of production, consequent upon the alliance with the Shuberts, A. H. Woods and the Selwyns, greater accommodations become imperative.

The erection of a plant near New York does not mean that operations at Culver City will be in any way slackened. The Goldwyn company was confronted with two alternatives, either it was forced to double the studio space in the west, or to find quarters in the east equipped to meet the new demands. Several reasons led to the choice of an eastern plant instead of an expansion of the coast property.

Lillian Walker's Cast

Bernard Randall, one of the best known heavies on the screen, has been engaged by Harry Grossman to support Lillian Walker in her forthcoming Grossman serial, "One Million Dollars Reward," for the Pathe program.

Hodkinson Issues Challenge

"Desert Gold," He Declares, Will Excel Any Big Picture Opening Fall Season

WHEN Benjamin B. Hampton and Eltinge F. Warner delivered "Desert Gold," their first Zane Grey picture from California, to the W. W. Hodkinson Corporation for distribution new plans immediately took form in New York for the national distribution and exploitation of this production.

Zane Grey pictures and stories have admittedly great power and popularity and other producers have also made big and popular Zane Grey screen productions. But "Desert Gold" was so much bigger than any Zane Grey picture that either the Hodkinson executives or its producers had ever seen that "Desert Gold," first planned for release in early August, was held back for September release and with it the Hodkinson organization has coupled what may be construed as a deliberate challenge to all other producers.

"I rank 'Desert Gold' as such a revolutionary picture," says Mr. Hodkinson, "that my organization announces it for early September release as an opening of the season attraction for any exhibitor and to equal or excel any other big picture that any other producer has or thinks he has.

"Contrary to prevailing policies in many directions, this production will not be used as the leverage with which to punish or whip the exhibitors of the country. I say frankly that 'Desert Gold' will be offered at high prices in keeping with its proved value, but it will not be used as a weapon for gaining mastery over exhibitors. On the contrary, it will be at the disposal of the exhibitors of the country as a means of escaping domination of producer and distributor interests."

War Relief Series Released

on Sept. 1 and One Monthly Thereafter First of Stage Women's Big Pictures

OFFICIAL announcement is made of the release of the first of the series of the famous Stage Women's War Relief productions. The release date has been set as September first with one picture being released each month following.

This series of pictures have been widely praised by the best known photoplay critics in the country. One of the best tributes paid to this series of productions is evidenced by the fact that the largest theatre in the world has booked the series. This is the Capitol theatre on Broadway which is to be opened some time within the near future. The fact that the Capitol management's policy is to show only the highest class pictures is proof of the worth of this series.

In addition to the biggest New York theatres booking this series are many of the larger theatres in other cities throughout the country. The pictures have been shown in the Universal exchanges throughout the country and have been pronounced by exhibitors as the best series ever produced.

At the present time the following big theatres in the country have booked the series for an early showing. They are: Shea's Hippodrome, Buffalo; Regent, Rochester; Strand, Syracuse; Majestic, Tulsa, Oklahoma; Majestic, Elmira, N. Y.; Palace, Orleans, N. Y.; Lumberg, Niagara Falls; the entire Stanley Circuit of Philadelphia; Imperial, Montreal; Rialto, Washington, D. C.; Olympic, Pittsburg; Liberty, Youngstown, O.; Parkway, Baltimore; Alhambra, Toledo; Victoria, Wilmington, Del.; and the Madison, Detroit.

Buys "Brown of Harvard"

"Brown of Harvard" has been purchased for Western Missouri and Kansas by the Crescent Film Company of Kansas City, Mo. The L. A. Sheridan Film Exchange of Des Moines, Iowa has bought this Film Special for Iowa and Nebraska and the Craft Film Service for Western Pennsylvania, West Virginia and Northern Ohio.

Wallace MacDonald playing opposite Marguerite Clark, Paramount-Artcraft star, in "A Girl Named Mary"

Helen Holmes in Danger High in Air

Helen Holmes, who is being featured in the new S. L. K. Serial, "The Fatal Fortune," will offer a new species of thrill by performing stunts with an aeroplane never before attempted by a serial star. One of these stunts will be to leap from one aeroplane to another in midair while the planes are traveling at a terrific speed.

Last week while up in a plane with Lieut. Jack Levering, the engine went dead, and it was necessary to volplane to the ground. While still far up a bolt of lightning struck the machine, but no serious damage was done and the plane finally landed in a swamp.

"Daddy Long Legs" Induces Longer Runs

"Daddy Long Legs" is performing another mission in addition to that of spreading smiles and making hearts softer as he goes through the country. He is converting the small town picture theatres from one night to two night policies, with advanced prices.

Tennessee has been a rich field for "Daddy" to work in. The Palace theatre at Covington, the Belle at Springfield, the Patriot at Dickson and the Dixie at Paris are theatres that played "Daddy Long Legs" two nights.

Enormous Film Footage on Stewart Picture

Some idea of the magnitude of Anita Stewart's next release, "Her Kingdom of Dreams," may be gleaned from the fact that 180,000 feet of negative was used in its making. Several weeks were required to cut this enormous footage to the seven reel form in which the production will be shown by exhibitors.

Two camera men were kept busy shooting scenes over a period of eleven weeks, and Director Marshall Neilan insisted that most of the scenes be taken over and over again, to avoid the possibility of a re-take after the all-star cast has been disbanded. For once gathered it would have been useless to try to re-assemble such people as Anna Q. Nillson, who has already formed her own company; Kathlyn Williams, who is doing the same; Mahlon Hamilton, Thomas Santschi, Thomas Jefferson, Tully Marshall, Edwin Stevens, Wesley Barry, and the other featured players who made up the cast.

More negative footage has been used in the making of "Her Kingdom of Dreams" than any other single feature of the same reel length.

An Organization That Makes Many Stars

With the recent selection of Mildred Moore, to be starred in Universal western dramas, the comedy team of Lyons and Moran, Universal funsters, was able to score its' ninth triumph in having one of their leading women promoted to stardom.

Priscilla Dean, Billie Rhodes, Dorothy DeVore, Juanita Hansen, Gertrude Astor, Mildred Mason and Marcia Moore are others who have climbed the ladder.

Bosworth Begins First Picture for Ince

Hobart Bosworth, of "Sea Wolf" fame, whose acquisition as a star and director was recently announced by Thomas H. Ince, has commenced work on a special Ince production for Paramount-Artcraft release, at the Ince studio in Culver City. The cast includes Jane Novak, J. P. Lockney, Otto Hoffman, Gibson Goland and James Gordon.

Three scenes from "He Who Hesitates," a new Christie production, featuring Bobby Vernon and Ethel Lynne

Mrs. Carter de Haven waiting for an answer in the Capitol comedy, "Why Divorce?"

Another De Haven Comic on Married Life

The Goldwyn Distributing Corporation announce the release of the latest Capitol Comedy picture, "Close to Nature," in which Wm. Parsons presents Mr. and Mrs. Carter De Haven. As in their first Capitol Comedy pictures, Mr. and Mrs. Carter De Haven continue to air the troubles of a young married couple. This time the cause of their rupture lies in the choice of a summer resort. Jack wishes to get close to nature, to be with the cows and the chickens, to lie in the hay, or go strolling along quiet country roads in the mountains. Ruth, with an eye to wearing her beautiful new gowns, prefers the seashore with its beach parties in the morning and balls in the evening.

Boy Scout Life Shown in Ford Weekly

The newest Ford Educational Weekly announced for release by Goldwyn is "Days of Real Sport," in which the work and the aim of the boy scout movement is depicted in a series of stirring incidents.

How the boys live up to their slogan of "One Good Turn a Day," how they are taught not to let just one good turn hinder them from doing others; how they go out of their way to be helpful, courteous and kind are some of the lessons which the boy scouts on the screen have to teach their elders.

One of the first lessons which the boy scout learns is self-reliance; and often his first encounter with the world of business occurs when he earns the money to purchase his uniform.

Louis Sherwin Writes Play for Goldwyn

Louis Sherwin, who for eight years held the post of dramatic critic on the New York Globe, has written his first photoplay for Goldwyn. His story, "The Bonds of Love," will be among the first group of Goldwyn's new season's releases, and will present Pauline Frederick in the role of a second wife whose life becomes a torture through the nagging of her predecessor's relatives.

For the past year Mr. Sherwin has been a member of the Goldwyn scenario staff in Culver City, but his activities have been limited in the past to work of a critical nature.

"Producer Not the Great I Am"

Louis Burston Speaks Frankly Crediting the Public

"ACCORDING to a recent issue of the NEWS," writes Louis Burston, of Burston Films, Inc., "the latest agitation in the great 'fifth industry' is based upon the importance of good stories, by which I suppose its proponents mean good or interesting plots. It seems to me to be one of the frequent disturbances in production circles that no one need lose much sleep about. In the first place it is not new, and like the 'star' question it covers only one part of the subject of providing acceptable motion picture entertainment to its millions of patrons. Are we not likely to become slaves to slogans? We have 'Give them a big star,' and 'The play's the thing,' and 'Fewer and better pictures,' as well as others of slighter consequence. In my opinion the NEWS would render a real service to the entire industry if it could get say ten comments from exhibitors in as many sections of the country, on the three catch phrases (and what they stand for), quoted above.

"I suggest that you dodge the big, notably successful exhibitors, the ones who are constantly being quoted in the trade press, and ask their opinions of men who are running houses with 500 to 700 seating capacity, in towns of moderate size, from whence comes the greater percentage of motion picture patronage. In this event, is there any question as to our getting a new angle on the situation? I think not. Let us review certain facts. I am not afraid to mention names so let us admit that a Fairbanks, Pickford or Chaplin fan will be attracted by the star's name; but they will judge the entertainment by the story. 'Yes, I always like Mary,' they'll say, 'but the play didn't amount to anything.' I don't mean to imply that Miss Pickford ever appeared in that kind of a picture, the same attitude will apply to any star whose work is popular. The fans are more apt to feel sorry for the star with a poor play than they are to blame her—or him.

"Again, take a notably successful best seller by a very popular author. Instead of the too-frequently sickening substitute title, use the book title, and plan your adverising accordingly. It's a hundred to one that if the production is good in every way, the fans will give the star the credit for visualizing a rattling good yarn for them, and increasing their pleasure in it, and the author's work generally. When the producer gets down off his high horse; ceases to admit, without proof—the omnipotence of his power in the industry; acknowledges that his judgment is not infallible, he will see to it that his young men of the publicity and advertising staff will give the exhibitor credit for knowing a thing or two about public taste. He will take a tip from your recent page of advice to press agents, et al, and he will discover that a perfect entertainment from the box-office, or the acting, or the star, or the story, or the artistic standpoint must combine all these elements; it must make use of and present in a highly meritorious degree all of these qualities blended into a harmonious whole.

"No matter how necessary we think we are, it is a fact that the fifth industry of the world does not supply a necessity, like wheat, or coal, or any other staple necessary of life. We are dependent upon the people's suffrage; we must merit the public's good will if we would profit by it. Our efforts to please remind me of one of George Ade's truest and most amusing fables, which had to do with the success of a fashionable preacher. The moral of the fable was 'Give the people what they think they want.' The difference between the reverend gentleman and the producer of today is that the moral of the latter's story (or fable), might be rendered 'Give the people what you think they want.' As a matter of fact most producers know what the fans want. I do. But as fashions change in pictures, so the fancy of the picture patron changes also. And if you have a star under contract who has made a success in a style of story that is not now so popular as when the star made his or her reputation in them; or if you have a lot of expensive stories of a sort that is slightly shopworn, what would you do? It is might easy to argue with oneself that 'It always has gone big, I guess it'll go over again.' But a lot of misfit pictures reach the screen through even more trivial causes than this.

Rosemary Theby playing with dolls in "The Mystery of 13," a state right subject

"I say that the way to succeed as a producer is to 'Give the people what you know they want.' It isn't so many months ago that the trade press was full of discussions as to whether or not serials were dead. At that time I was contemplating entering the serial field exclusively. I had two stars ready for contracts. I wanted to choose between them. I fancied one more than the other because he was identified with a certain style of serial that I believed would never lose its drawing power. I traveled and studied the situation; I asked questions of fans, exhibitors, distributors, exchange men, state rights buyers, brokers, independent bookers, press agents and everyone else I could get an expression from. As a result I signed a contract with Francis Ford and put out a story built along mystery, swift action and stunt lines, such as had made Francis Ford the best known serial star in the world. That was my first Francis Ford production—'The Silent Mystery.' It numbered among the records it smashed, that of being booked solid—daily—for fifteen weeks in a downtown loop house on Madison Street, Chicago. I have on file records that show that I was successful because I 'gave the people what *I knew* they wanted! I am doing it again. Doing it with the same star, but on a much bigger scale.

"As a final word may I say that a housewife who makes good bread doesn't leave out the salt. And the successful producer never leaves out the appeal, regardless of star, story, and all the rest, I repeat—the appeal that counts at the box-office. The secret is—be a business man and remember the exhibitor is dependent for his very living on your efforts to give the people what they want."

Convention Boosts on "Better Times"

The Seattle convention of the Northwest Film Board of Trade was first advertised as a boost for "Better Times" convention. All of the hotels, stores and display windows carried "Better Times" cards. These were circulated by Newton Levi, Exhibitors' Mutual's Pacific Coast Supervisor and L. Wingham, manager of Exhibitors Mutual Seattle Branch. This advertising not only caried the convention's message but also served to bring attention to "Better Times," the Robertson-Cole feature which has made such a phenominal success.

Get acquainted remembrance cards reading "Yours for 'Better Times'—Remember me—we met at Seattle July 16, 17, 18 and 19," we distributed among the delegates and visitors. These cards signed by Mr. Levi and Mr. Wingham, were sent to all who signed the registration book.

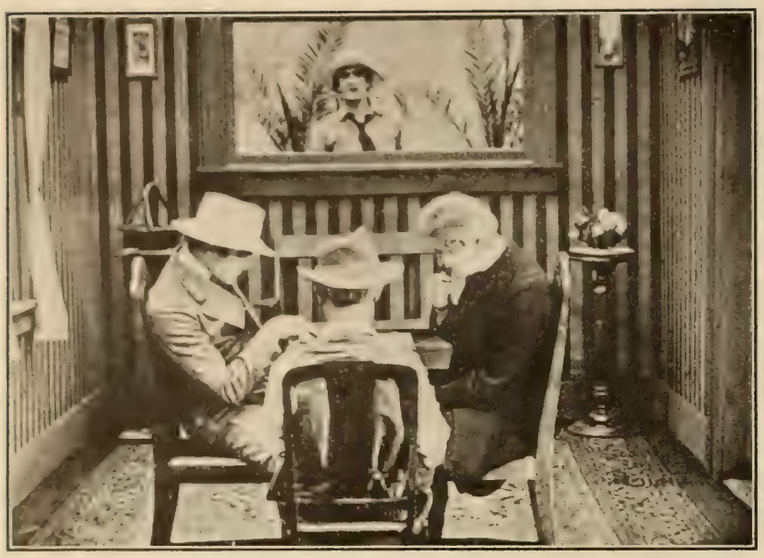
"Pagan God," a Feature That Interests

"The Pagan God," Robertson-Cole's latest H. B. Warner production, distributed by Exhibitors Mutual, is described as a mystery story that will grip an audience. Not only is the story of Chinese intrique intensive and thrilling, but the unusal locale of the story interior Mongolia, is an additional attractive feature of the production.

"The Pagan God," a story of China, of its intrigue, its subtleness, and its inbred hatred for the white man, shows Warner in the role of an American diplomatic agent, who to foil a heathen outbreak against the Christians is compelled to risk his life among the Chinese plotters.

Lehrman Is Not in the Market for Scripts

Henry Lehrman Comedies, for the present at least, will not be based on stories bought from outside contributors, as Mr. Lehrman has anounced that his organization is not in the market for scripts. The studio staff works out plots and incidents of the comedies in consultation.



Francis Ford playing checkers with himself. From "Crimson Shoals" a Monopol state rights attraction

Arthur Beck in Serial Field

Organizes Serial Productions Company; "Isle of Jewels" the First

THE producing activities of Arthur F. Beck are to include the field of serials. To handle the production of the "continued-next-week" features, he has organized the Arthur F. Beck Serial Productions, Inc., of which he is President and Treasurer.

The first of the three big fifteen episode serials is now in the course of production at the Crystal Studios. It is Chas. T. Dazey's melodramatic story the "Isle of Jewels," and the release date has been announced by Pathe as being the latter part of September.

Work on the second serial production will start immediately after the release date of the "Isle of Jewels". The title of same is not ready for publication but a surprise is promised the field of serialdom by Mr. Beck when the story is made known.

In the meantime some episodes are being steadily added to the belt of Perry Vekroff, the director of the "Isle of Jewels".

The scenes of this production are laid throughout the entire world and the heroine, played by Miss Frankie Mann, is pursued by the arch criminal, Stuart Holmes, from New York to Arizona, thence to Chinatown, San Francisco, and then by boat to the South Sea Islands, from which the picture obtains its title.

Trailed by the hero, played by Wilfred Lytell, the pursuit leads to Calcutta, Bagdad, the Arabian Desert, Cairo, Monte Carlo, South America and then back to the Isle of Jewels, Love, Romance and Adventure.

The actual taking of the scenes require the company to go to Florida, Cuba, and then aboard ship for about two weeks cruising in the Gulf of Mexico, landing in Texas for the ranch scenes and then completing the balance of the interior scenes in New York City.

President Arthur F. Beck states that he will keep the serial companies working at a separate studio from his feature companies, in order that ample room be given for the handling of intricate, thrill bearing stunts that are essential for successful serials.

Three Goldwyn Directors

Julian, Hunter and Worsley Added to Care for Increased Studio Activity

TO meet the increased production which the reorganization of the Goldwyn Pictures' Corporation requires, three new directors have been added to the Goldwyn roster. They are Rupert Julian, T. Hayes Hunter and Wallace Worsley. In personality they differ as much from each other as in their hobbies, their tastes, and their particular abilities.

Mr. Julian has directed Monroe Salisbury, Ruth Clifford and Mary MacLaren. He has also acted in numerous photoplays. His first production for Goldwyn will be Gertrude Atherton's "Perch of the Devil."

Another product of the theatre, now a director, is T. Hayes Hunter, a graduate of the University of Pennsylvania.

Mr. Hunter produced "The Border Legion" for Goldwyn in 1918, although the picture was not released until the spring of the following year. Blanche Bates and Hobart Bosworth starred in this Zane Grey story.

From Wappinger Falls, N. Y., hails the third of the trio of new Goldwyn directors, Wallace Worsley. Like Mr. Hunter, he headed straight for the footlights after Brown University of Providence, R. I., had entrusted him with an A. B. sheepskin for life.

Mr. Worsley has had a full career as a screen actor and director.

His first Goldwyn production has not yet been assigned.

Diversified Topics in Screen Magazine

Universal's New Screen Magazine scheduled for release August 15, is replete with subjects that have a general appeal for interests. One subject is given over to Master Edmund F. Barker, the twelve-year-old suburbanite of Los Angeles, Cal., who is editor, proprietor, printer and owner of the Athens *Oracle*, perhaps the most unique publication in the country.

Under the caption "Harnessing Lightning" is shown the operation of a modern miracle, the telephone plant, serving thousands of subscribers.

Signor Falconi is also represented with an illustrated article on how to read character by the way one sharpens a pencil. A little lesson in lap-dog etiquette is contributed by Louise Dresser, one of vaudeville's top-liners, which is both amusing and instructive—if you have a lap-dog.

Bluejackets to First See "Blue Bonnet"

Billie Rhodes in "The Blue Bonnet," National Film Corporation's first release for Hodkinson distribution, will have her American premiere presentation at the Kinema Theatre, Los Angeles, beginning August 10, the week on which the Pacific Fleet touches San Pedro, loosing 30,000 men in the South California City.

Emil Kehrlein, manager of the Kinema, has deferred his presentation of a picture by a big star and booked in "The Blue Bonnet" as the one production which he figures will have the largest appeal for the fleet visitors and the several hundred thousand persons from the Southwest who will come to town to see America's naval heroes.

Monopol Offers Two on State Right Market

A small folder attractively announcing the fact that "Alma Where Do You Live?" and "Crimson Shoals" is read for State rights distribution has been gotten out by Monopol Pictures Company. The "Alma" picture stars, George Larkin and Ruth MacTamany and "Crimson Shoals" features Francis Ford.

Stuart Holmes, co-starred with Frankie Mann in the serial, "The Isle of Jewels," to be released by Pathe

Not One Exterior in "Fair and Warmer"

"Fair and Warmer", the farce success by Avery Hopwood which has been fashioned by June Mathis and A. P. Younger into a screen vehicle, in which the charming May Allison will make her first in Screen Classics, Inc., productions under Metro's "fewer and better" pictures policy, has the distinction of being a motion picture in which not a single scene is laid in the out-of-doors.

"Fair and Warmer" is being directed by Henry Otto, and photographed by Arthur Martinelli.

Rolfe's Staff Complete

B. A. Rolfe has rounded out the staff which is to assist him in the making of B. A. Rolfe productions for the new firm of A. H. Fischer Features, Inc.

Mr. Rolfe himself will supervise and direct the staging of all subjects, with the co-operation of Chester DeVonde. His staff includes: Arthur A. Caldwell, chief cameraman; Patrick Carey, technical director; A. B. V. Flower, art director; John J. Kieley, film editor.

Mr. Rolfe is working at the Thanhouser studios in New Rochelle, N. Y. His first subject is Robert W. Chambers' "The Shining Band." Charles A. Logue made the adaptation.

"Some Wild Oats." The chap on the stairs seems reluctant to sow his. A seven reel production with Samuel Cummins as sponsor

Sherman S. Krellberg, Pres. of the S. L. K. Serial Corp. now producing "The Fatal Fortune" starring Helen Holmes

Universal Outfits Busy on Western Dramas

Five directors are busily engaged at Universal City in the making of two-reel western dramas, under William Pigott who is acting as supervising director of productions.

Robert E. Wells has taken a company headed by Fritzie Ridgway, to Colorado Springs to make "The Ranger of Pike's Peak," using the mountain top as the location for the scenes. Herbert Hayes and Harry Schumm have the leading masculine roles.

George Holt is producing "Tempest Cody, Sheriff," one of the Tempest Cody series in which daring Marie Walcamp is seen as the chief peace officer of a wild western town.

Edward Kull is producing two reel westerns with Pete Morrison and Josephine Hill as the stars. Reeves Eason has just completed "The Jack of Hearts" starring Jack Perrin and Josephine Hill. Jack Wells is now shooting "The Crow," the first of the two-reelers starring "Hoot" Gibson and Mildred Moore.

First National Branch Film Men's Mecca

The First National Exhibitors' exchange of Louisville has become a Mecca for exhibitors of Kentucky and Tennessee. They come direct to Louisville to buy films and naturally come to the First National Exchange as that is the only one in Louisville.

So numerous have the visitors become and such is their interest in going through the big plant of the First National exchange that Miss Helen Doerr of the First National staff has been appointed official guide, to show the visitors the fine points of an up-to-date picture exchange.

Veteran of War Joins Bulls-Eye Company

With a German machine-gun bullet still imbedded in his right shoulder, but otherwise none the worst for his experience in France, Sid Smith, motion picture comedian, has joined Bulls-Eye.

"Bunk" Is Subordinated to Truth

IN line with the sentiments expressed is an editorial in Motion Picture News of July 26, to the effect that the public of today wants picture facts and not bunk, Metro makes announcement that such will be its policy in publicity and advertising.

"News and facts—not bunk" is Metro's publicity slogan, just as it was expressed by Mr. Johnson in his article, which calls attention to another special contribution to Mtion Picture News of the same issue from the pen of Charles B. Taylor, photoplay editor of the Buffalo Evening News and publicity director for three picture theatres in Buffalo.

"Give us the facts," was Mr. Taylor's demand.

"If producers really intend to cooperate with exhibitors in exploitation of features," said Mr. Taylor, "then the publicity aids must needs undergo a revolutionary change. The 'hoy' must be relegated to oblivion and facts, facts, facts choked down the neck of the press sheet until it hollers 'stop!'"

Here again is precisely what Metro publicity is designed to be, according to the campaign planned and now being followed. Metro officials declare that the Metro publicity and advertising departments shall, on a basis of equal importance, be a bureau of helpful information to the exhibitor and the source of big, vital motion picture news stories crammed with facts and stripped of the old-time "hokum" and

Metro Departments See Public's Wants and Will Answer

Viola Dana in "Please Get Married"

"jazz," prepared by newspaper men for newspapers with a view to meeting the needs of the photoplay editors.

The Metro publicity and advertising departments, it is emphasized, solicit and welcome requests for aid from exhibitors of Metro releases, produced by Screen Classics, Inc., who seek any assistance whatever in exploiting these pitcures.

Exploitation is to mean advertising aids, specially prepared and edited press material, suggestions for "stunts," lobby displays and other sales helps. Metro pledges that these will be cheerfully furnished without stint, and furthermore, they will be particularly suited to the needs of the exhibitor in relation to the size of his theatre and the character of the community that it serves.

For the newspapers, Metro's publicity bureau is prepared to give the editors what they want and in the form in which they want it. The news sense of the newspaper men who write and edit Metro copy is brought to bear upon every item, whether it be a brevity or a special article that is sent to the press of the country—both in "shorts," feature stories and filler sheets.

Greater care and more times are devoted, under the new press regime at Metro, to elaborate illustrated press sheets than ever before. These combine a wealth of suggestions to the exhibitor with an abundance of newspaper stories about the Screen Classics, Inc., super-productions—all based on facts—edited and arranged to accommodate every newspaper requirement. These stories may be clipped or copied and presented, without any alteration save the insertion of the theatre name, to the photoplay editors with perfect assurance that they will be used.

And, as Metro officials insist, the publicity matter conforms strictly with the opinions already quoted herein of two well-informed picture men, in that it gives the newspaper editor "facts—not bunk."

Garson Studios A Model In Detail

H. K. SOMBORN, president of the newly formed Equity Pictures Corporation, left for the Coast Aug. 2 to consult with Clara Kimball Young in regard to the first production, "Eyes of Youth," on which Miss Young has been at work for the past three weeks, and at the same time to inspect the new Garson Studios, where Miss Young will make all her future productions which are to be released by Equity.

The Garson Studios are one of the most complete plants in the West and has built its home on a four-acre tract in the very heart of the Edendale district, in Los Angeles. The grounds, building and construction of every sort have been carried out along the beautiful old mission lines that have made the early architecture of Southern California famous throughout the world. The entrance gate and its high stone walls for an exact reproduction of the famous walls of the San Gabriel Mission which was established by the Franciscan fathers only a short distance from Los Angeles, about the time of the Revolutionary War. The belfry of this gate and of the adjoining buildings are all adorned with the replica of the old mission chimes. The walls of the grounds are twenty feet in thickness in places and house a large number of the dressing rooms.

One of the striking features of the plant is the great stage which is entirely enclosed and built of stucco, conforming to the general scheme of old architecture, and yet embodying

Equity President West to Consult with Clara K. Young

every new idea, convenience and principle of the very latest requirements of motion picture stages. The stage stands well over sixty feet in height and its floor space is one hundred and forty-five feet square, giving considerably over twenty thousand square feet of stage room. Extending across one end of this big stage is the scene dock with capacity to handle the flat equipment of a dozen or more productions. Adjoining the stage on the south are the carpenter shops, while the scenic, property and plaster departments are grouped in such a way as to permit of contact with the stage, beneath an old Spanish arcade affording protection and convenience in any sort of weather.

The camera department is one of the most completely equipped buildings of its kind in the motion picture business. It houses projection rooms, a department for the output of stills, experimental offices and an elaborate portrait gallery, together with cutting rooms and various other departments.

The executive building and building of operations complete the studio equipment with the exception of the most highly prized building on the grounds, the bungalow dressing rooms for Clara Kimball Young.

The studios were built by Edward W. Butcher, studio manager for Garson Studios, Inc., under the supervision of Harry Garson. The plans were created by John Voshell, the technical director. The Garson Studios, Inc., have begun operations with the following executive staff: Harry Garson, President and Director General; Edward W. Butcher, Studio Manager, Claude B. Edington, Audit Department; John M. Voshell, Art Director; Jack Boland, Purchasing Agent; Arthur Edeson, Photography; Harry Collins, Electrical Department; Jack Bennett, Construction; Frank Pondalac, Drapery Department; Cash Shockey, Scenic Artist, and Charles Sewall, Properties.

"Eyes of Youth" which is the first of four big productions to be released by them starring Miss Young, will be the biggest and most elaborate in which this star has ever appeared. The release date is set for October.

Hattons Rest Prior to Further Metro Work

Word has come to Metro Pictures Corporation from Frederic and Fanny Hatton that these dramatic collaborators are rusticating for the summer at their lodge, "Lockehaven", deep in the woods at Wequetonsing, Michigan. The Hattons impart the news that they will return to New York early in September, after which they are planning a flying trip to southern California.

Metro has acquired the screen rights to two of the Hattons' most recent and most successful stage plays, "Lombardi, Ltd.", and "The Walk Offs", for production by Screen Classics, Inc.

Thrills and mystery predominate in the new Francis Ford serial, "The Mystery of 13" by Burston Films

"Oh Boy" Making Records in Bookings

In spite of the most adverse elements, the Capellani screen production of the musical comedy success "Oh Boy," which Pathe is distributing, is being booked rapidly as a summer and early fall attraction.

During the recent hot and rainy spell, "Oh Boy" was booked by scores of theatres for runs that extended above their usual allotment of days. An unusual number of full week runs were contracted for, exhibitors evidently realizing they can obtain the fullest advantage to be gained from the fact that "Oh Boy" was a great stage triumph by giving the film an extended exploitation.

Kunz Brothers, directors of the Princess Theatre in Springfield, have contracted for a week's run on "Oh Boy," at the highest price they ever paid for any feature motion picture. They are also giving the Capellani feature a week's showing, the longest run ever accorded a picture in their theatre.

Setting a Time Record in Production

With the announcement this week of October 5th as the release date for the Arthur F. Beck serial, "The Isle of Jewels," it is evident that a new time record for serial production must be set if the Pathe serial program is to keep up to its schedule. Perry Vekroff, director, declares his work at the Crystal Studios and at the various locations is so systematized that the production will be ready for Pathe's thirty-one branch offices as far in advance of release date as any previous serial.

Stuart Holmes and Frances Mann, the featured players, with their supporting cast, including John Webb Dillion, Wilfred Lytell, John P. Wade, Billy Welch, Elaine Adams, Karl Dane and Sam Kim, a noted Chinese actor, began their work under Director Vekroff at the Crystal Studio in New York City about two weeks ago.

Robertson-Cole's Outlook

Increased Prosperity Reflected in Multitude of Bookings Being Made

ADVICES received from various Exhibitors Mutual exchanges show that more theatres will reopen within the next few weeks than at any previous time in the history of the motion picture industry. Practically every community of importance reports schedules openings of new and rebuilded theatres. Robertson-Cole is receiving an exceptionally large proportion of this new business according to advance bookings reported by Exhibitors' Mutual.

"There is one big reason for this unusual expansion," according to an official of the Robertson-Cole organization who is in close touch with exhibitors, "and that is, the public seems to have an insatiable desire for amusement. This has benefited the motion picture theatres, amusement parks and legitimate houses.

"The stabilization of conditions following the period of post-war uncertainty has given the exhibitor confidence and to answer the demand, theatres that were closed because of economic conditions and the epidemic during the past year, are reopening and capital is being secured to build new houses.

"The public today, demands comfort and better pictures. It was always thought that the theatre which housed legitimate stage productions had reached the height of beauty and comfort, but with the erection of the modern motion picture theatres the legitimate house has fallen into second place. When one stops to consider the number of million dollar motion picture edifices built and now in course of construction, one can get an idea of the importance of the silent drama and the trend of the public mind. A similar degree of comfort and luxuriousness is even demanded in the smaller theatres.

"Returned prosperity is being made to satisfy the amusement demand by furnishing capital. In the Southwest the oil boom, the influx of many people, and the building of towns has given the exhibition a new field and dozens of houses are in course of construction in that territory alone."

"Sahara" Continues Big Summer Attraction

J. Parker Read, Jr.'s, big Louise Glaum production, "Sahara," continues to prove itself of value to exhibitors as a picture which overcomes summer weather conditions and draws the public into theatres. The newest achievement of "Sahara" is to break the house patronage record of the California Theatre, Los Angeles, during the last week in July.

This information is contained in a week-end message from F. A. Miller and Harry Leonhardt, owners of the California, following an earlier telegram sent after the opening a week ago that "Sahara" was playing to capacity business.

The two Hodkinson managers in Ohio, W. F. Seymour at Cleveland, and Frank W. Hawking at Cincinnati, report similar experiences of the big first runs in the key cities of Ohio.

Demand for Fox Excels

As announced from the Fox Film Corporation offices, bookings on "The Splendid Sin" up to date give most satisfactory assurances not only of a large and widely distributed endorsement of the work of Miss Traverse, but of the whole expanded Excel program. These bookings, it is argued, are proof of the success of the efforts of William Fox to make of these pictures a perfectly rounded and balanced combination that supplies heart stories, lighter drama and "happy comedies," all of them full of box office possibilities.

Captain Stone to Make Series for Prizma

Prizma, Incorporated, announces that it has just engaged Captain George E. Stone to make a series of microscopic studies in color with a Prizma camera. Captain Stone is an expert in the field of photographic optics and some of his microscopic pictures of cell life, growing plants and flowers and unconventional slow motion studies, have attracted wide attention to the entertainment and educational field. Captain Stone made Prizma's "Trout," a one-reel study photographed in natural colors of the life of trout from the spawn to maturity. He is also the producer of the black and white series "How Life Begins."

"A Favor to a Friend" Released August 11

Metro announces that the last of Emmy Wehlen's all-star series program offerings, "A Favor to a Friend," will be released August 11. The production is a five-part comedy drama of the romantic type in which the star has done her best and most successful work, and is even more replete with action and thrills than her "The Amateur Adventuress" or "Fools and Their Money."

A crayon study of Monte M. Katterjohn, creating and supervising four specials for presentation by Harry Garson

Alice Brady Finishing First for Realart

When it was announced that the exteriors for "Sinners," Alice Brady's first Realart production would be taken on Nantucket Island, tongues started wagging in film circles as the little isle off the coast of Rhode Island had never before known the the megaphone of the director or the grind of the camera. The initial venture has been watched with great interest by the profession and it is believed that the place will hereafter be a favored spot for photoplays requiring New England locale. Miss Brady is still at work on this production of "Sinners." After its completion she will remain on the island until the end of the month vacationing.

Miss Brady's return to New York will be in time for her to go on the "subway circuit" in "Forever After."

"Short Subjects Still Gain Popularity"

"The popularity of the short subject has increased two-fold within the last season and in many cases a short subject has been exploited as much as a feature." This statement was made this week by Tarkington Baker, Universal's general manager.

In discussing the success of Universal's short subjects Mr. Baker said: "We find that the large and small exhibitor have great need for the shorter subject. The larger exhibitor to round out his program and the smaller one to feature several short subjects. It is only proper to point out the fact that during the past few months the large Broadway theatres have booked and presented many Universal short subjects, including the Western pictures. This is an unprecedented action, and proves conclusively that the short subject is desired by the public."

Perhaps the greatest series of short subjects ever produced is the Stage Women's War Relief series which Universal is releasing. This is the highest price series of short subjects ever offered to exhibitors.

Paramount Week Brings Requests

Exhibitors Flood F. P.-Lasky Offices with Messages

WITH September 1st drawing near and Paramount-Artcraft Week not far distant, exhibitors throughout the country are preparing for record-breaking business according to wires, letters and messages received at the Famous Players-Lasky Corporation particularly during the past week, from managers.

The great advertising and publicity campaign in which exhibitors will be given $10,000 worth of free accessories has made the coming Paramount-Artcraft Week a bigger business opportunity for exhibitors than even last year's week. In over a hundred cities, full-page advertisements will be taken. This advertising will carry to the public the dominant note in the campaign, will illustrate the trade mark of the week (part of the date calendar already seen in trade-paper copy) which is to be carried in the big Saturday Evening Post advertisement as well as in all other advertising during the week, and will provide space for the listing of all theatres in the territory, which join in this demonstration.

The Paramount-Artcraft Week of 1919 will be more acceptable to the exhibitors in the smaller towns than last year, in that special arrangements have been made to see that he is given the same co-operation and free advertising as the larger theatres.

Reports are being received at the Famous Players-Lasky Corporation's home office in New York from all parts of the country telling of the unusual enthusiasm shown by exhibitors in connection with Paramount-Artcraft Week. At Decatur, Illinois, for instance, A. Ziegfried, manager of the Bijou theatre, instead of confining his efforts to the exploitation of Paramount-Artcraft picture for the Big Week, started on July 1st and booked up his time solid from this date to and including July 1st. Mr. Ziegfried has already started to advertise Paramount-Artcraft Week in September, during which time he will run each day a big Paramount-Artcraft success.

Elsie Ferguson and a beautiful companion unnamed, starring in Paramount-Artcraft pictures

Advertising material on the Paramount-Artcraft Girl (Who Is She?) is now being spread broadcast and has already started to cause no end of speculation and interest among the public. The identity of the Paramount-Artcraft Girl, whose likeness is reproduced by Henry Hutt, the famous artist, is known only to a few of the executives in the Famous-Lasky offices. Slides and other material is available to exhibitors who can work up this stunt as a great business booster for the week, the details of which will be explained to exhibitors by Paramount-Artcraft exchange men.

Walter E. Greene, Vice-President of the Famous Players-Lasky Corporation in charge of distribution, is highly pleased with the reports coming in concerning Paramount-Artcraft Week. "It will undoubtedly be the biggest week for Paramount-Artcraft exhibitors, just as it will be for the Famous Players-Lasky Corporation. The truly remarkable advertising and publicity campaign for the "big week," backed by Paramount-Artcraft merit in motion pictures, will surely give exhibitors even greater results this year than last. As the reports from exhibitors indicate, this is a real business opportunity for the live-wire manager to score a ten-strike. It is most gratifying to see how the trade is taking to the idea. Our organization is now being pressed with the rush of activities in connection with the handling of arrangement for Paramount-Artcraft Week and we are working night and day to give one hundred per cent. service for the event."

Goldwyn Nation-Wide Campaign

Advertising to Aid All Exhibitors Primary Consideration

ONE of the biggest nation-wide advertising campaigns ever instituted by a producing company soon will be launched by Goldwyn Pictures along lines designed to bring direct returns to the exhibitor. Over a million dollars will be expended in building up new business for Goldwyn exhibitors and Goldwyn pictures; all worth-while mediums of reaching the public being utilized, including magazines, newspapers and billboards.

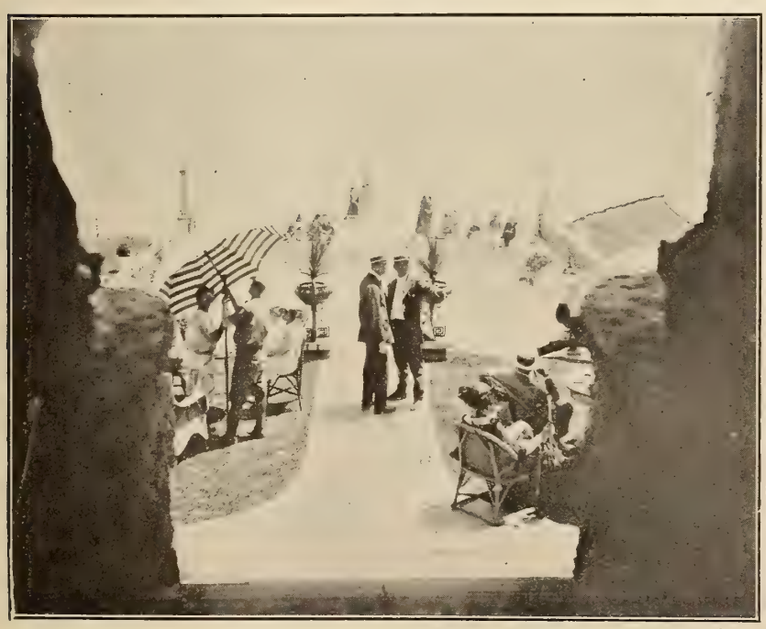
A plan is being perfected whereby the Goldwyn advertising will be designed to meet conditions in every locality. The needs of a certain section of the country, a city, or even a small town, will be studied carefully so that advertising may be arranged especially to aid local exhibitors.

Goldwyn's advertising staff is studying from all angles the theory and actual operation of national advertising as applied to motion pictures. The campaign is being laid out on lines mutually beneficial to Goldwyn and to Goldwyn exhibitors. There will be some definite objective for every dollar expended and the results will be checked up closely in order to make certain that the point aimed at is being reached.

This policy of concentration is in accord with the most advanced methods of scientific advertising and in contrast with the expensive, but ineffective hit or miss plan of "general" publicity that is not directed at a special audience.

The details of the Goldwyn system are being worked out with the most elaborate care so that no point may be overlooked. The goal will have been attained when Goldwyn Pictures have been brought to the attention of every photoplay patron and every prospective patron in a manner that will bring business to the box office of exhibitors running the films.

Some of the facts being kept in mind are that no publication or group of publications, even if their circulation runs into the millions, can be expected to cover the field completely; that to achieve its purpose, advertising must do more than establish a name; it must bring about the sale of the product advertised; that in some instances small local publications reach a certain element not touched by great national magazines, and that there are many channels as yet unused through which a great public may be reached.



Viola Dana at Long Beach, Cal., shooting scenes for "Please Get Married" produced by Screen Classic, Inc.

Strong Film Opens Bigger Excel Program

With the ear-catching, eye-catching title of "The Splendid Sin," the first William Fox release on his expanded and improved Excel picture program promised for the coming season stands as one of the most intense heart-gripping photoplays of the year. The release is set for September 14, and Madlaine Traverse is the star.

The cast includes such widely-known names as Charles Clary, Jeanne Calhoun, Wheeler Oakman, Elinor Hancock, George Hackathorn and Edwin Booth Tilton.

Nazimova in the big Metro production of "The Brat"

Metro Purchases Savage Play

Will Make Elaborate Production of "Along Came Ruth," with May Allison

SCREEN Classics, Inc., announces the purchase of the screen rights to Henry W. Savage's stage success, "Along Came Ruth." It will be produced as a starring vehicle for May Allison, according to a statement by Maxwell Karger, director general of Screen Classics, Inc. The comedy drama was written by Holman Day from the French play, "La Demoiselle de Magasin," by Fonson and Wicheler.

When presented in New York, "Along Came Ruth," with Irene Fenwick in the leading feminine role, had a most successful and extended run. One of the members of the original stage cast was Joseph Kilgour, who will be remembered for his excellent enactment of important parts in Metro and Screen Classics, Inc., productions. Mr. Kilgour recently portrayed with his characteristic ease the worldly-wise circus owner in "One-Thing-at-a-Time O'Day," a Metro picture starring Bert Lytell. His work in this picture won him the part of Bob Tarrant, the man-about-town in "Lombardi, Ltd.," a new Lytell special now in course of production at the Screen Classics, Inc., studios in Hollywood.

While the supporting cast has not as yet been selected for "Along Came Ruth," it has been intimated that Maxwell Karger probably will cast Mr. Kilgour for the part which he played with such success in the stage production.

"Along Came Ruth" deals with the rejuvenating of a little store in a small town. The establishment was going to seed through obsolete methods when along came Ruth, a girl whose beauty, ideas and personality soon changed the course of events. A most charming romance is interwoven with the events of the story.

With May Allison in the leading part the Screen Classics, Inc., organization believes the screen version will be even better than the original. The adaptation will be made by June Mathis, head of the Screen Classics, Inc., scenario staff. It may be that Miss Mathis will do the entire script. She at least will supervise its writing in collaboration with one of the other expert scenario writers under her direction. And Mr. Karger, as director general, will personally supervise every detail of the production.

Seattle "Adopts" Actress

Beatrice Michelena, Robertson-Cole Player, Is Given a Great Reception

SEATTLE adopted Beatriz Michelena, the Robertson-Cole star whose productions are distributed by Exhibitors Mutual when she arrived there to attend the convention of the Northwest Film Board of Trade. The city was officially represented by Reginald Parsons, President of the Chamber of Commerce but it was the spontaneous welcome from the people that denoted the scope of the star's popularity.

"Amid the cheers and applause of hundreds of enthusiastic and curious lovers of the silent drama and the din of automobile horns, Beatriz Michelena, the singing star of the screen, arrived in town Thursday noon," is the way Walter Anthony describes her arrival in the Seattle Post-Intelligencer. He continued:

"Beatriz Michelena was accorded a royal reception and was given hearty greetings by Reginald Parsons, President of the Chamber of Commerce. She was welcomed by the film interests of the Pacific Northwest, as represented by W. C. Drummond. The cranking of motion picture operators and the clicking of many cameras were familiar sounds to the star as she gracefully accepted a huge basket of roses, the city's token of love.

"During the procession up Second Avenue the star threw roses to the smiling spectators. She was escorted to the Masonic Temple where a banquet awaited her.

New Farrar Release Is Heralded Her Best

A print of "The World and Its Woman," the new Geraldine Farrar drama, recently completed by Director Frank Lloyd for Goldwyn, was received at the home office yesterday and viewed by Samuel Goldwyn and the executive heads of the corporation, who were unanimous in pronouncing it the most dramatic, stirring and memorable picture in which the famous grand prima donna has appeared.

Advance reports from the coast indicated a picture of extraordinary worth, but instead of overstating the facts, it appears that the glowing reports are more than justified by the completed product, which, besides being a dramatic picture designed and carried through on a massive scale, has the advantage of being distinctly timely.

"The World and Its Woman" is a story of modern Russia that is wonderfully successful in reflecting the urge and sweep of the human forces that have awakened the great, slumbering giant among nations into a seething maelstorm of social chaos. It is not propaganda for or against any order of government, existing or deposed, rather the picture is modelled along lines of true drama in which startling events are unfolded in their correct perspective and allowed to convey their own message.

Miss Farrar has a role affording ample scope for her dramatic talents.

Third Episode of "Into the Chasm" Thrilling

"Into the Chasm," the third episode of the Western Photoplays-Pathe serial, co-starring Anne Luther and Charles Hutchison, opens as Ralph Darrell (Mr. Hutchison) dives from the top of a 125-foot grain elevator and escapes from the thugs from whom he has just rescued Aline Morton (Miss Luther).

Soon afterwards, while walking along the street, Ralph sees Nell (Miss Luther) the only person who can clear him of guilt for the killing of his friend, Harding. He follows Nell to the apartment of Blake where he is captured and overcome. He is left in the apartment which is filled with gas from a jet turned on by the crooks in their flight, but again manages to escape death. He learns from Aline that she and her father are going to the Golconda Mine, and arranges to join them there.

The crooks, led by Blake, also follow, and take quarters near the mine. In their effort to kidnap Aline whom they mean to hold for ransom, they scare the horse on which she is riding, and it runs away. The animal plunges over a steep cliff into a pool with Aline on its back.

Selznick Signs Ruggles

Continuing his policy to obtain the best men in the motion picture field to co-operate with his stars and give the public the finest pictures the screen has ever seen, Myron Selznick announces that he has signed Wesley H. Ruggles to direct Owen Moore in the first of his series of Selznick Pictures.

Helen McKellar, who will appear in Broadhurst's new play, "The Storm," and is being sought with inducements to star on the screen

Helen MacKellar, Stage Star, for Pictures?

With rivalry between producers increasing in the search for stars of ability and personality, it is rumored another stage star who is believed to have every requisite talent for screen success is being sought for by a number of bidders.

This actress, Helen MacKellar, will be seen on Broadway in the leading role of the coming Broadhurst play, "The Storm." At the premier of the play in Atlantic City several weeks ago, Miss MacKellar, according to the critics' reviews, scored a great personal success. The play is expected in New York in October, and in the meantime picture producers are said to be after the star with big figure offers.

Miss MacKellar will be remembered most recently for her work in "The Unknown Purple," in which play she had an unsympathetic part, but made such an impression that the Metropolitan critics gave her more than ordinary mention. Five years ago Louis Kline, now with Broadhurst, and then dramatic critic of the Atlantic City Press, predicted Miss MacKellar would be a star within five years. Such has come to pass and it is now a question if, like Constance Binney, Miss MacKellar will listen to the allurements of the screen.

Millarde an Old Timer in Pictures

Harry Millarde, who is directing William F. Russell, the new Fox star, in the latter's first Victory picture, "Sacred Silence," is an all-round man who practically grew up on the stage and screen. He went upon the stage when fifteen years of age, with a stock company at Wilmington, Del., and after leaving that city and playing in stock in Cleveland and Denver, he attained to parts with the stars.

Farnum Chances Hurts for Picture

In making the explosion scene in "Wolves of the Night" when a mine shaft is dynamited to imprison the hero, William Farnum and his supporting cast in the new Fox Picture had to take unusual chances because, of course an abandoned working had to be used.

UNIVERSAL BUYS STORIES FOR JAMES J. CORBETT

THE recent announcement that James J. Corbett was to star in some exceptional photodramas during the coming year is confirmed by the statement from Universal this week which tells of the purchase of the screen rights to "Pals," a story written by Edmund Day. Mr. Corbett will not be new to the play "Pals," as he had the leading role in this play when it was given a stage production.

Another story purchased for Mr. Corbett is "The Prince of Avenue A," written by Charles T. Dazey especially for Mr. Corbett. The author of this story is widely known as the author of "In Old Kentucky."

This announcement is one of the first of many which are expected from Universal relating to the purchase of widely known and read stories for screen production.

Scenic beauties abound in "The Grey Horizon" featuring Sessue Hayakawa

Mayer Entourage Here From West

Producer with "Wally" Young, Zeidman and Shea in New York

AFTER three strenuous months at the coast, Louis B. Mayer, producer for Anita Stewart and Mildred Harris Chaplin, arrived here Monday, accompanied by Bennie Ziedman, general manager of the Chaplin organization, Waldemar Young, scenario writer and Billy Shea, head cutter. Mr. Mayer was filled to the top of his head with plans for the coming year, and most enthusiastic over what he accomplished during his stay in Los Angeles.

When he went to the coast, it was primarily to get away from business and enjoy a complete rest. His doctor ordered a change of climate and rather reluctantly agreed to allow the change to include a trip to California. But he insisted that while there Mayer refrain from doing business of any kind.

And this is the way Mayer followed his instructions: He had hardly brushed the dust of the Sante Fe railroad from his clothes after alighting at Los Angeles than he signed Mildred Harris Chaplin, wife of the famous "Charlie," on a long time contract to produce pictures for him. Then he organized a $5,000,000 corporation, to be known as the Mayer Productions, Inc. His next move was to beguile Bennie Zeidman away from Douglas Fairbanks, to become general manager of the Harris-Chaplin organization. No one knows how Mayer accomplished this last, not even Zeidman himself. "He must have hypnotized me," said Benny. "I had been with Fairbanks so long that he was almost a religion with me, I've never had the slightest desire to leave him, and I did not believe that anyone could induce me to do it. I'll say this Mayer is some wonder."

After six hours' rest, from 2 to 8 A. M., Mayer went out to see Marshall Neilan direct Miss Stewart in "Her Kingdom of Dreams." Remembering the doctor's orders, he contented himself with taking part in mob scenes, taking still pictures of Stewart and the big cast, and juggling some scenery. Then he went back to engage in a few conferences.

A few days later he conceived the idea of building a studio for his own exclusive use. Looking over the ground he discovered an ideal site, and on investigating found that it was owned by William N. Selig. He lost no time in getting in touch with that gentleman, and a series of interviews resulted in a combination for the purpose of immediately erecting an up-to-date studio building. The studio itself will be equipped to take care of four companies. It will have two dark and two open-air stages. The administration building will be of Colonial architecture, and the whole proposition will compare favorably with any studio now on the West Coast. The deal with Selig also includes a number of unproduced plays and hooks in the Colonel's famous library, which will serve as vehicles for special Mayer productions.

Mayer then proceeded to get together a complete producing organization. He engaged Waldemar Young and Elliott Clawson as scenario writers. Mr. Young is already engaged in preparing the scenario of the first Harris-Chaplin production, work on which will be started in October. He corralled Billy Shea, head cutter for Douglas Fairbanks, to act in the same capacity for the Mayer Productions. And he engaged Del Clawson, who attracted so much attention by his work for Lois Weber.

And this is the way Mayer followed the doctor's orders, and rested while on the Coast. Nothing could be learned about the plan of distribution of the Harris-Chaplin pictures. Mayer distributes his Stewart pictures through the First National, and so First National would seem to have first call on the distribution of the Harris-Chaplin output. But it is said that at least one other big distributing company is angling for them, and the final result will not be known for a week or more.

Carey Signed Again by Universal

Harry Carey, who has been a star in Western motion pictures for more than four years has signed another long term contract with the Universal company. This announcement was made this week from the Universal home offices.

Harry Carey one of the best-known screen stars portraying Western characters in the entire country. The fact that his popularity is seldomed equalled was evidenced by the many receptions held for him on a tour of the country early last spring.

His most recent screen successes are "The Ace of the Saddle" and "The Outcasts of Poker Flat." He is now working on an original production titled "The Rider of the Law."

Extreme Realism Brings Hurts to Nazimova

Nazimova carried the realism of her acting in "The Brat", her forthcoming release so far that after one particularly turbulent scene she was covered with bruises and suffered an injury to her wrist that narrowly escaped being a fracture of the bone.

The scene in question was one of the earlier episodes in Nazimova's and Charles Bryant's adaptation of Maude Fulton's stage success. The setting was a crude laundry in the basement of a slum tenement, where "the brat", a pitiful waif, earns scant bed and board by helping her slatterly aunt who runs the laundry.

Each time a scene showing the brat braving the wrath of an aunt and police officers was taken, Nazimova proclaimed the scene "too slow." As a result she was hurled around and across the set nine times with painful results, ere a halt was called.

Will Film Shantung for Bull's-Eye Film Corporation

Bulls Eye Film Corporation, announced last week the early release of a series of travel pictures to be made by L. J. ("Dick") Burrud, producer of many American and foreign travelogues.

Mr. Burrud will visit China, and make a series of pictures of the Shantung peninsula, which the Paris peace conference awarded to Japan, and over which there is much discussion in Washington. In the brief interval before making his China trip, Mr. Burrud will complete some American views which he recently begun.

"Dick" Burrud is one of the pioneers in travelogue photography, and has the distinction of having received the commendation of the United States Government for his pictures of the Yosemite Valley and the new Roosevelt National Park.

Geraldine Farrar's second Goldwyn Picture this season is to be a gorgeous master-production. It is now well under way with Reginald Barker directing the prima donna and her husband, Lou Tellegren.

The massive sets, true in every particular to Russian architecture, as it is found today in the revolution-torn country, are a conspicuous feature of the latest Geraldine Farrar picture, "The World and Its Woman," directed by Frank Lloyd.

Geraldine Farrar, Goldwyn star, whose latest vehicle is "The World and Its Women"

"Westerners" a Hit in New York

BENJAMIN B. HAMPTON'S first Great Authors production, "The Westerners," from the novel of Stewart Edward White and distributed by W. W. Hodkinson, received an enthusiastic welcome at its New York Strand opening last week. The theatre played to turnaway business with packed lobbies and a line out to the edge of the Broadway sidewalk and the critics of the New York dailies gave the first author-supervised picture to reach the metropolitan market most unusual attention.

Jack Eaton, managing director of the Strand, and Carl Edouarde, the musical director, gave "The Westerners" a most distinctive scenic and vocal setting, building an atmosphere that led the audience into the tensest attention to a sincerely told story. Mr. Eaton also departed from the customary stereotyped New York method of advertising a production with what is merely "label" announcements.

Mr. Eaton personally wrote his own advertising and sold the story to the varied metropolitan minds with different copy in each of the fourteen newspapers of greater New York carrying Strand copy.

New York Sun: "It is regrettable that the National Board of Review isn't composed entirely of authors and other writing persons, who are supposed to know nothing about the movies. Then, perhaps, one would see more productions banned, while approval and stimulus would be given to photoplays of the excellence of 'The Westerners,' which was revealed at the Strand yesterday as proof that a novel could be transplanted to the screen without withering in the new soil. 'The Westerners' was generally awaited in screen circles as the forerunner of the promised author-supervised pictures. Mr. White may know nothing about the movies, but he is liberally supplied with brains. Consequently his personal editing of his story has given rise to a picture that holds the interest from start to finish."

Hampton's First Great Authors Picture Is Shown

New York Herald: "'The Westerners' is a breezy picturization of Stewart Edward White's famous novel of the same name, and it was especially enjoyable to the spectators at the Strand. It gives a big and fine cast splendid opportunities for convincing drama.

New York American: "'The Westerners' throbs with red blood. With a story that has romance and action for the screen, the picture is further abetted by having as fine a set of subtitles as the screen has offered in many a day. The screen drama follows closely in the ways of the book from which it is taken and is presented with the co-operation of the author."

New York Telegraph: "'The Westerners' brings us something new; something more than gunmen and galloping and dance halls. The drama is told in a continuously interesting manner and there is every evidence of the picture having been made with great care. There is a large, competent cast of well known players."

New York World: "The first of the Great Authors Pictures to reach Broadway, 'The Westerners,' has a tremendous virility. It is the welcomed attraction at the Strand this week."

Serials Upheld by Krellberg

Producer of New Helen Holmes Film, Says They Fill Demand for Thrills

S. S. KRELLBERG, president of the S. S. L. K. Serial Corp., who is now producing the new Helen Holmes Serial, "The Fatal Fortune", is perhaps one of the oldest film men in the business today. He has been associated in every branch of the game.

As an exhibitor he fully realizes the necessity of advertising and he attributes his successful career to that medium.

"If a man were to have for sale a five dollar gold piece at three dollars and not advertise that fact, he would never sell it" and the same thing applies to advertising a good serial. If the exhibitor sticks up a couple of one sheets and some photos in the lobby of his theatre he will wonder why it does not go over.

"The spirit of adventure which is so characteristic with the American people, demands and expects thrills, mystery, suspense and plenty of action.

"A good serial which has these necessary qualifications is bound to be a success. It is something separate and distinct from the ordinary play. It is more accumulative in its effect on the mind, more stimulating and persisting in its impressions. It gives full freedom to invention and artifice conception as well as picturization, and seems to be especially suited to satisfy the public demand in these adventurous and exciting times.

"The serial may be termed the dime novel of the screen. Today the book novels are an unsatisfactory method for moulding the young minds and not sufficient to upbuild the imaginative faculties. The effect of reading these novels depends on the eloquence of the reader.

"The film version of these dramas has supplanted this medium of entertainment for the young, and it stimulates far more effectively the mental process, than by reading.

"But the younger generation is not alone a factor to the success of the serial, for many maiden hearts have executed delightful thrills when their worshipful eyes, fall on the hero as he enters the frame or when he foils the villain.

"The Crooked Dagger" Has Strong Cast

The complete cast for the forthcoming Wharton serial for the Pathe program, "The Crooked Dagger," starring Jack Norworth, has been announced by Theodore Wharton, the producer.

The leading woman will be Helen Ferguson, who has been featured in a number of recent screen successes, including "Life's Greatest Problem," "Why Germany Must Pay," "The Gamblers," "The Lost Battalion" and "The Star Rover."

Bertram Marburgh, the leading male "heavy," has had a long stage career. His screen career includes "The Stolen Voice," "After Dark" and "The Eagle's Eye."

Frank Goldsmith, a well known character actor, is also in the cast. He has appeared in pictures for the Whartons, Peerless, Paragon, World, Mutual and Artcraft.

May Hopkins who appeared in the Wharton serial, "Beatrice Fairfax" and William Cavanaugh who appeared in "The Eagle's Eye" and "The Great Gamble," complete the cast.

C. K. Young Progresses on "Eyes of Youth"

Over ten thousand feet of stage is being used at the Garson Studios, Inc., Los Angeles, Cal., in erecting the sets for Clara Kimball Young's next picture, "Eyes of Youth."

Miss Young will create the role for the screen in this production in which Marjorie Rambeau appeared in the New York stage run.

The first scenes of "Eyes of Youth" are now being taken in San Francisco, Berkeley and vicinity. Miss Young and the entire company are in the north at present and will remain at least a week until a number of ocean and dock scenes have been completed, when the remainder of the big production will be taken at the Garson Studios in Los Angeles.

Miss Young will release four big productions a year through the newly formed Equity Pictures Corporation.

Bulls-Eye Comedies Are Going Big in Europe

The Bulls-Eye comedies selling forces have begun a determined campaign in the European market, it is declared. That the vigorous sales effort of the Bulls-Eye London representatives has borne fruit is part of the information received in this country last week in a letter to Milton L. Cohen, president of the Bulls-Eye Film Corporation.

According to the letter, Gale Henry has become a prime favorite, both in the English towns and on the Continent. The letter added that there has been no difficulty competing with films made on the other side; on the contrary, the demand for the American product far exceeds the supply.

Bulls-Eye comedies are now being shown in seven of the London theatres in the vicinity of Piccadilly Circus, it is said, while three theatres in Paris are booking them as shown in the U. S., with subtitles in French.

Mr. Cohen predicts that the new Charlie Dorety comedies now being filmed will take Europe by storm, as Dorety's style pantomime will be understood, by the film fans across the water.

Realart Has Quarters in Cincinnati

Realart Pictures Corporation continues its rapid expansion, the latest development being the announcement by Arthur S. Kane, the president, of the signing of a long-time lease covering one-half of the fifth floor of the Film Exchange Building, Broadway and Pioneer Street, as permanent quarters for the Cincinnati branch office. The terms of the agreement were settled at a conference in New York this week between Max Goldstein of Chicago and Mr. Kane. Possession will be given on October 1.

There are now eighteen Realart Exchanges in active operation, the field thus far covered including New York, Boston, Buffalo, Washington, Pittsburgh, Cleveland, Cincinnati, Detroit, Chicago, St. Louis, Omaha, Kansas City, Minneapolis, Dallas, Denver, Atlanta, Los Angeles, and Seattle.

"Lightning Bryce" Has Daredevil Cast

The strongest supporting cast of dare devil talent procurable is seen in "Lightning Bryce," it is stated, the eighteen episode super serial produced by the National Film Corporation in which Ann Little and Jack Hoxie are co-starred. This cast includes Steve Clemente, famous throughout the world as an expert knife thrower. His work in many scenes of this serial is without parallel it is said, for there are few, who can successfully toss a dagger between the fingers of a person fifteen feet away, and this feat is only one of many accomplished by him. Others in the cast include Ben Corbett, Walter Patterson, George Champion, Slim Lucas and George Hunter.

Director Paul Hurst is now taking the first scenes of the third episode on locations in and around Bear Valley.

A strike scene from "The World Aflame," a Pathe feature in which Frank Keenan is starred

Notables See "The World Aflame"

Audience Impressed By Keenan's Latest Production

FRANK KEENAN'S big photo-drama, "The World Aflame," to be released by Pathe August 17, had its first semi-public presentation in Washington last Friday evening before a most notable audience. Several factors aside from the prominence of the gathering made the pre-view an unusual event. The projection was made in the little theatre on the first floor of the new building of the department of the interior. Numerous educational and national propaganda films have been shown in this auditorium, but this was the first time, it is said, it was ever given over to the straight motion picture play.

All the Washington daily papers gave generous and prominent position to the accounts of the private showing. According to the Star and Post, Times and Herald, the audience included Secretary of Labor Wilson and his daughter, Assistant Secretary Louis Post and Mrs. Post, Commissioner of Immigration Caminetti, Terence V. Powderly, famous in the days when the Knights of Labor were at their peak; Chief Adjustor Rowland B. Mahany, E. S. McGraw, secretary to Mr. Wilson; Frank Morrison, of the A. F. L., and Mrs. Morrison; Messrs. Warren S. Stone and William G. Lee, of the Railway Brotherhoods, who have been in Washington conferring with President Wilson on the high cost of living; Samuel Gompers, Jr., Senator Colt, of Rhode Island, chairman of the Senate Committee on Immigration; Senators Hiram W. Johnson, Walter Edge, "Pat" Harrison, King and Nugent of the same committee; many members of the House Committee on Labor, Homer S. Cummings, chairman of the National Democratic Committee and his assistants, Wiliam Cochran and Peter D. Vroom.

Others in the audience which filled the auditorium were Michael Flynn, managing editor of the Washington Times, and Mrs. Flynn; Grafton S. Wilcox, of the Chicago Tribune; George Odell, of the New York Morning Telegraph; Lewis Wood, of the New York Times; Stewart Godwin, of the New York Sun; Miss Maude McDougal, who is the fashion and society correspondent for many Western newspapers; Angus MacSween, of the Philadelphia North American; E. V. Harris, of The Stars and Stripes; Sam Small, Jr., of the Washington Post, and Robert Small, of the Public Ledger. The spectators were frequently stirred to hearty applause by the splendidly portrayed scenes and virile American sentiment which are closely weaved throughout the whole substantial fabric of Mr. Keenan's production.

"Senator Edge immensely pleased. The author's treatment of the immigration problem involved in the play and the calm but effectual disposal of all alien agitators as shown by Mr. Keenan are quite in accord with Mr. Edge's ideas," was the message brought to the Pathe representative by the Senator's secretary, George Garner.

The Chicago Censor Board, headed by the Chief of Police, after witnessing a showing of "The World Aflame," in the mid-period of the big street car strike, which tied up the city, is said to have declared that it was the greatest and most vital picture of the time because it dealt effectively with one of the greatest problems of the moment.

A Sustained Interest Serial

Supreme Pictures Intend Every Episode of New Film to Have Big Action

"IT has often been said," states Sidney Reynolds, president of the Supreme Pictures, Inc., "that any serial can be sold if the first five episodes are proven to be satisfactory. To be able to demonstrate five first-class episodes is in itself a highly-commendable feat and justifies in the major part of serial transactions the confidence of the buyer in the whole series of episodes to follow. Yet there is danger that the producers' ambition to maintain the original high-standard of production may drop somewhat once he has interested his buyer in the first five episodes. And, in fact, on several occasions this situation has been called to my attention where the serial has fallen in dramatic power with the success of the initial sales.

"It is the intention of the Supreme Pictures, Inc. which is now at work on a 15 episode serial with Mr. J. Robert Pauline, the famous hypnotist and former vaudeville headliner, to avoid any possibility of lagging interest in the episodes following the initial five. To effect this purpose we have been quietly at work for many months on the whole fifteen episodes so that not only should the first five be of tremendous strength and originality but that each succeeding episode might achieve something new in thrills and dramatic interest as well as in characterization. In the eagerness to rush production on serials many producers have left the later episodes to chance. No weakness such as this has been tolerated in the preparation of Mr. Pauline's vehicle.

Mr. Reynolds is of the opinion that the market for the serial is stronger and wider one than ever. "The excellent, artistic serial, brilliantly conceived and ably directed is always assured of the support of the motion picture public."

Rolfe Seeks Elements of Success

Policy on New Fischer Features Told of by Producer

SPECIAL features only will be made by B. A. Rolfe for A. H. Fischer Features, Inc., according to a statement outlining the policy of the new company issued this week. The corporation is occupying the Thanhouser studios in New Rochelle, N. Y., obtained by outright purchase by Mr. Fischer several weeks ago as the home of B. A. Rolfe productions.

"B. A. Rolfe will devote his efforts exclusively to the production of special features for A. H. Fischer Features, Inc.," says the statement. "That each picture will be a special in every sense of the term, only concededly big and popular stories by celebrated authors will be used. This applies to books of pre-eminent circulation and to plays of indisputable box-office value and entertainment merit. In such instances where original 'scripts of exceptional story strength and rare advertising possibilities can be obtained, a deflection from an otherwise impervious rule will be made.

"Each story selected will be invested with that artistry which only time, money and experience can provide. B. A. Rolfe will personally supervise and direct the staging of each subject, with the co-operation of his directors. Mr. Rolfe's supervision is being exercised in order to give each picture the showman's angle.

"Prominent personalities only will be engaged to make up the casts. As a consequence there will be instances where a half dozen or more players can be featured, a distinct box-office advantage over the one-star system, Furthermore, the plan insures the intelligent enactment which such stories as will be put on fully deserve.

"The pictures will be produced at the Thanhouser studios in New Rochelle, N. Y., which have been purchased by Mr. Fischer to be the home of B. A. Rolfe productions, and which with their vast improvements in equipment provide ample facilities for proper and adequate staging of the biggest subjects."

An interesting feature of the announcement is the fact that Mr. Rolfe will personally supervise and direct the production of all the pictures made by the new firm. Mr. Rolfe is essentially a showman who believes that pictures should embody more of the element of showmanship. He has repeatedly pointed out that the most artistic pictures are not successes unless such pictures have drawing power and bring a profit to the exhibitor playing them. His appearance, therefore, as a supervising director, is to bring to each of his productions the highest type of entertainment quality plus the element of showmanship, so that the trade-mark of B. A. Rolfe will mean not only artistic but box-office attractions as well.

World Rights to Late Pioneer Are Sold

During the past week the Pioneer foreign department concluded negotiations which resulted in the sale of the world's rights, exclusive of the United States and Canada, of "The Long Arm of Mannister," with Henry B. Walthall, to the Inter-ocean Film Corporation.

This picture is among the most recent of the additions to the Pioneer list of attractions. The negative having been received in New York early last week. Already the territories with exchange centres at New York City, Chicago, San Francisco and Los Angeles have been disposed of, as well as the world's rights.

Among the Pioneer specials which have recently been placed on the markets of England and Continental Europe, may be mentioned "Virtuous Sinners" and "The Girl From Nowhere." According to late cable advices the dates for the first showing of these pictures in London have been set for the near future.

Universal Officials at Cleveland Meeting

The Saturday and Sunday meeting in Cleveland, Ohio, August 2 and August 3 might well have been termed a meeting of Universal "optomists." Nine exchange managers besides several Universal officials and field publicity men attended the meeting which was held to discuss the fall productions of Universal and the newest Jewel production, "The Right to Happiness."

The series of twelve productions of the Special Attraction brand was the main topic of discussion. New sales plans were discussed and the manner of exploitation of this series was given a hearing. Practically every one who attended the meeting had seen "The Right to Happiness" and by general acclamation it was decided that the production was the greatest ever produced by Universal.

Dustin Farnum's Late Film

New Production Begun for United; Current Piece Is "A Man's Fight"

TO be released Sunday, August tenth, Dustin Farnum's current United Picture Theatres offering is of timely nature, according to report, in that at a time when public attention is being daily drawn to strife and unrest in industrial circles the latest vehicle for that virile star tells a stirring story of vigorous leadership in a vital struggle between opposing factions in the copper industry out in Colorado.

Thus this Tom Geraghty story is said to give Mr. Farnum the opportunity he has long sought of appearing on the screen in a role of greater versatility and more modern scope than in any of his previous efforts. The plot calls upon him to portray in the earlier scenes the role of a young New Yorker of aristocratic family and wealth. Through sacrifice of all that this meant for him he goes to Sing Sing penitentiary in the belief that he thereby is saving an only sister from disgrace. On the completion of his sentence The Man starts out on the uphill fight for all that is worth while.

Work is to be started this week on Dustin Farnum's next United Picture Theatres special screen feature at the Brunton studios, Los Angeles. The piece which will have the working title of "The Honor of the Family," is reported to carry the name of one of the world's foremost authors and to call for many elaborate sets. The scenario is the work of Catherine Carr, who is said to have devoted many weeks of careful research to the task. Mrs. Carr is well known as the author of successful novels, short stories and photodramas and was formerly editor for the American Play company.

Blanche Sweet and her director, Wallace Worsley discusing a scene in the forthcoming production from the Jesse D. Hampton studio, "A Woman of Pleasure"

About Plays and Players

Harry Mann, the comedian, has been engaged to direct and star in a series of Universal one-reel comedies, the first of which is entitled "Some Job."

Warner Oland has set out for Los Angeles to begin work on the Louis J. Gasnier serial "The Third Eye" for Pathe release. Eileen Percy will play opposite him.

Amos Myers, technical director for Daniel Frohman and other theatrical producers for many years, has been engaged as technical director for Viola Dana, Metro star.

Community dancing on the paved streets of Minneapolis came to a happy climax for returned soldiers, sailors and marines when "Shoulder Arms," the Charlie Chaplin comedy sensation, was thrown on the screen at the Washburn Fair Oaks mansion. It was a free entertainment given by the War Camp Community Service.

Blanche Sweet is said to be literally working both day and night on "A Woman of Pleasure" which is being produced by Jesse D. Hampton for Pathe release.

The "Star Bulletin," organ of the convicts in Sing Sing, has paid a tribute to Baby Marie Osborne's feature "The Sawdust Doll" commenting that the film had visibly affected the inmates.

James Parrott, character actor, is now appearing in Bulls-Eye comedies, which are directed by his brother, Charles Parrott.

Having put the finishing touches to his latest production, "The Confession," in which Henry Walthall is starred, director Bertram Bracken will begin in the course of a few days on his new story, "The Kentucky Colonel," adapted from the book of that name by Opie Read.

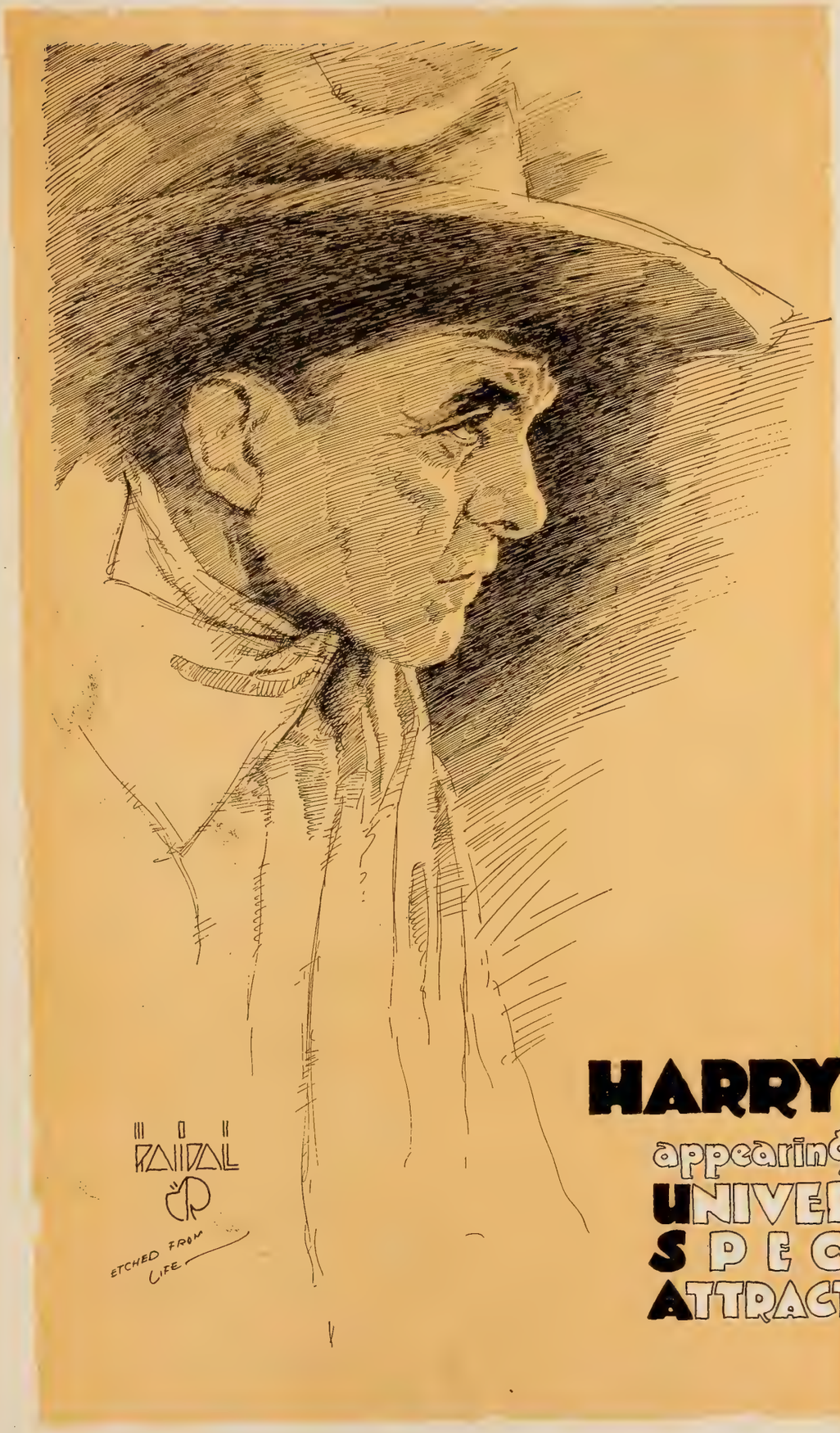
Pending preparations for the scenes in which he will appear in the next Brentwood picture, Charles Meredith is supporting Margery Wilson in "That Something." That's something anyway.

Accompanied by a company of forty, comprising players and technical staff, B. A. Rolfe has gone to the Adirondack Mountains to put on a number of exterior scenes for the first B. A. Rolfe Production for A. H. Fischer Features, Inc.

Prepare to Make "Open Door" Big Picture

A production of big calibre, sponsored by a trio of film executives whose identity for the present is being witheld, has been quietly in course of production for several weeks. The working title selected for the production is "The Open Door." The scenario has been prepared under the direction of Garfield Thompson, writer of several successful plays and films. Due to the size and importance of the production, three directors have been engaged to picturized "The Open Door." This staff is now working under the supervision of Dallas M. Fitzgerald. The production is said to contain extraordinary photographic effects, being replete with double and triple exposures, together with many novel "shots." John Holbrook is supervising the details of the camera work with the assistance of two other photographers.

What is perhaps one of the strongest casts gathered together in a picture will appear in "The Open Door." The list is headed by Anna Lehr, former Ince player, now has to her credit many successful Triangle productions. Prominent in her support are such names as John P. Wade, Frank Evans, Robert Broderick, Sam J. Ryan, William Cavanaugh, Walter Miller, Johnnie Walter and Edith Stockton.



HARRY CAREY

appearing only in

UNIVERSAL SPECIAL ATTRACTIONS

"THE ACE.

the SADDLE"

featuring

HARRY CAREY

The Chicago Evening American—Said

"The unostentatious Mr. Carey is the most human of any of the woolly breed of picture actors including the spectacular Mr. Mix,—the soulful Mr. Hart and the persistently cheerful Mr. Fairbanks."

. . . . . .

To which we simply add this. With Harry Carey's prestige gained by his amazing work in such plays as "ROPED"—"BARE FISTS"—"RIDERS OF VENGEANCE" and others, you have the opportunity to build a Carey following that is not exceeded by ANY Western Star in the moving picture firmament, by showing this latest Harry Carey production—"THE ACE OF THE SADDLE" and following it up with all former Carey pictures. Hundreds of theatres have "found" Carey. They are playing him to the very limit as a result. ARE YOU? Review this latest picture at any Universal Exchange, privately, then make your decision

UNIVERSAL SPECIAL ATTRACTION

"ROPED"

SIX HARRY CAREY HITS

"HELL BENT"

"BARE FISTS"

"THREE MOUNTED MEN"

THAT Harry Carey is now as big a Box Office Star as any western actor that ever appeared on the screen has been proven within the past three months by the ledgers of many of the largest and finest theatres in America.

Hundreds of theatres are taking the credit for having "found" Carey. We are happy to grant this. We hope more theatres will see fit to take the same credit.

No doubt they will, for every Carey picture will simply be an additional proof that Carey has arrived. Convincing evidence may be seen in his last production—Bret Harte's famous classic—"THE OUTCASTS OF POKER FLAT," which photo dramatic critics have pronounced one of the finest characterizations ever seen on the screen. Likewise in "ROPED," "BARE FISTS," "HELL BENT," "THREE MOUNTED MEN" and "RIDERS OF VENGEANCE" you will see and understand why theatres have "found" Carey. We ask you not to confuse these statements with "film advertising talk." We DO ask you to review these features privately where on the screen before your own eyes you may judge for yourself. Communicate with any Manager of any Universal Exchange. All Carey productions are——

"RIDERS of VENGEANCE"

UNIVERSAL SPECIAL ATTRACTIONS

The OUTCASTS of POKER FLAT

Special Service Section on
Harry Carey in "The Ace of the Saddle"

IF you have been playing Harry Carey's pictures you know what to expect in "The Ace in the Saddle," for it is typical of this actor's productions.

There are worlds of rough riding by real cowboys, plenty of gun play, some wonderful scenic shots brought out by extraordinarily good photography, with the romantic interest centered between Carey and Peggy Pearce, Joel Harris as the first heavy.

Here you have all the traditional situations found in a picture of this type and those who like action and the riding will eat it up while the scenic backgrounds will appeal, unconsciously perhaps, to their esthetic senses.

The story of this production is by Frederick J. Jackson with the continuity developed by George Hively and Jack Ford directing.

Much of the action centers about Carey as the cattle owner but others of the cast have good parts including little Zoo Rae who is a star in herself and has made friends in her juvenile productions.

In the main this offering is melodrama but there is comedy relief provided in the character of "Inky" and the two children (Howard Enstedt being the other child) also have some comedy scenes, with Carey contributing in a few sequences.

THIS is the story of "The Ace in the Saddle":

Cheyenne Harry Henderson (Harry Carey) is the owner of a large cattle ranch in the West, which is situated on the border line between two counties, one, Yucca, an outlaw division with a crooked judge and sheriff who countenance "rustling," the other Pinkerton County which is law abiding and has honest officials including its sheriff, played by Duke R. Lee.

Henderson's cattle are being rustled and sold over the border line and when he can get no action from Yucca's sheriff (Joel Harris), he goes to the Pinkerton county official for advice. Here he meets the sheriff's daughter and a romance develops.

THESE Special Service Sections are written with the purpose of suggesting to exhibitors how to get the most out of pictures that they have booked. They are prepared after studying the pictures and the best way of exploiting them. Won't you let us know any use that you made of suggestions printed here and the original ideas that you have used in putting over this picture?

The Sheriff of Yucca is also an aspirant for the hand of Madeline (Peggy Pearce) and that does not improve the bad feeling engendered between the two men over the cattle situation.

Henderson has been a typical westerner, quick on the trigger and able to more than hold his own in this cattle law country, but when Madeline professes to discountenance the use of weapons he lays his gun aside and announces that he is a man of peace.

THE feeling between the residents of the two counties has now become so bitter that the Yucca sheriff and his lieutenants, all of whom have been implicated in the cattle stealing, determine that they will "get" Henderson, but because he is unarmed and an unwritten law that a man must not be shot in Yucca County unless he carries weapons existing, no opportunity is presented to accomplish their purpose.

However a scheme is devised by which the sheriff is to get a gun in Henderson's hands and then two of his lieutenants are to come and finding him armed, shoot him.

The sheriff of Yucca county after taking the cartridges from his own revolver engages Henderson in conversation when he comes into a saloon and on the pretext of showing Henderson the weapon gets it into the latter's hands. Henderson noticing that the cartridges have been removed suspects a trick and plans accordingly.

The signal for the two men to rush into the saloon has been arranged and so when the sheriff knocks his whisky glass from the bar they burst into the room. Henderson quickly grasps the sheriff by the throat with his left hand and then using the officer as a shield and appropriating his revolver, shoots the two men who have come to take his life. He then returns the weapon he has borrowed and is again unarmed and so is not to be the target of Yucca citizens.

UNABLE to kill Henderson by what was considered fair methods in this country a band of masked riders is organized who plan his death at any cost.

Henderson has a water hole on his property which the rustlers have been using to water the cattle and their horses when engaged in their nefarious work and this Henderson fences off, whereupon the rustlers poison the water.

Henderson, now convinced that he will get no aid from the Yucca authorities, determines to take up his residence in Pinkerton county and this he does by moving his house across the border. He is then able to get aid from the sheriff of Pinkerton county.

In fact two of the cattle rustlers are captured and are placed on trial as a matter of form before the law of the west, for this crime, hanging, is carried out. However before the trial has ended the Yucca sheriff and his gang rescue the two men and also kidnap Madeline and take her to a secluded spot in the hills.

It is now that Henderson ceases to be a man of peace, again straps on his guns and goes to rescue his sweetheart.

Learning from a store keeper of Yucca whom he has once befriended where the Yucca sheriff is likely to go with his captive, Henderson rides alone on his errand.

BY a trick he is able to lead the men who are guarding the cabin where Madeline is confined in the wrong direction and then he rushes in on his horse and carries the girl away before the deception has been perceived.

Henderson now decides to oust the dishonest office holders and is able to have his own foreman elected as sheriff. Order is brought to Yucca county and Henderson and Madeline married.

In exploiting this picture you will have the precedent of other Harry Carey pictures for your guidance and if you have been successful with his previous productions we see no reason why you should not work along the same lines with "The Ace in the Saddle."

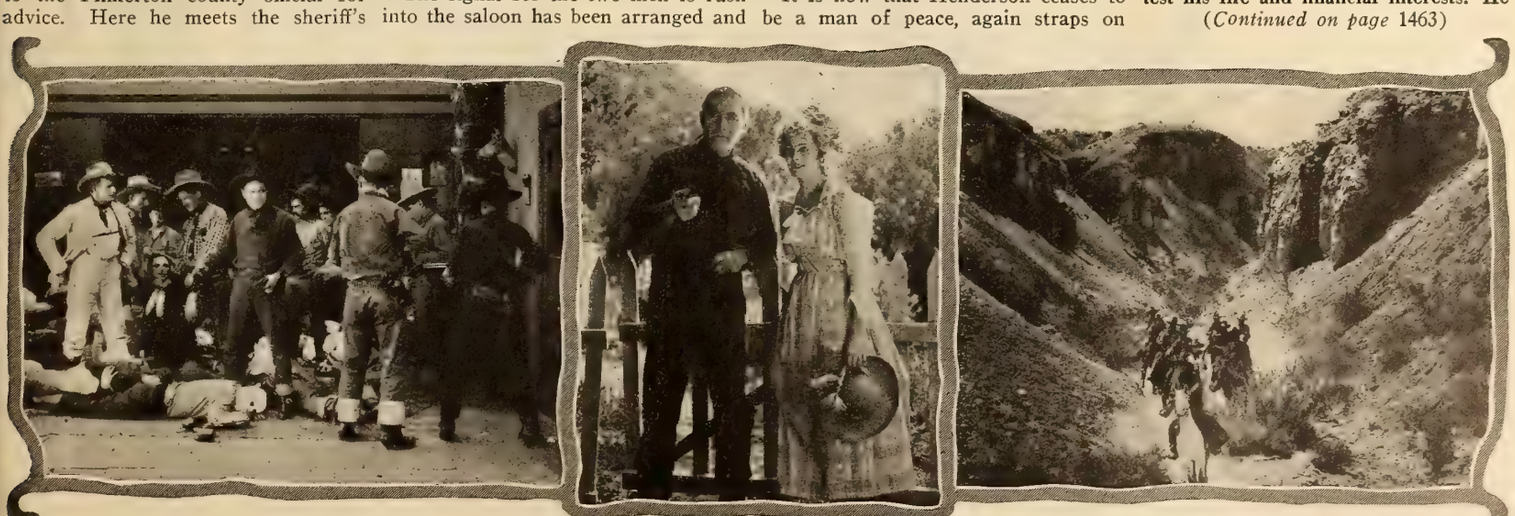
As a general principle we would advise that you use plenty of paper and bill the star up in good big letters. You of course want to let your patrons know that this is a typical Western picture of the type which has lots of good horseback riding, which we imagine is one of the things that has put this star over for you.

The title of this feature is a good one although it is a bit misleading if one is to forget that an "ace" used in reference to aeroplanes is a crack aviator who has established his reputation. Otherwise one might think this was a gambling picture.

For your selling talk to be used in newspaper display we would suggest something like this:

Harry Henderson, cattle owner, held his own in a castle law country, because he was quick on the trigger, and then to please a girl he lays aside his weapons and resorts to strategy to protest his life and financial interests. He

(*Continued on page* 1463)



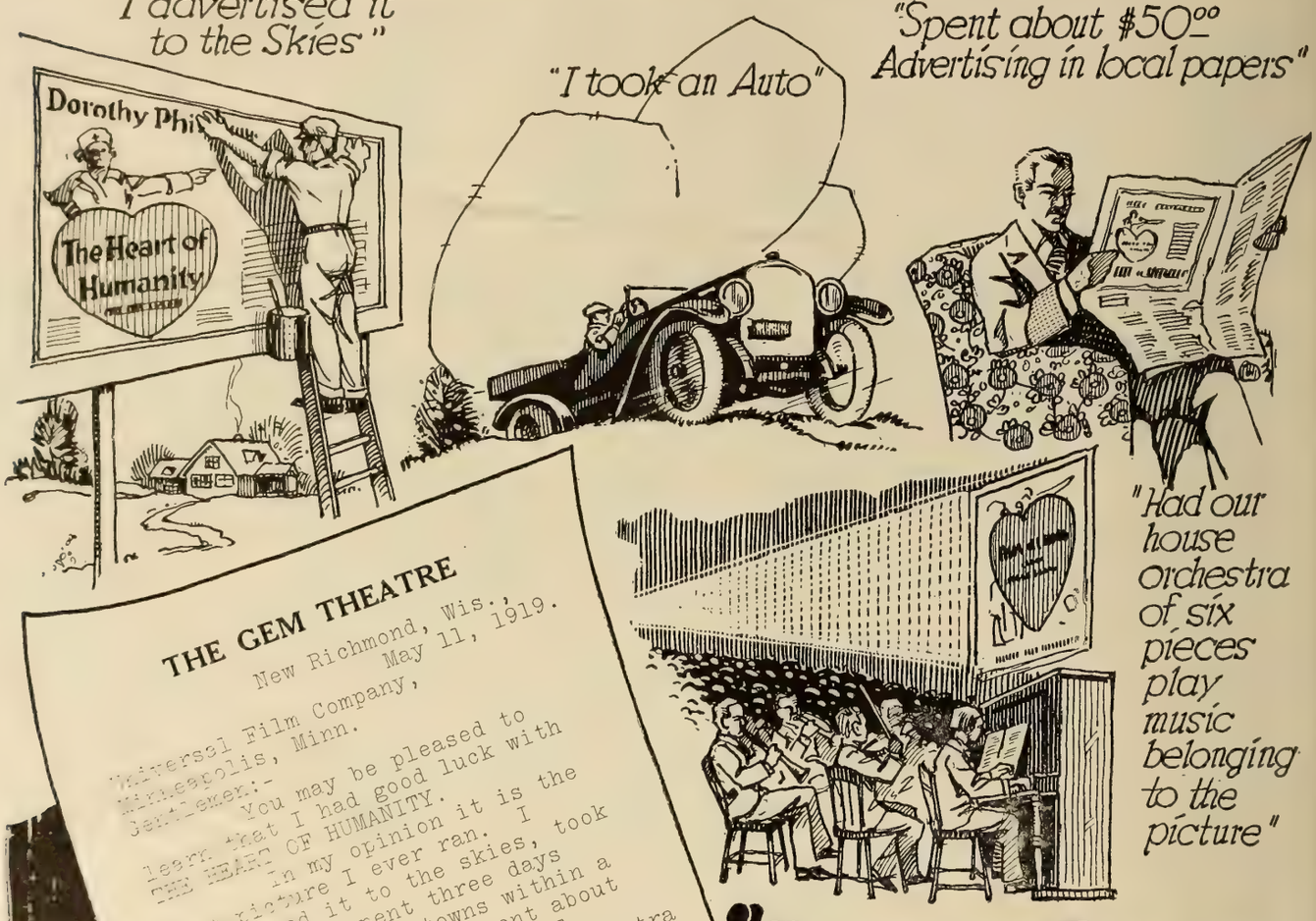
Harry Carey is again to the fore in a Western drama, in the special Universal attraction, "The Ace of the Saddle," heralded as a strong story of the wide reaches of the West

Here's the way to put it

"I advertised it to the Skies"

"I took an Auto"

"Spent about $50.00 Advertising in local papers"



"Had our house orchestra of six pieces play music belonging to the picture"

THE GEM THEATRE
New Richmond, Wis.,
May 11, 1919.

Universal Film Company,
Minneapolis, Minn.
Gentlemen:-
Learn that I had good luck with
last picture I ever ran. I
advertised it to the skies, took
in my opinion it is the
making the small towns within a
radius of 20 miles; spent about
$[illegible] advertising in local
papers. I had our house orchestra
six pieces play music belonging
to picture, and in fact I did
and save any expenses to put it
over, and I made a clean-up.
Ran it five nights to
biggest profit I ever made
on a picture.
Yours truly,
[illegible] A. H. Lynch & Son.

"I made a clean-up!"

Carl Laemmle offers
Allen Holubar's Super-production

JEWEL

The Picture That Will Live Forever

over in the Small Town

"THE HEART OF HUMANITY"

featuring

Dorothy Phillips

JOE MARTIN SOLILOQUIZES

Ty Cobb is a piker compared with me.

His batting average is only a little over .300. Mine is ONE THOUSAND.

And migawd!

Have you heard the prices the boss of the Universal is getting for my pictures? The highest that have ever been asked for two reelers!!

And the big stiff is getting away with it.

He's soaking the dearly beloved exhibitor hip and thigh, and Brother Exhibitor seems to like it because his dearly beloved patrons are plum crazy about Joe Martin. That's me.

Wouldn't that make you sick! My boss is making a clean-up, the Universal stockholders are buying Rolls-Royces and all on account of me. The only time I get anything good to eat is when it's written into the scenario.

I made one hell of a mistake when I sold myself body, soul and whiskers to this moving picture outfit. I should have consulted McAdoo. He'd have shown me how to work it so I could put the boss in my cage and then sit myself down on my back in his swivel chair and watch the dividends divvy.

With the whole world laughing at my pictures, "Monkey Stuff" and "The Jazz Monkey", all I get is the grand laugh from the rest of the guys in the Universal zoo.

Hell!

Two dramatic scenes, and one in lighter vein, taken from the Universal Western drama featuring Harry Carey, "The Ace of the Saddle"

(*Continued from page* 1459)

succeeds, but a time came when his sweetheart was kidnapped by a crooked sheriff, and a gun was needed to effect her rescue.

See "The Ace in the Saddle" for a great western story of hard riding, spectacular gun play and romantic interest, in which Harry Carey plays the leading role.

Here is another:

A crooked sheriff and a gang of cattle rustlers stood between Cheyenne Harry Henderson and the girl he loved. They were protected by a semblance of the law. Cheyenne Harry had laid aside his trusty six shooter because a girl disapproved of protecting one's self by the law of the West. Then his sweetheart was kidnapped and immediate action was necessary. What did he do? The story is told in "The Ace in the Saddle" with energetic Harry Carey as the principal character.

FOR a herald or house program we offer the following:

In the far West where the law was not greater than those in whose hands the reins of justice were held, lived Cheyenne Harry Henderson, cattle owner and hard riding, quick shooting cowboy. His cattle were being stolen and he could not get justice because the county officials were in league with the cattle rustlers. He could not take the law into his own hands because he had promised a girl that he would not carry a gun. He was a man of peace. So he allowed himself to be robbed until there came a time when the crooked sheriff kidnapped the girl he loved and then Cheyenne Harry took the law into his own hands for the time being and single handed rescued his sweetheart and wrested the cattle law country from its regime of dishonest officials.

A story of typical western action with a romantic interest that will appeal to everyone. There is plenty of the best of broncho riding, many shots showing the wonderful beauty of the West and many thrilling scenes that have typified the pictures in which Harry Carey has appeared.

This is not the sort of production which lends itself to either lobby displays or other special stunts and if you want to do something more than the usual orthodox advertising, our suggestion would be to use an unusual number of stills. There are some excellent views of the action that takes place in the feature and we would say that it would be a good idea to get some gray mount board at your printer's and utilize several sets of these pictures in store windows with a small neatly printed card attached.

THEN on the day of showing announce that you will present one of these photographs to everyone who asks for them at the box office, so long as the limited number you have lasts.

There are a lot of people especially young girls who are collecting photographs of their favorite movie stars and other matter pretaining to productions they have seen and a nicely mounted still would be something many of these people would like to have.

The cost of this stunt would be small and aside from the advertising value you would get from the displays in store windows you would have the "something for nothing" talk of people who are always looking for the free things. You know there are people who would stand in line an hour to get something which they didn't have to pay for even if it really was of no value to them.

Try this stunt if you want to a little more than just bill your picture and take what comes to the box office.

At this writing the announcement of what advertising matter, in the way of cuts and lithographs, which will be available from your exchange on this feature have not been made but it is probable that all the usual sizes in paper put out on Carey pictures will be made for this one and that cuts, press book, music cues and other helps will be available.

We should advise the liberal use of this material.

ACTION TYPIFIES THIS LATEST HARRY CAREY PICTURE

BILL NAME OF YOUR STAR IN BIG LETTERS.
Tell them it is a Western picture with plenty of good horseback riding. Mention that Zoe Rae is in the cast and that the story has some comedy.
The picture is scenically beautiful and this fact should be told to your patrons.
Use plenty of paper and buy liberal newspaper space.
Exhibit "stills" in every available place you can secure.

Monroe Salisbury in a Universal special "Face in the Moonlight"

Helen Eddy, who will be starred by Universal in "The Trembling Hour"

Scene from the Universal special, "Ace of the Saddle"

Largest Houses Taking "Topics of the Day"

A new field for short motion picture subjects has been opened by "Topics of the Day," the snappy Literary Digest split reel which Pathe is distributing.

Where heretofore all such subjects have been consigned to either open or close the shows given in the leading vaudeville houses, Keith's Riverside in New York has accorded this feature a position of the utmost prominence, using it to open the second half of the performance.

Ora Carew, who will be star in "Loot," a Universal special

Special Service Section on "The Thirteenth Chair"

If you are going to book the "Thirteenth Chair" you want to prepare to put it over on the strength of the play and title and not expect to depend on names which picture audiences know, with the exception of Creighton Hale.

This feature is an adaptation of a famous play written by Bayard Veiller, author of "Within The Law" of which everyone has heard and which nearly everyone has seen either in the stage version or the picture and in consequence the absence of "names" in this feature will be made up in this way.

As you no doubt know this is a mystery story, in which two murders are committed with the police coming in to unravel the mystery. Spiritualism also enters into the plot and in that you have an element which always carries interest. People may not believe in it but there is a certain amount of superstition about us all that makes us wonder if there may not be something in the teachings of spiritualism or at least not be sure in our minds when we scoff at the idea that there is an occult world.

"The Thirteenth Chair" was directed by Leonce Perret who also prepard the scenario from the original script. Special attention has been given the lightings and the exteriors were taken in winter which makes the snow backgrounds worth considering as a bill for hot weather.

THIS is the plot of "The Thirteenth Chair":

Stephen Lee (Marc McDermott) is a philanderer who has stolen the love of Mrs. Philip Mason and also induces her to take some of her husband's securities with which he speculates in stocks. He loses the money and Mrs. Mason commits suicide.

Helen Trent (Suzanne Colbert) wife of Bradish Kent a well to do business man has in her younger days been in love with Lee and to him she wrote letters of an indiscreet nature. With the collapse of his financial affairs, Lee begins blackmailing Mrs. Trent by threatening to inform her husband of the existence of these letters.

In an attempt to secure possession of the letters, Helen O'Neil (Yvonne Delva) a young girl who has been living with a well to do family by the name of Grosby since both Mrs. Trent (the Grosby's daughter) and Helen left a convent in France at the approach of the Germans during the European War, accompanied by Willy Crosby (Creighton Hale), goes to Lee's apartments.

While Willy remains outside some distance from the house, Helen enters and pleads for the letters. Lee will not give them to her and makes advances which are resented. Helen attempts to leave the house but Lee will not permit her to go and attacks her. Helen flees to an upper room followed by Lee. Willy becoming alarmed at Helen's continued absence goes in search of her and unable to make his entrance to the Lee house through the doors climbs to the upper story where he discovers Helen standing in a room gazing at the dead form of Lee. Lee has been stabbed with a long knife. Helen protests her innocence and is believed by Willy.

The police are called in and find a handkerchief on which is the letter H and other small articles which prove that a woman has been in the house. However the inspector (Walter Law) declares the murderer to be a man and does not follow these clues.

EDWARD WALES, a banker, who has been a friend of Lee's, is also a friend of the Grosby's. He becomes supicious of Helen and plans to force a confession from her. As a part of the scheme, he goes to the home of Madame LaGrange, a clairvoyant (Marie Shotwell) and gives her instructions as to what she shall do at a seance which is to be held at the Grosby home on Friday the 13th.

The "medium" presiding at the seance at which develops the mystery in Pathe's "The 13th Chair"

At the party held on the evening of the seance, the engagement of Willy and Helen is announced. When Madame La Grange arrives she is introduced to the assembled guests and Helen proves to be her daughter, from whom she has been separated for many years, first while she was at school in the convent and later after the time Helen became a member of the Grosby family. Of the latter Madame La Grange had not been aware as the authorities had not been able to trace the girl after she left the convent.

The two women meet but the guests are not informed as to the relationship.

Madame La Grange has been told why she is to follow certain instructions in conducting her seance, which is to force Helen to confess to the murder which Wales thinks she has committed. Thus it is that Madame La Grange realizes that she is to aid in convicting her own daughter.

NEVERTHELESS Madame La Grange begins with the seance. The thirteen persons are seated about the room, each holding another's hands. At the instigation of Wales, Madame La Grange is to call upon the spirit of the murdered Lee through Wales to name his slayer. This she does and as it seems to the persons assembled that the question is about to be answered, Wales falls from his chair dead. When the lights are flashed on, it is found that he has been stabbed, but the knife is nowhere is sight.

All the guests are forbidden to leave the room and Inspector Donahue is called in. He begins his investigation. Suddenly he accuses Madame La Grange of killing Wales. This so startles Helen that she makes known that the clairvoyant is her mother.

Donahue now for the first time turns his attention to Helen, a handkerchief identical with that found in the room where Lee was murdered having been noticed in Helen's hand.

It is now that Madame La Grange realizes that she must find the murderer or see her daughter arrested for committing both crimes.

She arranges with Donahue to hold another seance and is able to make this so impressive, that when she again calls on the spirit of the dead men to name their slayer one of the guests, a man who has been least suspected, terror stricken and believing that the spirits of the murdered men are about to speak, confesses that he committed the crime.

We have told you that the big thing about this picture is the fact that it was in the original a very successful play, one which has the reputation of making a million dollars for its producers and which a most famous playwright wrote. It hardly seems possible that anyone has not heard of both the play and its author so you want to play this up strong in your billing.

Now in billing a mystery picture it is absolutely wrong to tell your aud-

Striking views from the heralded Pathe offering of the mystery subject, "The Thirteenth Chair," in which Creighton Hale and Yvonne Delva have featured parts

In "The Thirteenth Chair" Pathe has adapted one of the most successful mystery plans that has graced the stage in years. Creighton Hale and Yvonne Delva are said to give realistic characterizations in the leading roles

iences the plot. Give them a little hint of what is coming but don't let them in on the story. Of course a lot of people are going to know about this one from having seen the stage version but you can't help that and you will probably get these people out of curiosity for they will want to see how closely the picture production follows the stage play. We don't mind telling you that a lot of the mystery as to who killed Wales fails to get over in the picture as well as it does in the play but that is to be expected and there is still enough suspense retained to make this the big scene.

N advertising this one, we should consider it another feature which needs a lot of big paper. "The 13th Chair" is a great title laying aside the fact that it really means something in the minds of people. It is suggestive of a mystery story and "sounds as if it would be good."

Now you don't want to get away from the fact that a lot of people are attracted by what is expressed in the above sentence so be sure that you get the "13th Chair" in letters two feet high if you have to hire a sign painter.

We are always urging you to buy big newspaper space in exploiting your features and this is a play that especially needs this sort of publicity.

Make your reservation for better than your usual number of inches and plan on making your display rather bold.

For your selling talk we suggest something like this:

"Who Killed Wales?"

A man, one of 13 who sit in the darkness each holding another's hands, is killed.

The knife with which he was stabbed is missing. Every person is under suspicion and all protest their innocence. There is not a clue with which the police may begin, yet in a half an hour the mystery is solved.

How?

See "The Thirteenth Chair," the great mystery photoplay adapted from the famous stage play of the same name.

Here is another:

Banker Wales is dead.

Twelve persons stare at the body in horror. The knife with which the deed was done is missing. There is not a clue. Thirteen people sat in a circle, each holding another's hands. Yet Wales has been stabbed.

Twelve people are under suspicion and two have motives for committing the crime. Yet when the mystery is solved, the least suspected is guilty, and there was a reason for the deed.

See "The Thirteenth Chair," the most absorbing, thrilling, sensational, melodramatic photoplay of the year. Adapted from the stage success by Bayard Veiller, author of "Within the Law."

IF you want to use a lobby display on this picture and we think it is a good production for this purpose we suggest something on this order.

Build a miniature room, with dark draperies hung over doors and with a ceiling piece. Place thirteen chairs in a circle, perhaps with one or two tipped over. On a chair which will face the street and still standing paint bright red blotches. In front of the chair and a little to one side place a dummy of a man in evening dress lying face down with limbs drawn partially up. Make this figure look as if the man had fallen from the chair. On the back of the coat cut a gash about an inch long and about the opening tuck ragged edges of white cloth. Smear these edges with the "blood" and paint a streak down to the floor as if the blood had dripped from the wound as the man lay dying.

Shroud the scene enough so the interior will be dim and use an incandesent blue spot from the side and placed out of sight from the opening, to flood the figure. In the ceiling impale a long knife of the stiletto type. Do not place any signs to indicate to what the scene refers. We do not think it is necessary, for people who know of the play will soon guess what your display represents. Those who don't will ask questions and you will create an interest that you would otherwise lose if you explain matters by cards. In other words carry out the idea that this is a mystery picture by being mysterious yourself.

If you wish to use a stage setting there is the same opportunity as we have suggested for the lobby, and it would be possible to stage the scene as it was enacted in the legitimate version.

"THE THIRTEENTH CHAIR" has been published in fiction form and any actor or director will have no trouble in finding in the book the place where the seance begins and from that be able to produce a portion of the act. As there are only a few words, those spoken by the clairvoyant as we remember it, an act of this kind would not require any great amount of rehearsal or a professional cast, with the possible exception of Madame La Grange.

We believe staging a prologue of this character to run say ten minutes would prove a distinctive hit. You know there is nothing like a dimly lighted, mysterious, creepy thing like this when it comes to holding interest and this one as enacted in the stage play certainly did all of that. (Note—We do not believe that those who hold the royalty rights to the stage version would object to your using a scene from the play. You would not be performing the drama for a pecuniary gain which we think is the protection given by royalty rights).

If you should use the prologue be sure that you do it well and be especially careful with your lighting. The stage wants to be pitch black except for a blue halo about Madame La Grange. To give you an idea of this scene we are reproducing a still from the picture version so you may be able to fully understand what is required. This is where your prologue should begin and it should run to the place where Wales is killed and the lights are switched on. Get a copy of the book and read the description of the scene. This stunt can be pulled at very small expense and if you do it you will have created an atmosphere that will help put the picture over in great shape. One thing more. Have the orchestra playing very lightly on the strings some sort of "creepy" music. Now this stuff may look like "bunk" to you but we want to tell you this. The exhibitor who goes to the pains and uses his brains to do things that the others won't or don't are the ones who are going to be in this little old "fillum" game after a lot of the would be managers have had a visit from the sheriff.

TITLE OF THIS IS THING TO FEATURE

TELL your patrons that "The Thirteenth Chair" is an adaptation of Mr. Veiller's great stage play and mention that he also wrote "Within The Law." Keep this idea paramount all the time in all your advertising.

Don't give people chance to say: "Who is playing it?" The play may be the thing and no doubt will be the thing, but you and I know that it is better to have some names in a cast. However, with this one you have something that answers well for the lack of well known players.

House Takes Hodkinson Plays for Fortnight

Life on the screen of the Fun Theatre, Detroit, was just one Hodkinson day after another for almost a fortnight in early July, no less than nine Hodkinson releases being featured at that popular neighborhood playhouse within ten days. That business was exceptionally good throughout the long Hodkinson period may be gleaned from Manager B. H. Switzer's note to E. A. Crane, Hodkinson's Detroit representative, urging him to send on every available Hodkinson production.

Louise Glaum, long a favorite at the Fun theatre, opened the nine-day Hodkinson engagement in "Shackles" on July 5th. The following day Manager Switzer presented Bessie Barriscale in "Patriotism," a truly appropriate attraction for Fourth of July week. Then followed "Come Again Smith," starring J. Warren Kerrigan.

Bessie Barriscale came back in "Within the Cup" on the 9th, and the next day the Fun had its S. R. O. signs working with Katherine Clifford in "The Angel Child." "Whatever the Cost," with Anita King, proved a highly satisfactory attraction for Fun theatre patrons on July 11th, and the following day found Lillian Walker winning praise for her performance in "The Love Hunger."

Professional Section

Gleaned in Eastern Studios

ELSIE JANIS entertained forty doughboys from one of the Government hospital wards the other day, at the Biograph studio. Incidentally, the soldier lads were needed in her picture, but they had an uproariously good time out of their so-called work, and appreciated Miss Janis' efforts to entertain them as keenly as did the boys in the trenches. Needless to say, the atmosphere they created was absolutely true to life.

MRS. DE WOLFE HOPPER, whose lalatest appearance was with Billie Burke in "The Misleading Widow," is recovering from a recent operation at her home in Great Neck, and expects to be able to do better work than ever very soon. She has had more offers of wonderful parts during her illness, she says, than she could play in a year, "and the worst of it was," she lamented, "that while it was absolutely breaking my heart to have to refuse, they insisted upon thinking that it was simply because I didn't want to work."

LUMSDEN HARE, who is playing opposite Claire Whitney in the first Edward Jose production, "Mothers of Men," for Film Specials, Inc., is wearing a broad grin these days, because he is enjoying a ten day's vacation with full salary. It seems that the false side whiskers Mr. Hare wears did not meet with the approval of Director Jose. Consequently Mr. Hare was given ten days' vacation in which to raise real "side pieces." "My God," exclaimed Jose in a moment of excitement, when he beheld Lumsden's maiden cheeks, "why did they call you Hare?" "How do you expect me to play a German without being a Herr?" Lumsden retorted promptly.

ADOLF PHILLIPP has started work on his second musical film comedy for the Adolph Philipp Film Corp., the title of which has not yet been announced. Jules Cronjager will again be responsible for the photography.

WILFRED LYTELL is playing the juvenile lead in "The Isle of Jewels" which Arthur F. Beck is producing at the Crystal studio, featuring Stuart Holmes and Frankie Mann. "Although I come from a theatrical family," said Mr. Lytell, "brother Bert wanted me to be an electrical engineer, but I couldn't see it that way. I believe that one's work should be absolutely of one's choosing, for therein only lies the assured success which is the ambition of all."

WE WONDER if J. Robert Pauline used his hypnotic powers on Sidney Reynolds, president of Supreme Pictures, Inc., when the latter was drawing up his contract for the new film star and former vaudeville headliner. We don't think much of hypnotism if he didn't, but then things don't always work to their originator's advantage.

IF YOU HAPPEN over to the Blackton studios in Brooklyn and peep into the dressing room occupied by Flora Finch during her engagement there for "Dawn," you will find an attractive slight young girl in her early teens hovering near, and Flora Finch will introduce her as Veronica Marsh, "my daughter." Miss Marsh is the devoted companion of her clever mother, the comedienne, and often plays with her. Commodore Blackton added a small part for her in his present production.

DOLORES CASSINELLI is starring in another special production for Pathe release, the working title of which is "The Right to Lie." Edwin Carewe, who has made quite a reputation with Metro, has severed his connections with that company and is directing the picture at the Fort Lee studios.

HOWARD ESTABROOK writes us that he is arranging to complete his duties for the position with the Vacuum Oil Company which he held during the war, and hopes to return to directing very soon.

BETTY BLYTHE has been entertaining the Countess Varia Mariovna, who studied with her at the Conservatoire of Music in Paris several years ago. At that time Miss Blythe was planning an operatic career. The countess has been a Red Cross nurse with the French armies, so that the two friends have not seen each other for some time. Naturally they are enjoying a gay reunion after the grim years of separation. Both left this week for California, Miss Blythe to begin work on Rex Beach's "The Silver Horde," and her friend to sail for the Orient in September.

WALLACE MCDONALD thinks that he is having a fair chance to be leading man for most of the motion picture stars. Having played opposite Pauline Frederick, Mary Miles Minter, Mae Marsh, and Madge Kennedy, he has now been engaged as lead for Marguerite Clark in a picture called "A Girl Named Mary" which is being produced at the Famous Players-Morosco studio on the coast.

RICHARD BARTHELMESS has finished the last Artcraft production in which he will appear and is on his way East to begin work in the First National picture produced by D. W. Griffith. Mr. Barthelmess' new contract, which is with Mr. Griffith personally, continues until the first of the year, when the producer will take the option for another year. By this arrangement, Barthelmess will remain a Griffith star until 1921.

William Farnum, Fox star, whose latest release is "Wolves of the Night"

BEING successful sometimes has its drawbacks, according to Harry Davenport, who has been looking forward to a vacation on his farm at Williamsport, Pa., for the past month and hasn't gotten there yet. Mr. Davenport is one of the "Three Wise Fools," and consequently has been making plans to leave Broadway in vain, owing to the demands of the public for a longer run of the play. Also, he expected his scenes in the Blackton production of "Dawn" to be finished a week ago, but his part was larger than he thought at first. So his vacation is still a thing of the future.

MYRTLE STEDMAN, who was co-starred with David Powell in the Famous Players' production of "The Teeth of the Tiger," has now gone to California to play an important part in the Rex Beach production of "The Silver Horde" for Goldwyn release.

HELEN FERGUSON, upon the completion of her present Vitagraph picture, will go to Ithaca to star in a serial opposite Jack Norwood.

PERRY VEKROFF
DIRECTOR
Now Directing
"THE ISLE OF JEWELS" *Serial*
RELEASED THROUGH PATHE
Management
EDWARD SMALL

THOMAS F. FALLON
CONTINUITY WRITER
FOX FILM CORP.

MONTE M. KATTERJOHN

WHO IS CREATING AND SUPERVISING THE PRODUCTION OF FOUR KATTERJOHN SPECIALS FOR PRESENTATION BY HARRY GARSON

A STUDY FROM LIFE BY
MON RANDALL

Distributed by
EQUITY PICTURES
CORPORATION
H.K. Somborn, PRESIDENT — Jos. Schnitzer, TREASURER
THIRTY-THREE WEST FORTY-SECOND STREET - NEW YORK -

A CONSTITUTION.

I want to thank the many exhibitors who have written me their suggestions for my series of Special Productions.

I shall strive to realize their expectations by interpreting their valuable counsel and assistance into wholesome screen entertainment.

My every effort shall be toward creating life reflections which will merit the good will of all exhibitors.

Into every scene and title goes my entire reputation.

The public is my task-master.

Sincerely,

Monte M. Katterjohn

Distributed by
EQUITY PICTURES
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Jos. Schnitzer, TREASURER
THIRTY-THREE WEST FORTY-SECOND STREET-NEW YORK-

Roger Lytton, Soldier and Actor : : : : : : : : :

"BUT Mr. Lytton *must* be here. We had appointment, and we refuse to believe he's forgotten it," we remonstrated optimistically with the door man. Whereupon a third searcher was dispatched through the intricate mazes of the Biograph studio.

This one proved successful, and we presently heard a deep, hearty voice exclaiming: "Why, doesn't it seem as though I were here?" and we had to acknowledge that its owner was very much there, a tall, commanding figure in a light linen suit, a slight touch of iron gray in his hair, keen, intelligent eyes and a determined looking chin. In spite of the fact that Roger Lytton is courtesy and graciousness personified, and has a most delightful way of saying: "Oh, *please,* do" so and so, to hat check girls and telephone operators and waitresses, we'll wager that to hear must be to obey among masculine subordinates.

We weren't surprised to learn that Mr. Lytton, who playing one of the leads in Elsie Janis' first screen production, has been a Major in the National Guard, nor that he tried his best to enter into active service with our overseas army. They wouldn't take him, it seems, because he was born just three months too long ago, so he had to content himself with strenuous military duty on this side. On one occasion last summer, he left Plattsburg one Saturday afternoon, dashed into the New York studio where he was expected that evening, and informed his director that he was due in Washington Monday morning. Needless to say, things hummed about those sets that Sunday, but the necessary scenes were finished and Mr. Lytton arrived in due time for his governmental work. It was too much of a rush, however, and Mr. Lytton appeared no more on the screen until after the Armistice was signed.

We discovered this only by persistent interrogation marks, for Mr. Lytton, being a genuine, as well as a perfect type of aristocratic Southern gentleman, is extremely reticent when the conversation turns on himself. As we faced him across the studio luncheon table, we wondered why he is so often cast as a villain in spite of his very charming manner and a personality directly opposed to the sort of characters he usually portrays. Of course, his sympathetic part with Miss Janis is just the sort of thing one would expect him to do, but his characterizations in "The Battle Cry of Peace," "The Burden of Proof," "Lest We Forget," "The Forbidden City" and many others, must have been the finest sort of acting. There was nothing of the real Roger Lytton about them except the aristocrat. "The gentleman villain of the screen" he has very rightly been called, for, in spite of all his emotional ability, and the despicably evil traits he can portray when his part demands it, the gentleman is always there, dominating every other trait. He could never be the unattractive heavy whom one recognizes as the crook the moment he appears on the screen. As a critic most inadvertently and aptly exclaimed, while watching some film run off, "Lytton's the d——est finest heavy this side of Europe."

We asked how he obtained his apparent understanding of such brutal criminals as he has sometimes been. Through literature, he told us, complete familiarity with all the great characters of fiction, as well as a clear memory of most of the performances of the famous actors on the legitimate stage. Mr. Lytton is essentially an artist, and his life training has afforded him exceptional opportunities and advantages, in every line. He studied first to be an architect, but later became interested in all the Arts, and is today a member of the Salmagundi, the McDowell and the Columbia University Clubs, as well as that one more familiar to film lovers, the Green Room.

Between pictures he spends his time in quite seculsion in a charming place in upper New York, seven miles from a railroad station and deep in the heart of the woods where fish are just lying in wait for tempting bait, and there is no end to fascinating bits of landscape that would entice any artist out of town. Further than that Mr. Lytton refused to divulge any secrets.

"The idea of personal exploitation is inconceivable to me," he protested. "My private life is a thing entirely apart from professional appearances, and as for trying to create the impression that anything I may have is worth mentioning—why, it's impossible. If I had an interesting collection of antiques or good pictures that other men had painted I might admit that I was proud of them, but to boast of a character that I may have created—well, its distasteful. I should very much rather comment on the lamentable, but unavoidable feature of our motion pictures, through which so many carefully worked out characterizations are entirely spoiled in the cutting rooms.

"Its very disappointing to find the best part of your work and that which really gives a reason for what you do and represents hours of thought and speculation as to what a certain type of man would do under certain circumstances, entirely omitted in the final showing. But, of course, as long as we must have films of certain length, regardless of the amount of story there is to be told, I realize that there is nothing for the cutter to do but leave out a great deal of apparent irrelevant action. I fail to see how it can be helped, so I give the best interpretation I can, and if the audience never sees it in its entirety, there's no use worrying.

MARGUERITE JONES.

Screen Actress Weds a Wealthy St. Louisan

The marriage of Eileen Percy, noted film beauty, and Ulrich Busch, grandson of the late Adolphus Busch of St. Louis, has been announced. The couple had kept it a secret for several weeks but preparations for a world tour as a honeymoon caused "the cat to be let out of the bag." They expect to leave shortly for the Orient on the first lap of their journey.

Miss Percy's latest screen appearance is in support of Sessue Hayakawa in his Robertson-Cole feature, "The Gray Horizon," which is to be released within the next few weeks through Exhibitors' Mutual.

Author's Last Story Is Going Big as Film

George W. Trendle, acting for John H. Kunsky Enterprises, Detroit, has bought "The Grain of Dust," in which Lillian Walker is the star, for the State of Michigan.

Robert W. Priest, through whom the sale was made reports that "The Grain of Dust" will be given its initial showing at the Madison Theatre, Detroit, the second week in August and that Mr. Kunsky is planning a statewide newspaper and bill board campaign to boom the picture.

It is not generally known that David Graham Phillips, the author was shot and killed before he finished the story.

"The Grain of Dust," at the time, was running in the *Saturday Evening Post,* and of course, had to be finished, and hence an author of repute had to be induced to finish it. Robert W. Chambers consented to do the work with the result that the story had a success both in serial form through the *Saturday Evening Post* and as a book, before it was made into a photoplay.

It's Absolutely Amazing
TO SEE
FRANCIS FORD
IN
"Crimson Shoals"
IN THE SAME SCENE
AS
SON—FATHER—GRANDFATHER

MARGUERITE COURTOT
Co-Star in New Serial "BOUND *and* GAGGED" *Management* EDWARD SMALL
RELEASED THROUGH PATHE

HERBERT E. HANCOCK
DIRECTOR-IN-CHIEF
FOX NEWS

Creighton Hale Superstitious?

Pathe Male Star of "The Thirteenth Chair" Is Subjected to Merciless Quiz by Tom Hamlin

THEY accuse the five big meat packers of profiteering and declare that they even save the "Squeal" of the pigs, and that nothing escapes them.

What progress is the motion picture industry making?

Can the motion picture camera photograph a "Squeal" or a "Scream?"

It was thought impossible until the production of "The Thirteenth Chair."

But take it from Creighton Hale, leading male star in this film production to be released by Pathe, August 31, a "Scream" has been photographed.

When the interviewer ran across Mr. Hale at the Lambs Club the conversation naturally turned to the filming of the great stage success, "The Thirteenth Chair."

This is the same Creighton Hale that depleted all the drug stores of New York of their stocks of court plaster after his strenuous success in acquiring bruises in "The Exploits of Elaine."

The "scream" incident occurred about as follows:

It seems that the really big and intensely gripping moment in the stage production of "The Thirteenth Chair" is when the terrible scream is heard as the man is killed.

How could the screen production suitably portray this dramatic situation upon which so much of the success of the stage production hinged? After many days of discussion and experiments the scene was filmed with the scream effect.

The principals were gathered in a room when suddenly the butler opens the door. There is a big flare and the body falls into the room with every principal present registering fright and amazement. It produces the great psychological effect desired and witnesses of the finished film declare that in this great scene they actually *heard* the "scream."

Leonce Perret directed the Pathe production of "The Thirteenth Chair" at Saranac Lake for exteriors. The title got on the nerves of many of the players who were superstitious of the "Thirteen."

Creighton Hale declared that he was not superstitious. But after an exceedingly brilliant cross examination by the exceptionally clever interviewer he was forced to admit that things actually DID happen to him during the filming of "The Thirteenth Chair" that he could not really attribute to human agencies.

For instance: A great lighting effect during one scene is secured by the placing of mirrors on the floor and in many other advantageous locations.

Now everybody knows that if you break a mirror you are in for seven years hard luck. Mr. Hale admitted that there were many mirrors broken during the filming of this mirror scene and that you actually see every one of the players turn white under the grease paint.

Creighton Hale has the looks and mannerisms of an Englishman but was born in Cork, Ireland. His father was an actor, manager and producer, so Creighton was actually born in the profession. He prefers dramatic parts but is generally cast for the juvenile or light comedy roles.

His most recent stage affiliations were "Indian Summer" with John Mason, and "Moloch" with Holbrook Blinn and Edmund Breese.

Mr. Hale played several seasons in Europe and came to America eleven years ago. Some of the film productions he has appeared in, released by Pathe, are "The Love Chart," "Oh Boy," and "A Damsel in Distress," just completed.

He is a member of the Lambs and also the Aero Club of America, and has done a great deal of flying here and abroad.

Creighton Hale believes that "The Thirteenth Chair" was one of the greatest stage successes and while reluctant to talk much about the screen production of "The Thirteenth Chair," because he had such a prominent role in it, others who have seen the film declare that exhibitors are going to meet with great success in showing the attraction as it is pronounced a crowning achievement in motion picture production.—*Tom Hamlin.*

De Havens Back at Work

After a solid month of vacationing around, Mr. and Mrs. Carter De Haven have returned to the National and the old grease paint. Mr. Seiter, who has been devoting his time in directing "Smiling Bill" Parsons, will pick up his megaphone in the interests of De Haven Capitols.

Studio Notes from Coast

Many former service men in uniform, among them being various studio executives, were present in the scenes taken of a replica of the famous Victory Ball in London which are being used in the second Geraldine Farrar production being directed by Reginald Barker. An entire stage was devoted to the scene, designed and executed by Art Director Hugo Ballin. More than 300 men and women in uniform and evening dress, it is said, were employed on the set. Two detectives, according to studio representatives, were employed to guard the jewelry worn by Miss Farrar in these scenes, one of the pieces being a necklace of pearls and diamonds that is an heirloom of the family of Lou-Tellegan, the star's husband and leading man. Tellegan plays an Arabian Sheik. The production is located in London and Egypt, and for the oriental details, correctness has been assured by the engagement of Lieutenant-Colonel Gorden McGee, who spent considerable time with the British forces in Northern Egypt.

Frankie Lee, boy actor who recently has attracted favorable comment in several screen successes, has an important juvenile role in the present Mabel Normand comedy-drama being produced under the direction of Victor Schertzinger. Cullen Landis, who plays opposite Miss Normand, recently has signed a contract with Goldwyn for a five year engagement.

Harry Beaumont is directing the latest Goldwyn production featuring Tom Moore, a comedy drama having worth, P. M. McCullough and Arthur Houseman are included in Moore's the activities of the smart set of a metropolitan city as the background. A manicure parlor has a prominent position in the locale.

John Bowers, leading man with Pauline Frederick, under the direction of Frank Lloyd in the latter's production of "Letty," the screen version of the comedy by Sir Arthur Wing Pinero, signed a year's contract to remain with Goldwyn on the week on July 28th. His latest release is "Through the Wrong Door," the Madge Kennedy feature in which he played a romantic young western miner.

Hazel Daly, who in private life is Mrs. Harry Beaumont, wife of the Goldwyn director, has been engaged for a prominent role in the newest picture featuring Tom Moore. Her work in this last play marks her return to the screen after an absence of several months. Miss Daly became widely known through her work with Moore in "Brown of Harvard" before the star was engaged by Goldwyn.

Naomi Childers, who recently signed a Goldwyn contract, is making a flying trip to New York to visit her mother in that city and accumulate a wardrobe for her forthcoming production.

Gloria Hope has been engaged as Tom Moor'e leading woman in the Pinero play being directed by Harry Beaumont. Kate Lester, Sidney Ains-

"ALMA, WHERE DO YOU LIVE"
THEY WILL
Remember the Play
Whistle the Song
See the Picture

LILLIAN HALL
INGENUE LEADS HOTEL BRISTOL, NEW YORK

LUCY COTTON
Co-Starring in "THE MIRACLE OF LOVE" *Management* EDWARD SMALL
INTERNATIONAL

Ruth Stonehouse

PLAYING

SUZANNE

IN

"The Fourflusher"

METRO PRODUCTION

CAROLINE (SPIKE) RANKIN
"The Thinnest Woman on the Screen"
Playing Eccentric Characters
"When Doctors Disagree"
with Mabel Normand
"The Uplifters"
with May Allison
Lizzie in "The Lottery Man"
with Wallace Reid
Now in production
with Pauline Frederick
in "Letty"

Alfred E. Green

Now directing Peggy Hyland
in "Right After Brown,"
at West Coast Fox Studios

On the Sunny West Coast

W. CHRISTIE CABANNE, director of the Lew Cody features, obtained striking realism in his presentation of an incident of smart society when he staged a scene in which Los Angeles society folk and clubmen were induced to play parts in support of his star; among these were Walter Morosco, son of the famous stage producer, Mrs. Sidney Busch, wife of a grandson of the multi-millionaire brewer and prominent in Pasadena society and Ulrich Busch, another grandson of the late Adolphus Busch. Cabanne is succeeding in creating a novel type, it is said, in his presentation of Lew Cody as a male vampire in the series of features all being built around Cody's amorous adventures on the screen.

JOHN BOWERS, Goldwyn leading man who recently signed a year's contract with that organization, is engaged at present in a prominent part in support of Pauline Frederick under direction of Frank Lloyd in the production of the screen version of "Letty," the noted English comedy drama by Sir Arthur Wing Pinero. Bowers, whose latest release was "Through the Wrong Door," with Madge Kennedy, is awaiting arrival here of his $25,000 speed yacht "Uncas." He finds many other athletic diversions, being a keen motorist, boxer, swimmer, and golf-player.

RUTH STONEHOUSE is dividing her time between her screen work as leading woman with Hale Hamilton in the Metro production, "The Four-Flusher" and her home in Laurel Canyon, a suburb of Los Angeles. There she grows vegetables and flowers, and frequently helps fight forest fires started from matches dropped by careless campers. She asserts that each afternoon three wild California canaries perch on her window-sill and serenade her.

HAVING completed his production of "The Jack of Hearts" for Universal, Director Reeves Eason has begun preliminary preparation for the staging of an eighteen episode serial based on "The Strange Case of Cavendish," the novel by Randall Parish. In it Eason will have as his leading players, Magda Lane and "Hoot" Gibson, while Eason himself, in addition to directing, will play the role of Cavendish, the heavy. The story is of the mystery detective type, and Eason, it is said, has developed in the script many unusual incidents and stirring situations.

ERNEST C. WARDE, who is directing J. Warren Kerrigan features at the Robert Brunton studios, is in search of a cast iron "hot dog" which can be used without danger of having it eaten by a hungry extra while filming scenes in a big street set. In his latest Kerrigan production the inevitable "hot dog" stand to be seen in all tenement scenes was the center of attraction for about 200 film folk during the luncheon hour. When Warde, Kerrigan and other principals returned to the scene after luncheon, they found that the "hot dogs" had disappeared and action was delayed until a new variety could be obtained.

Alma Rubens, Robertson-Cole star in "A Man's Country"

WALLACE MAC DONALD, who has been prominent in recent Famous Players-Lasky productions, has the leading role opposite the star in the latest Marguerite Clark subject to be filmed at the Hollywood studio. The picture is to be known as "A Girl Named Mary," and MacDonald is enjoying the biggest screen opportunity in his career opposite the diminutive heroine for the reason that his part carries much action and individuality of character, it is said, which should enable him to make his portrayal a striking one.

PROMINENT in the supporting cast of "Letty," the Pinero comedy drama being staged at the Goldwyn studio, is Caroline Rankin, who is widely known for her quaint characterization in types of the "spinster" and New England farm life kind. Miss Rankin, who is playing "Lizzie Roberts" in "Letty," recently closed a long engagement at the Famous Players-Lasky studio and was specially chosen by Mr. Lloyd for the humorous role in the famous English playwright's story of London domestic life because of her work in similar characterizations during her previous engagement. Miss Rankin, it is said, instead of caricaturing the "old maid" role to the point of painful absurdity, puts a naturalness and sympathy into it that bring much emphasis to the important action in which she appears.

TO Harry Ham, former Christie comedian, and more recently leading man in productions at the Famous-Players-Lasky Eastern studios, has been assigned the leading role opposite Peggy Hyland in her latest Fox feature, "Right after Brown." The play, which is a comedy drama being produced by Al Green, has considerable amount of the crook element in it and in the course of the development of the plot, Miss Hyland becomes an amateur detective whose adventures bring about the surprising situations in which Harry Ham finds himself. The Fox engagement is the most important that Harry Ham has had since his discharge from the United States service several weeks ago.

AL GREEN, formerly Marshall Neilan's assistant in some of the latter's more important productions, has begun his directorship of "Right After Brown," the Fox feature starring Peggy Hyland. The story has a comedy drama theme and in it Green, it is said, is developing all the possibilities of his star's fun-making ability. Progress on the picturization of the story has been rapid, the director having been able to shoot a large number of scenes with a minimum of delay and it is expected that he will have the feature ready for the cutting room within three weeks of the time since he received his story.

HELEN STARR, the scenario writer, has returned to Los Angeles. During the war she has been in the Intelligence Department of the Government. She formerly served on the staffs of the Republic, Mutual, Universal and American film companies and has written extensively for the magazines. For over a year she was script editor for the Universal Company at the New York office.

THE Bessie Barriscale production now being made at the Brunton Studios under the direction of her husband Howard Hickman is nearly completed. In it Miss Barriscale has excelled even her former efforts in costuming the character she presents of a titled Englishwoman whose life is involved in the mysteries of the Orient.

FRANCIS FORD
IN
"CRIMSON SHOALS"
PLAYS
3
Distinct Characters At One Time

WILFRED LYTELL
Playing Lead in "The Isle of Jewels" Serial
RELEASED THROUGH PATHE
Management Edward Small

REAVES "BREEZY" EASON
DIRECTOR
UNIVERSAL CITY

We Will Now Let Edmund Goulding Talk : : :

"AWFULLY glad to talk with you," exclaimed a low, English voice with unusual force and rapidity, while we glanced admiringly at an athletically built, well groomed young man, whose clothes were as noticeable for their quality as for the excellence of their cut, "but there's been a terrible rush today, terrible! Do you mind if I tell you a few things that I feel most strongly about just as quickly as I can?"

Mind? We should say not! Interviewers don't mind listening—to good stuff. We leaned back and let Edmund Goulding talk, uninterrupted, and the wealth of ideas he poured forth in a perfect torrent of words and a vocabulary like Wm. Jennings Bryan's in his early days, made us sit up and take notice. We were impressed too, by the fact that he didn't seem to care a rap about publicity for himself. He didn't want his ideas published because they were *his* ideas, but because he was fearfully in earnest about getting people to believe them. We'd like to say just how much we enjoy meeting people who have set a definite goal in their life work and are concentrating every bit of ability and energy and talent they possess, a prodigious amount in Mr. Goulding's case, on reaching that goal, but—limited space, you know.

So, to abbreviate, Edmund Goulding is the young English stage director and author, with the unusual feat to his credit of writing in eight weeks the adaptation of "The Perfect Lover" for Eugene O'Brien; the original story and adaptation of Olive Thomas' third picture, "The Glorious Lady"; the original story in collaboration with Eugene Walter of "Sealed Hearts," also for Eugene O'Brien; the adaptation in collaboration with Frances Marion of "Everybody's Sweetheart" for Elsie Janis. Also, Owen Moore's first Selznick vehicle, title not yet announced; "The Ladder of Tears," a future Emerson-Loos production, and he is well away on his next.

But then Mr. Goulding says that you can write a story on the back of an envelope in the subway with one hand on the strap, if you've got the big idea, though it sounds to us like a rather gymnastic accomplishment; and, as further proof that surroundings make no difference to a real writer, he reminds us that he wrote "The Ordeal of Rosetta" for Alice Brady, in camp, the story of which, if you'll remember, is about as foreign to battlefields as a story could very well be.

"My experience as a soldier taught me also, as nothing else could have done," he said very seriously, "the value of system, concerted effort and conscientious devotion to duty, whether that duty lies in defeating Huns or producing good plays. So that when I decided to adopt motion pictures as a profession, I realized that it was a real business of sale and merchandise, and I knew that I had to learn my trade as carefully as a watchmaker or a butcher learns his, and go down to the rockbed of apprenticeship. America knows more about making films than any other country in the world, even an Englishman has to admit that, so I came to America. So far I have found but two or three of my countrymen here for the same purpose, and at home I have heard loud protests on the part of British manufacturers and exhibitors against the American invasion. In my opinion, that is a great mistake, the mistake I want to emphasize. Directly I have learned all that your big producers can teach me, I am going home, knowing my job so well that no fellow countryman can say to me: 'This is *our* way of doing it,' because there is no 'our way,' there is only 'the way.'

"I haven't gone back on John Bull. It is only because I know that England will one day make pictures as well as she does clothes, that our slogan will be 'quality' and not 'quantity,' and that as the Rolls-Royce stands supreme as a motto, so will our British film hold its own with film made in any other part of the world, that I have halted on that precipice of blind, patriotic optimism and am not afraid to point out where my countrymen are wrong now. The game has got to be learned by experience and not by books and talk, and so far America has got it all over us in experience. The other day I saw an exhibition of British films, placed here to suggest the British standard. Nearly all the titles were quotations from hymns. The scenes were badly directed, badly lighted, badly acted. The picture was uninteresting. I should like to see England form a Government committee of, perhaps four men—a legitimate producer, a film producer, a banker and a politician—to pass on every film that leaves the country, so as to create a proper standard. It takes time, patience, money, vision, talent and other things hitherto despised by the manufacturer, to produce a good picture and *the story's the thing.*

"England's future in the motion picture field depends solely upon the young English writer. My plea to our writers is to give up their fat jobs, and learn to write a motion picture story. If they will do that, they will send themselves up, their country will go up with them, and they will be bigger men than if they had written twenty successful servant girl novels. Why can't Marie Corelli, Hall Caine, Conan Doyle and other patriotic Britishers, realize what a tremendous revenue their country would gain from the successful development of the film industry? Their names are known the world over. Why won't they sit down and present to the British Government big film stories which the Government would hand as subsidy to manufacturers who had learned how to make them—who had learned in the big, successful school over here? Phillips Oppenheim is probably one of the most delightful writers in the world and one of the best fitted for movie stories, if he would remember that when he starts a character, the movie requirement is that he finish him, instead of losing him in the first reel, as Mr. Oppenheim does so delightfully in his third or fourth chapter.

"Moving picture writing is a new form of expression for Art. The artist expresses on canvas, the actor expresses with his voice and action, the novelist expresses in words, the sculptor in marble. The photoplay author expresses in the form of continuity. He paints the picture upon celluloid. He would make more money and have less kick coming if he would learn the art of definite procedure of thinking and expressing his fiction in the form of continuity. Next year I hope we shall find authors doing as Pinero did and printing their continuity so that no one can alter it. The writer can then take himself off to his fishing or golf, knowing that when he comes back and sees the story, he will recognize it as *his,* and not what this or that property man, electrician or film cutter thought would be good for the picture. Very soon the author will print the number of feet he requires to be taken in each scene. Each close-up will be set and timed. Each title will be written and directors will produce the action to suit the words and the picture and not retitle afterwards to suit the action, which is the ruination of so many stories. I have seen title writers with long beards and a far away look called in on a picture and asked to title it in two days. How can *any* one hope to understand the psychology of the story in this time and then be responsible for that most important component of the moving picture—titles?

"Another element that is bound to impede British progress is the financial caution so apparent in the procedure of the British studio. If an American is going to make a film and wants to get real money for it, he knows that, if the story requires it, he has got to spend real money; whereas no English film that I know of, with the possible exceptions of "The House of Temperly" and "The Better 'Ole," has ever experienced the real revenue which is the just tribue of an amused and entertained public to a good production.

"I am convinced that when Mr. Englishman wakes up to all these things, he will establish his moving picture in as dignified a manner as he long ago established his theatre.

"One other point—in England, you've got to be more or less of a gentleman to get on the stage. Over here, well—most gentlemen are taught to despise the stage as a profession. Nonsense! It's a great big industry, as important as oil or banking, and your Oxford and Cambridge graduate, your highbrow, your poet, you real big man can take it up with the full confidence that he is adopting the most paying profession in the world and the one with absolutely the most artistic promise of all the sister arts. Soon we will have a London suburb as prosperous as Pelham and people who are now walking about the Strand looking for jobs will be gliding thitherwards in the evening in more affluence than they ever dreamed of. If they will only realize that their cousins over here have got it on them now, and the quickest way for them to catch up is to come over and peep inside the American studios and talk with the men who, in five or six years, have risen from forty a week to the positions held by the pioneers of one of the greatest industries in the world."

In our own opinion, no matter how many Englishmen come over to study our methods of production, both Americans and Britishers had better look to their laurels when Edmund Goulding begins work in earnest, for he has a dynamic force and a sincerity of purpose that will take him far along whatever course he pursues.

MARGUERITE JONES.

THEY ALL SANG THE SONG
"ALMA, WHERE DO YOU LIVE"
"THEY ALL WILL SEE THE PICTURE"

Enid Bennett, of whom Australia is proud, is presented by Thomas H. Ince in "The Virtuous Thief," a Paramount offering

In and Out of West Coast Studios

By J. C. Jessen

The F. P.-Lasky Studio

PROGRESS on the production of "Everywoman," the special feature being directed by C. B. DeMille, this week took the form of a banquet set with a table arranged in the form of a dollar mark, symbolic of the home of "Wealth," which character is being portrayed by Theodore Roberts for this scene in "Everywoman" of which Violet Heming plays the title role. Mr. DeMille employed, it is said, members of a company of musical comedy in Los Angeles during the week, to bring realism to the chorus girl types who were taking part in the revelry.

"Why Change Your Wife," the next special C. B. DeMille production to follow "Everywoman," will be begun at the Lasky studio the week of August 18, from a story by Wm. C. DeMille. The drama will be of the frivolous society type with Gloria Swanson playing the leading role.

The first scenes were made the week of July 28 by Director Donald Crisp in a soap factory in his production of "It Pays to Advertise," the screen version with Bryant Washburn as the star, of the famous stage success.

Director James Cruze, with his star, Major Robert Warwick, has reversed the usual hours of his association during the series of night scenes being made in the newest Warwick feature, "Capt. Dieppe." The company is resting during the day and working under the lights each night.

Wm. C. DeMille's next directorial achievement will be the production of "The Tree of Knowledge" with Major Robert Warwick as the star, and Wanda Hawley as his leading woman.

Following a visit to Seattle where he was the guest of the Northwestern Exhibitors at their convention there, Wallace Reid is on a vacation while the script is being prepared for "Hawthorne of the U. S. A.," his next vehicle.

Mr. and Mrs. Carter De Haven in "After the Bawl," a Capitol Comedy released through Goldwyn

Walter Edwards, who is directing Marguerite Clark in "A Girl Named Mary" with Wallace MacDonald and Kathleen Williams prominent in the cast, is nearing the final scenes of that picture, and is at work on the script for his next story for which a working title has not yet been chosen.

Under the supervision of Milton E. Hoffman, studio manager, preliminary work has been begun for the erection of a new wardrobe building which will have many modern conveniences in the preservation and alteration of costumes, and which will be built on the site of the old property room.

Fox Studio Doings

Scott Dunlap will continue the direction of Albert Ray and Elinor Fair in their next five-reel comedy drama for the Fox studio, on completion of their present feature. The new picture, which will be known as "The Little Prayer for Rain", was modeled after a story in the Red Book, and was to have been directed by Jack Dillon, formerly Jack Pickford's director. Dillon, however, has severed his connection with the Fox studio, and is returning to the direction of Pickford.

Accompanied by Studio Manager Sol M. Wurtzel, Tom Mix and his company left the Fox studio the week of July 28th for Ponca City, Oklahoma, which will be headquarters for the Mix Company during the filming of some strenuous exteriors in the Ozark Mountains. A large number of persons were taken on this trip as well as fifty head of horses which will be used in Mix's next Western picture.

At the Ince Plant

Three Ince features are now under way in that studio at Culver City, while several others are in the course of preparation. The big special production of "Americanism vs. Bolshevism", for which the script was furnished by C. Gardner Sullivan, is well in progress and elaborate settings said to be in keeping with the Ince ideal of magnificence have been erected. Among these is a three-story brick building of real masonry which will be blown up in keeping with the plot that calls for the demolition of a factory by Bolsheviks.

"Twenty-Three And One-Half-Hours' Leave", the Mary Roberts Rinehart story in the Saturday Evening Post, is being filmed with Douglas MacLean and Doris May in the principal parts. Many of the scenes are being made at Fort MacArthur, San Diego, where Col. Clark, Commanding Officer, is coaching regarding military details.

Lloyd Hughes, the nineteen-year-old youth from Bisbee, Arizona, has been engaged by Thomas H. Ince to play one of the principal roles in "Americanism vs. Bolshevism". His screen experience has been brief, Hughes having come to Los Angeles to study mechanical engineering but having been diverted to pictures while attending the Polytechnic School.

Louise Glaum's next vehicle will be based on a story by the well-known author, Louis Joseph Vance, the name of which is withheld. J. Parker Reid, who is supervising the production, has engaged several prominent actors in support, among whom are Thomas Holding, playing the leading male role, Edwin Stephens and Bertram Grassby.

Jesse D. Hampton's production of "A Woman of Pleasure", the James Willard melodrama, featuring Blanche Sweet, practically has been completed, the principal scenes of which were taken in the mountains of Southern California. During some of the mountain scenes, Blanche Sweet made a balloon ascension which is to be a striking episode in the completed picture.

William Desmond, starring in "The Prince and Betty" picture being produced at the J. D. Hampton studios, under the direction of Robert Thornby, is nearing the final scenes of his newest feature. The story is a comedy drama by P. G. Wodehouse and in it Mary Thurman is the leading woman.

Wilton Taylor, who was prominent in the stage production of "Within the Law" has been engaged for a prominent part in the Desmond feature.

Hector V. Sarno has been engaged to support Harry B. Warner, Jesse D. Hampton's star, in Warner's latest feature, being a screen version of "Maruja", a story by Bret Harte of Southern California life that was picturized by Fred Myton.

Universal Newsettes

Three feature productions were completed at Universal City during the week of July 28th with Mary MacLaren, Harry Carey and Helen Eddy and Kenneth Harlan as the stellar attractions. Miss MacLaren, working under the direction of Ted Browning, finished her work in the principal role of "A Bonnie, Bonnie Lassie," which was based on a magazine story by Henry C. Rowland. David Butler and Spottiswoode Aitken are her principal supports.

Frank Keenan, featured in "The World Aflame," a Pathe release

The latest Harry Carey western vehicle is "The Eternal Savage," in which again he has Kathleen O'Connor as his leading woman. The story is one which Carey wrote in collaboration with Jack Ford, his director, with the scenario by Hal Hoadley. Other principals in the cast are J. Barney Sherry, Harry Von Meter, Duke Lee, Joe Harris, Ted Brooks, Johnnie Cook and the veteran actress, Lydia Yeamans Titus.

The third vehicle is "The Trembling Hour" which George Seigman directed from a story by Kenneth B. Clark. Besides the stars, Helen Eddy and Kenneth Harlan, those in the play are Henry Barrow, Willis Marks, Clyde Hopkins, Edna Shipman, Gertrude Astor and Anna Mae Walthall.

William C. Dowlan, who recently finished "Loot," the mystery melodrama by Arthur Somers Roche, is soon to start producing "Betty Reforms" by Mildred Considine. It will be staged with an all-star cast.

"ALMA, WHERE DO YOU LIVE"
Has
Tremendous Publicity
Possibilities

Monroe Salisbury and company returned the week of July 28th from the Bear Lake region of the San Bernardino mountains, where scenes were taken for "The Divorced Wife," adapted from the Elliott Peake story, "The Altar on Little Thunder," by F. McGrew Willis. Alice Elliott plays opposite Salisbury, and the direction is by Douglas Gerrard.

Because of the fact that Lieut. O. L. Locklear, the daring aviator who changes planes in mid-air, has engagements to fill in the east early in August, Director Jacques Jaccard is working his company night and day on the production of "The Winged Trail," for which Jaccard wrote the story. Francelia Billington is the leading woman.

Elmo Lincoln, star of the Universal serial, "Elmo the Mighty," is to be the featured player of a six-reel photoplay, "The Beach Comber," by J. G. Hawks, to be directed by Rex Ingram; while "No Experience Required," a W. Carey Wonderly story, is to be produced by Paul Powell with an all-star cast.

Rolling Sturgeon will direct "The Breath of the Gods," the Sydney McCall novel, which is the first Universal starring vehicle for Tsuru Aoki (Mrs. Sessue Hayakawa).

Allen Holubar is making preparations to begin production of "Ambition" which will star Dorothy Phillips. Holubar is also the author of the story.

Marie Walcamp is playing the leading part in "Tempest Cody Sheriff" under the direction of George Holt; Reaves Eason is producing "The Crow" with Hoot Gibson and Mildred Moore in the leading roles, and Pete Morrison and Josephine Hill are playing in "The Return of Striped Shirt Ransome" under Edward Kull's direction.

Harry Mann has started to direct and act in a series of eccentric character comedies, the first of which is titled "Some Job." Florence Turner has just completed the second of her own comedies made under her own direction, titled "The Reward." Eddie Lyons and Lee Moran have completed "The Bunged Up Bungalow." Director Robert Wells is at Colorado Springs filming scenes for "The Ranger of Pike's Peak."

Frank Mayo is enjoying a brief vacation after completing "The Brute Breaker" under the direction of Lynn Reynolds, while the scenario is being prepared by Clifford Howard for "Lasca," a western production which Norman Dawb is to direct.

About Metro Players

Winning four out of five games played in the Photoplayers' League, the Metro studio ball team defeated the Brunton aggregation by a score of 11 to 6. Lewis pitched for Metro and Kelly for Brunton.

Her home in Laurel Canyon was used as the setting for some of the first scenes in which Mme. Alla Nazimova appears in her latest production, which is a picturization of "The Native Doctor of Gaya," the novel by I. A. R. Wyle. Script was prepared by Charles Bryant.

Many accessories of the fashion world usually seen only in smart metropolitan shops, are being employed in "Lombardi, Ltd." in which Bert Lytell is starring in the screen version of the successful New York stage production. For the fashion sets, M. P. Staulcup, formerly display manager and designer of fashionable establishments in New York, has been employed, while six Parisian models of gowns used in the production, it is said, cost $35,000.

Viola Dana is being starred in "Please Get Married," the latest screen adaptation of the successful play being produced by Metro. Antrim Short, the juvenile actor, who supported Mary Pickford in boyish roles in two recent productions, has been engaged as Miss Dana's leading man, while Amos Meyers, formerly Daniel Frohman's technical director, has been employed as technician for "Please Get Married."

Operation was begun this week for an overhead steel trolley way more than half a mile long from which are suspended the eighty-nine banks of Cooper-Hewitt mercury lights used at the Metro studios. The system of transporting the lights was installed through the collaboration of Clifford Butler, Metro's general manager; Walter Grams, chief electrician; Ralph C. Godfrey, chief of construction, and John Fisher, stage manager. An ingenious switching device by which the lights readily can be transferred throughout the various stages so as to illuminate more than fifty thousand square feet of staging, is a feature of the elaborate installation.

Finis Fox spent a brief vacation in Yosemite Valley following his completion of the script for "Please Get Married," a farce by Lewis Allen Browne and James Cullen, being used as the latest Viola Dana vehicle.

Col. Jasper E. Brady, head of the Metro department, acted as host to Lieutenant-Colonel Sir Popham Young, governor of the Province of Bombay, India,, during the latter's visit to the Metro studio while on a tour of the United States.

Hollywood Hokum

AUGUST 16, 1919 **NEWS** **MORE NEWS**

Continued hot!

Ora Carew plays a Ukulele.

Welcome to our city, Bill Courtleigh!

The Garson studios are humming with activity.

"The Luck of the Irish" is to be filmed by Alan Dwan.

Mon. Salisbury reports mosquitos fewer up at Bear Lake.

Norman Dawb is going to direct "Lasca" for Universal.

From the standing galley—Bill Parsons is in New York again.

Hazel Daly is in our midst playing down at the Goldwyn studio.

Margery Wilson has moved her powder puff to the Brentwood studios.

Monte Katterjohn paid HOKUM a pleasant call this week. Come again Monte.

By special delivery post we learn that Tsuru Aoki is again to play in films.

Al Selig has invited HOKUM staff to see Bill Farnum wreck a ship down at Balboa bay.

Allen Holubar is to realize his ambition, for at least he named his next picture that.

And now they add after Bill Seiter's name—"one of the very best directors in the business."

Tod Browning is not Scotch, but nevertheless he directed the making of "A Bonnie Bonnie Lassie."

Ruth Stonehouse has been at Metro three weeks, and wild Canaries are eating out of her hand.

Bill C. Dowlan finished making one picture one day, and started right in on another the next.

Just where Rolhn Sturgeon will go to produce "The Breath of the Gods," is an unanswered question.

Billie Rhodes is taking a vacation, which in this respect does not mean her contract has expired.

Jacques Jaccard says it's true that you can't tell whether you're right side up or not while flying.

Jim Kirkwood is back west with his make-up box, and claims to have discarded the megaphone for keeps.

ZaSu Pitts, we are told, is as original with her comedy as with her name. But, did ZaSu name herself?

"The Eyes of Youth" will have San Francisco exterior scenes, Clara Kimball Young being there this week.

We are again informed this week that Flannigan and Edwards, the National's hall room boys, are funny fellows.

Tom Ince is building again! This time, a three stoiry brick building. But it's just to be used as a set.

Finis Fox left for a vacation, and came back the next day, he being one of those fellows who loves his art.

Charley Parrot asks us to say to those oil promoting fellows that he is not in the market for any more stock.

The boys, Lyons and Moran, were too busy to call on HOKUM this week, so they sent us a note on perfumed stationery.

A certain press agent sends us the line that this is not press agent bunk—Geraldine Farrar has her jewels insured.

Lieutenant-Colonel Sir Popham Young, governor of an India province, visited the Metro studios this week—if that's news.

Nat Spitzer permitted them to break up a baby grand piano for "Angel Kisses," which brands Nat as a regular spendthrift.

Hank Otto has turned a blind eye on the barber pole shirts, and is now wearing a royal purple one. It canot be heard.

And now we learn there is not a single exterior setting in "Fair and Warner." And now we know what they mean by that title.

Yes, Bill Hart is going to stay with Artcraft another year, and we met a fellow the other day who said he knew it all the time.

Marguerite Clark has become quite a baseball fan since Roscoe Arbuckle bought the Vernon Tigers. She loves to watch the coachers.

Wally MacDonald ssh'd us this week, and said not to say a word about him playing opposite Marguerite Clark in "A Girl Named Mary."

M. P. are the initials of Stalcup who designed fashion settings for "Lombardi, Ltd." Surely his first names are not "motion picture."

Brentwood Film Corporation employed the Gold Dust Twins, evidently, for we learn they were out scouring the country for location this week.

Well, who is Billy West anyway? After reading all the page and two page announcements, the photoplay ed. of HOKUM is still in the dark.

Bert Lytell is shopping for a lawn mower to use after he gets through with his present part which indicates that he is growing a natural beard.

Assistant Directors Ass'n had a jazz ball at the Robert Brunton studio. Thirty fellows played in the band at once. A good time was had by each.

Fish stories are so numerous of late, we threaten to punish the reader with an Anglers department. Louise Glaum has learned to bait a hook.

Elmo Lincoln, that mighty man of valor who Tarzaned about, has issued a challenge to Jack Dempsey, and we wish him all the luck in the world.

Somebody telephoned Henry Lehrman to remain at the studio that a large party was coming down to see him, and an hour later Roscoe Arbuckle rolled in.

Our idea of an out-of-date title is "Dizzie Lizzie." The name refers to Gale Henry, and maybe the prohibition law will be repealed by the release date.

HOKUM'S wastebasket this week received a great quantity of press copy about the photoplayers' auto race which occurred a month ago. We print the news boys.

June Mathis' father walked down the street the other day, and got into a mob scene for a movie, and the scenario-writing daughter is very proud of her actor-father.

Someone out Metro way has a mind for figures, and sends us the statistics of the lighting effects which shows there are 4¾ miles of Mercury tubing at the studio.

The latest contract we have heard of is that of Joe Rock and Poison Oak, i. e., Joe is the contractor, and Oak is the contractee. The Doctor says it won't mar his beauty.

Earle Montgomery found an automobile firm who didn't charge for repairs amounting to $400 made on his car, and the funny part of it is that Earle didn't pass out then.

May Allison had to weep in a scene the other day, and a small village nearby phoned in that there was a cloud burst. Verification proved that it actually happened.

Many leading women are no doubt inquiring as to the effect of Eileen Percy's mash notes of the A. P. story that went out telling of her marriage to Ulrich Bon Bush.

Clif. Robertson who casts the Goldwyn pictures is patriotic, if nothing, for only last week he had a special scene put in a play so he could employ returned English soldiers.

Steve Clements, world famous knife thrower, is to be seen in the western serial "Lightning Brice," which may or may not indicate that another period of savagery has been discovered.

Correctness in detail took another climb last week when a Goldwyn scene required manicure girls, and the prettiest in Los Angeles held the hands of the Goldwyn leading men.

Ken. McGaffey is now a solo flyer at deMille Field after four and a half hours in the air. All of which explains what being a publicity man for three years at the Lasky studio means.

Taking the tip from a sign on a house he saw in Hollywood "movies and dogs not wanted," Frankie Lee, the Goldwyn child wonder, put a shingle over his door which reads "birds and dogs allowed."

Mark Larkin petitions this publication to have Noah Webster put the work "HOKUM" in his book. Whereupon we say, why put it in Webster's dictionary, when it's already in the Bible of the trade.

John Bowers is going to cut up the Pacific with his yacht "Uncas," which is splitting the waves through the Panama now. All this is happening because John made a new contract to stay with Goldwyn another year.

We rise to inquire just what the Universal title editor means by "The Eternal Savage" and "The Trembling Hour," meaning thereby that we wish to know how a savage can remain forever that way, and to learn if possible, if the Shimmy has taken effect on Father Time.

Press agents are getting entirely too high-browish, viz.; "no countenance ever reflected more promptly the change from the cry of Le rio Est mort to that of Vive le roi." Come in and explain it, S. P. Trood of Brentwood, for the foreign phrases supplement of our dictionary is not very complete.

War Savings Stamps Smith, manager of the Western Vitagraph studios, gave Huntington Lake the O. O. this week, which goes to show that managers, as well as directors and actors, seek vacation on business, and liked it so well he decided Bill Duncan and his company could stay for another month.

A petition which is being circulated in our town asking congress to remove the war tax on soda fountain drinks, and which was presented to the editor of HOKUM for his signature, was found to contain the name of George D. Proctor. Inasmuch as George, the famous scenario writer, is in New York, we have our doubts as to whether the signature is genuine or not.

KARGER'S FIVE COMMANDMENTS!

1. Thou shalt build thy settings for the camera's lens, not for the joy of the eye.

2. Thou shalt make many, many photographic tests of lights, colors, costumes and make-ups.

3. Thou shalt rehearse thy actors without make-up—for greasepaint fazeth the spirit, runneth on the neck, and maketh the actor feel bla.

4. Thou shalt practice each scene until perfect, if it take until week after next.

5. Thou shalt call me in for a dress rehearsal before shooting the final scene.

Here and There

Clara Kimball Young, accompanied by her director, Arthur Parker, and members of her company, were in San Francisco and vicinity the week of July 28th making the first scenes of "Eyes of Youth", the star's forthcoming picture, being produced at the Garson Studios, Inc., of Los Angeles. While the distinguished actress and her associates were in the North, elaborate construction was under way at the studios for the interior scenes. A strong cast has begun work in support of Miss Young, among them being William Courtleigh, Edmund Lowe, formerly leading man for Oliver Morosco and Gareth Hughes.

Gale Henry, elongated comedienne of the Model Comedy Company, has

Pauline Frederick in an emotion scene from "The Peace of Roaring River," a Goldwyn offering

begun on her latest picture, the title of which is "Dizzy Lizzy." She is under the direction of Bruno J. Becker and her supporting cast includes Milburn Moranti, Hap H. Ward and Eddie Baker. The Model Company has announced that Canadian rights to Gale Henry comedies have been sold.

The Assistant Directors Association of Los Angeles, on July 31st, achieved a successful novelty in the organization of a barn dance, which was given for the benefit of the emergency fund of that Association. The dance was held at the Brunton Studios. Robert Brunton having contributed the facilities of a stage and equipment for the association, while an orchestra of thirty pieces furnished music.

On completion of his latest production, "The Wings of the Morning", William Farnum, Fox star, departed the week of July 28th for New York City accompanied by his director, J. Gordon Edwards and other members of his company. The Fox star will remain in the East, it is said, for six months, as several forthcoming productions are in the course of preparation there.

Men and women prominent in the West Coast film world were present during the week of July 28th at a preview of "The Other Half" the latest production to be completed by the Brentwood Film Corp. The picture was directed by King W. Vidor with Florence Fidor as leading woman. Others in the cast were Za Su Pitts, Frances Raymond, Charles Meredith, David Billing, Alfred Allen and Thomas Jefferson. The theme of the plot is developing many striking situations in the opinion of those who attended the first showing and is based on the brotherhood of man. The background of the action of the story presents an atmosphere of the life and surroundings familiar to the average American home.

"Smiling Bill Parson," having completed his stellar work in his latest of the Capitol comedies, has left for New York City on a combination of business and pleasure. It is expected that he will be in the East for eight weeks.

Director Paul Hurst is shooting the first scenes of the third episode of "Lightning Bryce," the eighteen episode serial being productd by the National with Ann Little and Jack Hoxie as co-stars. The entire company at present is on location in Bear Valley making mountain scenes, and is expected to be so occupied for about ten days. Included in the cast of the serial are Steve Clement, widely known for his startling ability as a knife-thrower, Ben Corbett, Walter Fatterson, George Champion, Slim Lucas, George Hunter and others who are putting the punch into the thrilling stunts with which the serial is said to be replete.

Henry Walthall is enjoying a brief vacation after his work as star in "The Confession" in which he was directed by Bertram Bracken. The picture in addition to holding the interest of any lay audience, is said to have a strong religious appeal.

Edwards and Flannigan are at work furnishing the chief comedy in the sixth of their series of twenty-six episodes of "The Hall-room Boys," which Harry Edwards is directing.

Billy Rhodes is discussing with the studio staff the details of the script for her next feature, the name of which has not been selected. Her recently completed production, "The Blue Bonnet" is receiving its final touches at the National Studios preparatory to its shipment East for distribution.

Henry Walthall's next starring vehicle is to be "The Kentucky Colonel" adapted from the book of that name by Opie Read, with the scenario by Franklyn Hall and the direction by Bertram Bracken.

William Seiter is to direct the next Capitol comedy featuring Mr. and Mrs. Carter De Haven, who are returning to their work after a brief rest between pictures.

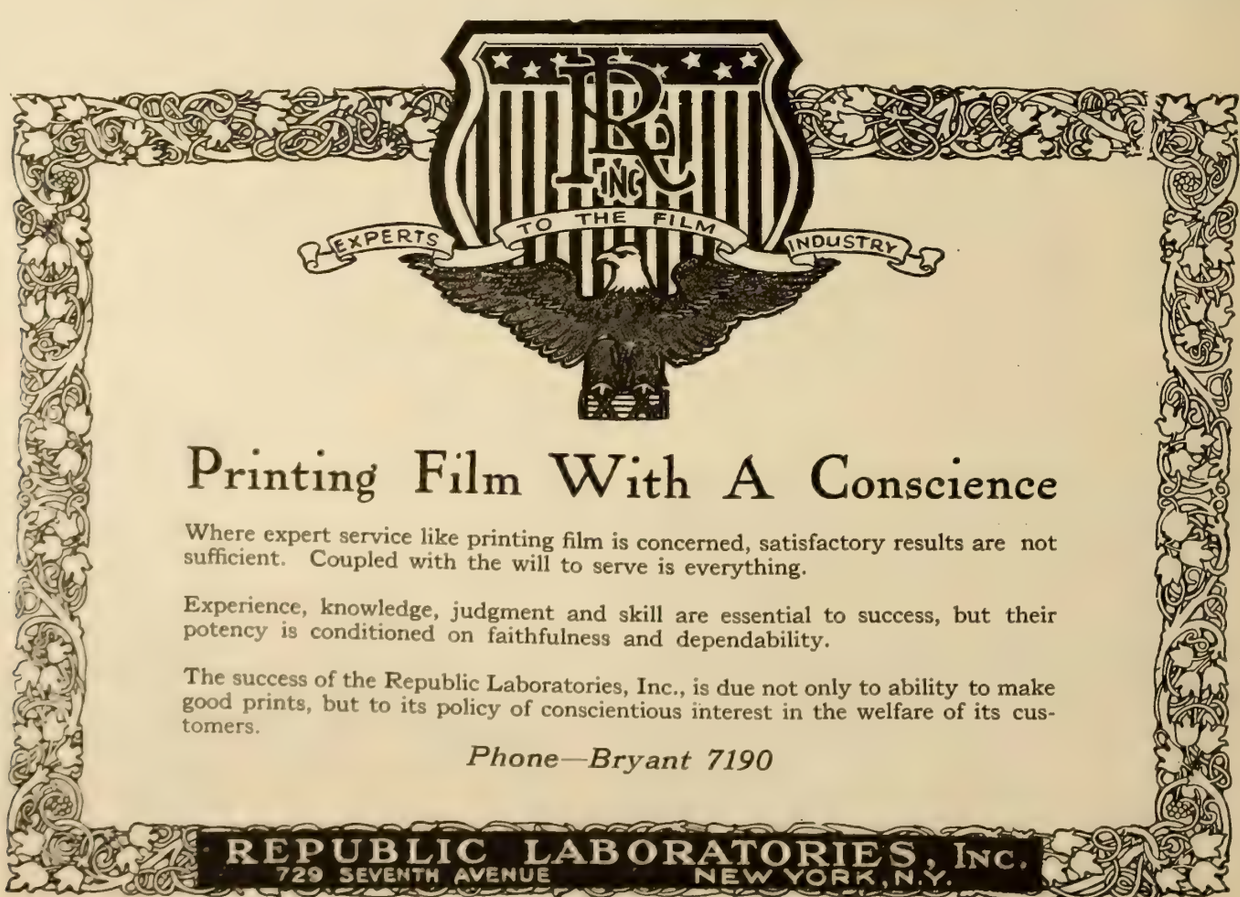
Mary MacLaren in the Universal offering, "A Petal on the Current"

Vitagraph News Bits

Joe Ryan, who has been playing the heavy role with the William Duncan serials, will be prominent in Vitagraph production for the next three years as the result of a contract just closed with W. S. Smith, manager of the West Coast studio, following that executive's trip to Lake Huntington where Ryan was playing with the Duncan Company on location.

Joe Rock, comedy star, has been confined to his home with a severe case of infection from poison oak which he contracted while he and his partner, Earle Montgomery, were on location at Laguna Beach.

David H. Smith completed final scenes in his direction of the Bessie Love feature during the week of July 28th and is now engaged with the picture in the cutting room.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Equipment Service

News and Gossip in the Equipment World

A few days ago saw the departure for the Nile of a caravan of Prizma folks. The party, numbering four, have gone for a years' stay and expect to bring back some wonderful films in natural colors. Dr. O'Neill, a Harvard graduate, will head the delegation, ably supported by Dr. Sugden. Earl Roseman, formerly manager of the New York theatre, and William F. Crispenil have accompanied the Drs. as cameramen. One of the big scenes they hope to film is the annual ceremony of sacrificing twelve young braves of one of the inland wild tribes. It is the custom to hurl the round dozen from the top of a 200-foot cliff. One camera man will be at the top, the other at the base. Nuf ced! Anyway we choose the top position.

Last reports received from Cudmore, of the Argus tribe, placed him at Albany on the last lap of his overland jaunt from Cleveland to New York. Not a pleasure trip at all, you understand, but business, strictly business. Cudmore has evidently found the trains too slow and the mails too uncertain.

While he is away the business of the Argus Co. is revolving around Brereton, the treasurer of the firm. When we were in his office he was mighty busy on some problem or other, while over in the corner were his golluf sticks. Every once in a while he would look up from the papers before him, take a slant at the aforesaid clubs, groan and then turn back to his desk. Surely it's a tough life!

Out at the works of the National Carbon Co. Dr. Mott is continuing his work on the white flame arc. He is also carrying around under his hat a goodly number of ideas that will probably make themselves known in the projection field before many moons. The National Carbon Co. doesn't intend to rest on its laurels now that it has produced the White A. C. Special and the Silvertip. Something better will come—yet.

Bill Kunzmann was on the job as usual. We knew it as a fact because he was so hard to locate. Everyone reported that he had just been there but had gone. When it comes to that overworked term "pep" Bill Kunzmann is hitting on all twelve.

.. (*Continued in fourth column*)

Last Week We Met—W. D. Kunzmann

LAST week we had the pleasure of meeting W. C. Kunzmann, or plain, good natured "Bill" as he is known to those in the industry who have come in personal contact with him during his travels and at movie conventions.

Bill's experience with the picture industry dates back some sixteen years when he was connected with the firm of Kunzmann —Ging, who operated a chain of store show motion picture theaters in Southern Ohio. In those days, Bill managed these theaters and also took a shot at turning the crank, since projectionists were few and far between.

In 1909 Bill sold out his theater interests and took up a position in the Research and Engineering Department of the National Carbon Company, Inc., Cleveland, Ohio. From 1909 to 1915 Bill put in all his time in the Research Department of this Company in developing a carbon for motion picture projection which would equal in quality and screen results, the carbons of foreign manufacturers which at that time had the first call for projection the country over.

Several months prior to the outbreak of the World War in 1914, Bill developed for the National Carbon Company, Inc., a cored projector carbon that was found equal in quality to foreign brands used at that time. As the war progressed there came a shortage of foreign carbons, which resulted in the placing on the market by the National Carbon Company this new developed carbon, which in the short time thereafter became the recognized standard among high class projectionists in the United States and Canada.

Bill was not satisfied with the perfection of a satisfactory cored carbon, but kept up experiments and in 1917 he perfected a small diameter solid metal coated negative lower for direct current projection, also the special cored combinations trim for alternating current houses. These special brands of carbons not only improved the arc and screen results in theaters but were the first to be introduced in this country by the largest American manufacturers of carbons products.

Since Bill's connection in the carbon field, his hobby has been "higher class screen projection" and during the past four years he has been the National Carbon Company's field representative and engineer on the road. He calls on theaters throughout the country to impart to the projectionists his knowledge and experience with carbons as regards their setting, etc. In the past the projectionists have had very little training on the proper use of carbons to obtain perfect screen results under conditions encountered in their daily operation.

You don't have to talk long with Bill Kunzmann to understand the reason for his popularity with the man in the projection room. While it would be possible for a person in his position to easily antagonize the projectionist, Bill has the required tact, diplomacy and personality to get around this possibility. In his own home city of Cleveland his missionary work is strikingly evident in the high quality of pictures projected at the majority of the theatres.

When we met Bill it was just a happen-stance for he is generally patronizing the Pullman Traveling Hotel somewhere between Bangor, Maine and the Yukon.

"Well, Bill," we asked, "where do you go from here?"

"I'm leaving for Indianapolis, tonight," he replied, "and then on to Cincinnati. Then I'd ought to get to go to Texas but—no, I won't, it's too hot down there now. There's a job in Canada I ought to look into. Guess I'll shoot up there next."

Here's hoping we may meet many more like Bill. The industry can make good use of them.

Intimate Items About People You Know

(*Continued from first column*) ..

And how he does stand in with the projectionists! He is the champion glad hand specialist to those boys in tank towns and metropolises. As a toastmaster and after-dinner agonizer Bill is right up level with Chauncey Depew.

Dr. St. John is a recent addition to the Research Department of the N. C. Co.

So much for Cleveland. Wish we could have found the time to have enjoyed their hospitality for many days, but we'll be back some time.

Sure, and the industry's movin' East. Jack Rose, cameraman de luxe, has closed his school of cinematography (pronounced cinematography) and taken unto himself the job of "chief cinem—" aw-w-w, you know, head camerman,—with the Apex Pictures Corporation of Indianapolis. Says Jack: "Listen! its an honest ter gosh fact but that country around Indianapolis has more possibilities than Los Angeles. You watch for our stuff and see if you don't agree with me."

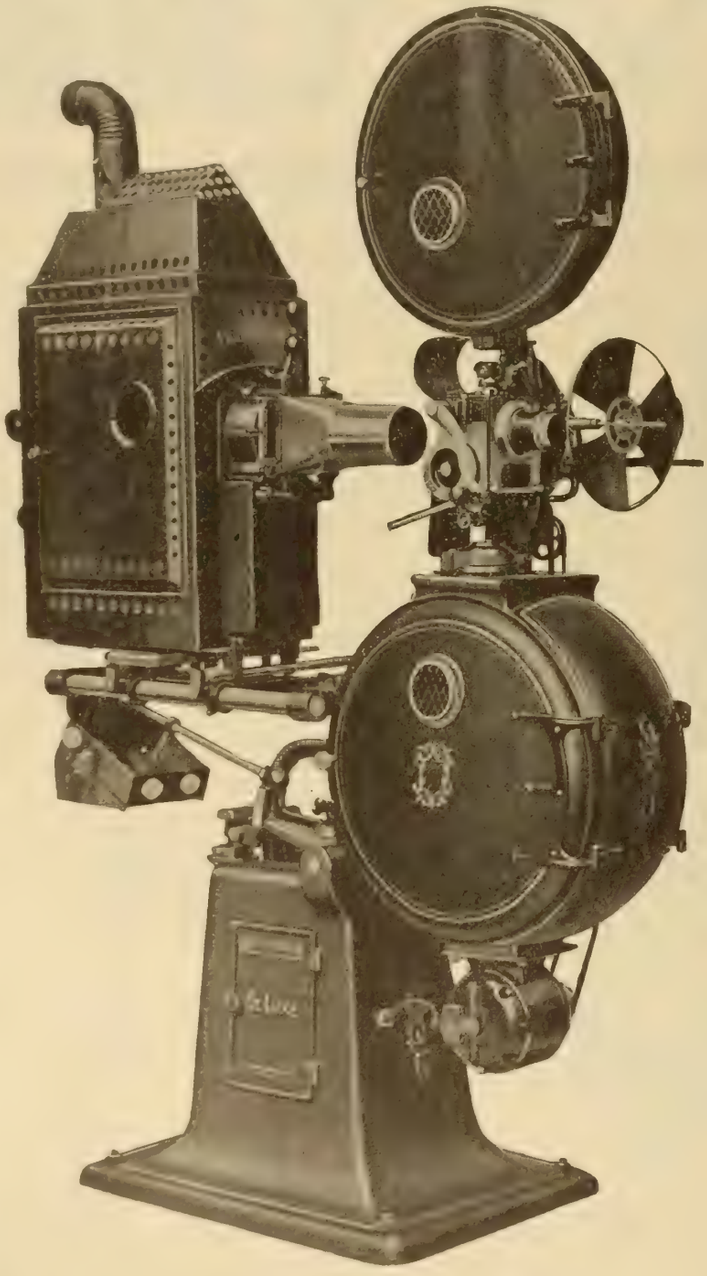
Jack's card—yes it was engraved in two colors, and everything—didn't say anything about his connection with the publicity department but we have our doubts.

A visit to this town wouldn't be complete without a ride out to see Mr. Fulton, of the E. E. Fulton Co. What the man doesn't know about the supply game would just about make a meal for the wildest eyed bolshevik. In showing us around his plant Mr. Fulton and his son Myron pointed out a number of new devices which will make their appearance on the market shortly.

Mr. Fulton has associated with him his three sons, Myron, Ralph and Carl. The latter has just returned from France as a sergeant in the Engineers.

Here's a woman that is making a success in the industry. She is the inventor and the present maker of the Dalite screen. Mrs. DeBerri, of the DeBerri Scenic Co., has laid out and installed a number of her screens in the Ascher theatres in Chicago. Besides projection screens she superintends the making of dramatic scenery, backdrops and curtains.

Any Old Machine will Give a Picture BUT



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Wednesday July 23, 1919 THE OHIO MOTION PICTURE REVIEW Page 15

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By R. P. Burrows

Reprinted from Transactions of the Society of Motion Picture Engineers.

A PAPER presented before this Society entitled "Light Intensities for Motion Picture Projection" called attention to the many factors which enter into the determination of a suitable light intensity for the motion picture screen. Since this paper was presented, experience in the motion picture industry has shown the necessity of bringing to the attention of those interested in the development of the industry, through motion picture journals, conventions such as this, and through personal contact, a conception of the fundamentals of illumination measurement.

In reviewing the Transactions of this Society and the handbooks on projection, it is found that serious attention has not been given to light measurement. It seems desirable at this time to present material in a simple form which can be used as a basis for educational work which it seems to me this Society should do to help eliminate the guesswork from motion picture projection.

Comparisons of the candlepower of arc lamps when employing right angle carbons, inclined carbons, various sizes of carbons, various ampere strengths, etc., etc., are interesting and very instructive from certain standpoints, but the one result in which the projectionist is chiefly interested is the brightness of the picture to the eye of the observer. It is readily apparent that because of differences in the optical systems, differences in the reflection characteristics of various screens, differences in the fineness of adjustment, etc., two sources of very different candlepower might give equal results so far as the spectators are concerned.

To obtain a true comparison of the results obtained with different systems, it is necessary to use units of measurment which are not familiar to the motion picture industry. Just as we once had to learn that there is a unit called the yard which is used to measure length, that the gallon is a unit used to measure quantity and contains 231 cubic inches, so in dealing with screen intensities certain fundamental units must be studied before measurements can be made and before definite relations of cause and effect can be comprehended or expressed. Basic definitions have a very academic and sometimes a very technical sound, although the units themselves, once they have been assimilated, and not merely learned by rote, are comparatively simple. The definitions need not be committed to memory but should be thoroughly digested so that the distinction between the different units will be grasped and a working knowledge of what each stands for and the quantity it represents will be obtained. Very few electrical engineers or electricians could offhand give a basic definition of the ampere,* although they might all know that it is a measure of rate of flow of electric current and have a practical conception of the magnitude of the unit. In dealing with illumination measurements it is more practical to have a conception of the quantity of light represented by one lumen, than it is to be able to tell precisely what a lumen is. Obviously, it is of advantage to standardize certain units so that relations of magnitude can be expressed and understood with precision, although the value we arbitrarily assign as a standard is of little importance except from this standpoint.

* *The ampere is defined technically as the practical equivalent of the unvarying current which, when passed through a solution of nitrate of silver in water, in accordance with standard specifications, deposits silver at the rate of* 0.001118 *gram per second.*

THE CANDLE

A generation or two ago, when new light sources began to supersede the candle, it was most natural that the illuminating power of these new sources should be expressed in terms of the candle familiar to all. It is probable that the very first comparisons of two light sources were made by setting up the two lamps in the line of vision and gauging them by means of the eye, the most natural direction in which to look at the sources being the horizontal.

A glance at Fig. 1, shows that the eye (an extremely fallible instrument of light measurement at its best, is capable of measuring only a very slender cone of light at one time; in fact, if the eye is an appreciable distance from the source, the cone RST becomes virtually a single line.

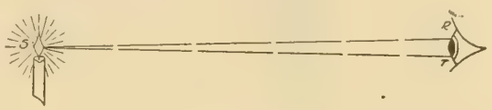

Fig. 1
Only a slender cone of light reaches the eye

While there are an infinite number of directions from which the eye might look at the source, the light-giving power in a horizontal direction was made the basis of comparisons, and the strength of the light in this direction from a candle made according to certain definite specifications, was arbitrarily chosen as the unit of intensity and called a candle. The newer illuminants appearing on the scene were rated according to their strength in this same direction and were stated to give so many candles. This rating of an illuminant is made by means of an instrument known as a photometer, a description of which will follow later. One essential point to remember in this connection is that the candle-power of a lighting unit represents the intensity in one direction only. In practice it has been customary for years to rotate the illuminant about a vertical axis while the candle-power was being determined and the result was known as the mean or average horizontal candle-power but even this determination gives an average value of the intensity in the horizontal direction only.

To carry our conception of candle-power a little further, let us assume three conditions.

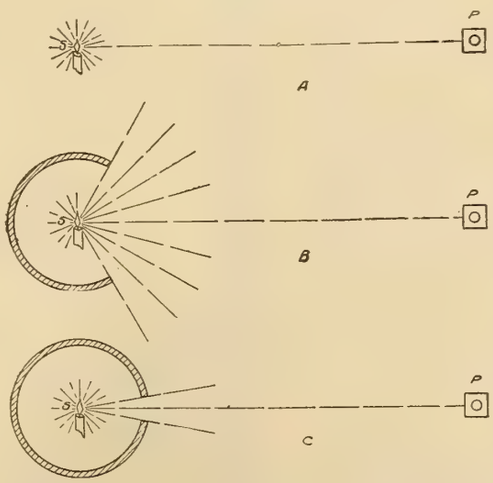

Fig. 2
The candle power in the direction of the Photometer is not changed by partially surrounding the light source with a non-reflecting surface

In the first case (Fig. 2A) we have on the left a standard candle and on the right a photometer pointed toward the candle. From what has already been stated, it is obvious that when the photometer is balanced it will indicate an intensity of 1 candle.

In the second case (Fig. 2B) we have used a sphere with a much smaller opening and are, therefore, wasting still more of the light, but even in this case our photometer will indicate an intensity of 1 candle. In fact our reading will be 1 candle regardless of the size of the opening, that is, regardless of the quantity of light we allow to be emitted, provided the direct rays from the direct rays from the candle to the photometer are not obstructed. This leads us to the important conclusion that the candle-power of a source gives no indication of the total quantity of light emitted by that source. Candle-power, we may say, is analogous to a measurement of the depth of a pool of water at a certain point on its surface—a measurement which is useful for certain purposes, but in itself gives no indication of the quantity of water in the pool.

The first fundamental concept we have to deal with in illumination, then, is candle-power, which is the measure of strength of a source to produce illumination in a given direction, and the power in a horizontal direction of a candle made according to certain specifications and burning under certain conditions has been arbitrarily chosen as the unit for measuring this strength.

Closely related to candle-power is mean spherical candle-power. The mean spherical candle power of a lamp is simply the average of all the candle-powers in all directions about that lamp.

THE LUMEN

We have seen that the candle-power alone gives no indication of quantity* of light. It is necessary, therefore, for us to develop a unit whereby we can measure the quantity of total flux of light emitted by a source.

For this purpose let us assume a source giving one candle in every direction, and that this source is placed at the center of a sphere painted black on the inside and having a radius of, say, 1 foot, (Sketch A, Fig. 3). OR represents an opening in the sphere through which some of the light may escape. The quantity of light allowed to escape may be varied by varying the size of the opening,

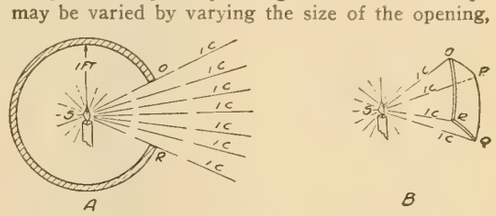

Fig. 3
Opening OR has area of 1 square foot and emits 1 lumen; B, One lumen falls on surface O P Q R

with the candle-power of the source and the radius of the sphere remaining fixed; if we decide on some definite size of opening at OR we shall have a unit for measuring quantity. The simplest area or definite quantity of light which we can use as our unit to assume for OR is 1 square foot, and if we do make this opening of an area of 1 square foot, the amount of light that escapes is considered to be the unit of quantity, and is called a lumen.† Thus

* *Quantity is here used in the sense that it indicates only a summation of flux as throughout a given solid angle about the source, and over a given area illuminated to some average value. Quantity in a more precise sense is a summation over a period of time and is measured in lumen-hours.*

† *We could choose a sphere of any radius we cared to, as long as we kept the proportions the same by making the size of the opening such that its area would be equal to the square of the radius. The quantity would still be one lumen.*

we have established a permanent unit for the measurement of quantity of light; the mathematical relations used to fix it serve only the same purpose as two scratches on a platinum-iridium bar in the International Bureau of Weights and Measures, the distance between which at a definite temperature is called a meter.

If the area of OR is made ¼ square foot, the light escaping will amount to ¼ lumen; if the area of OR is doubled, the light escaping will be 2 lumens. On the other hand, if we have a uniform source of 2 candles instead of 1, 2 lumens will be emitted through an opening of 1 square foot in this particular sphere. We know by arithmetic that the total surface of the sphere having a radius of 1 foot is 12.57 square feet. In other words, removing the sphere entirely, we would have the equivalent of 12.57 openings the size of OR; that is, if the candle gives 1 candle in every direction, with the sphere removed it would give 12.57 lumens. This means that if we know the mean spherical candle-power of a source by multiplying this value by 12.57 we obtain the number of lumens emitted by that source. A lumen may also be defined as being equivalent to the quantity of light intercepted by a surface of 1 square foot every point of which is at a distance of 1 foot from a source of 1 candle. (Fig. 3, Sketch B).

While the foregoing definitions establish definitely the quantity of light that we use as our basic unit, it must be remembered that a lumen, in order to be a lumen, need not necessarily conform with these specifications if the quantity of light represented is equivalent to that prescribed by the definition. A bushel might be defined as the quantity of any commodity contained in a cylindrical measure having a diameter of 12½ inches and a height of 8 inches; however, a bushel of potatoes spread out in the field is just as much a bushel as though the shape of the pile conformed in every respect to the dimensions just mentioned.

A conception of the relations just discussed may be obtained from the following simple analogy: Suppose that we have a pool of water of unknown depth, whose area has been found to be 5,000 square inches, and it is desired to obtain a measurement of the quantity of water in the pool. At first thought, one might be tempted to measure the depth at some point by means of a yardstick. If, for example, the depth at this point were found to be 6 inches, he might say that the pool contained 6 inches of water. Obviously, such a measurement would be practically useless. A measurement of this sort corresponds to the measurement of the quantity of light given off by an illuminant as determined by its candle-power in a single direction. On second thought, the investigator might make determinations of depth at regular intervals along a straight line through the center of the pool from edge to edge and find the average depth along this line to be, say, 4 inches. To say that the pool contains 4 inches of water would hardly be more conclusive than the first determination. Such a measurement would correspond to the mean horizontal candle-power of a light source. If the surface of the pool were divided into a large number of equal squares and measurements of depth made at the center of each square, the average depth thus found would give a definite idea of the quantity of the water in the pool since the surface area is already known. This determination corresponds to mean spherical candle-power. Now, if the average depth of the pool as just determined, is, say, 4½ inches, the quantity of water in the pool is 4½ times 5,000 or 22,500 cubic inches. To say that the pool contains 22,500 cubic inches of water is definite and positive, and this measurement corresponds to the number of lumens given off by a light source. The average depth of the pool corresponds in this analogy to the average intensity of the light source in all directions and the area of the pool corresponds to the area of the imaginary sphere about the light source.

It might be said that the above method would be a very awkward one to employ in determining how much water there is in the pool. A more practical method would be to pump the water into some measuring vessel, as, a barrel graduated in gallons. As a matter of fact, measuring the total lumens emitted by a light source is performed in a manner analogous to the method just referred to. The mean spherical candle-power or the lumen output of an illuminant may be determined at one reading by means of an instrument known as a sphere photometer.

THE FOOT CANDLE

Light is a cause and illumination the effect or result. Both the lumen and the candle are used to measure the cause, these units applying to the light source itself and not to the point where the light is utilized. To measure the illumination on a newspaper, desk or a motion picture screen, we employ a unit called the foot candle. A foot-candle represents an intensity of illumination equal to that produced at a point on a plane which is 1 foot distant from a source of 1 candle and which is perpendicular to the light rays at that point.

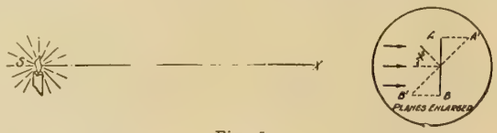

Fig. 5
The illumination is less on A'B' than on AB (see footnote)

In Fig. 4, if the source S gives an intensity of 1 candle along the line SA and if A is 1 foot distant from the source, the intensity of illumination on the plane CD at the point A is one foot-candle.* The intensity of illumination, measured in foot-candles, is the unit of measurement most intimately associated with our everyday use of light, and a measurement which the eye either consciously or unconsciously is making whenever the faculty of vision is being employed, for the number of foot-candles we have on the screen, other things being equal, determines directly whether or not there is sufficient light.

A working idea of a foot-candle of illumination can be obtained by considering the intensity on a newspaper being read by the light of a candle, the paper being held approximately one foot away from the candle. The foot-candle is a unit applying to a point on a surface; by averaging the foot-candles at a number of points on a plane, we get the average intensity of illumination on that plane.

Care should be taken to avoid confusing the intensity of illumination on a surface as indicated by the foot-candles with the appearance as regards brightness of the surface. For example, a dusty or dirty screen lighted to an intensity of five foot-candles will not appear so bright as a white one, for a greater proportion of the light falling upon the screen is absorbed and lost. The brightness of an object depends upon both the intensity of illumination on it and the percentage of light that it reflects.

Having defined the foot-candle as a unit of intensity of illumination, we are naturally interested in seeing how the intensity of illumination varies as the candle-power of the source varies, and also as the area over which a given beam is spread varies. It is obvious that if, in Fig. 4, instead of an intensity of one candle along the line SA, we have an intensity of two candles, the illumination at 'A' would be twice as great, and that if we have an intensity of five candles the illumination at 'A' will be five times as great. Now, if we consider a source of one candle as shown in Fig. 6, we know that the intensity of illumination on 'A' which is one foot distant is one foot-candle. If, however, we remove the plane 'A' and allow the same beam of light that formerly was intercepted by 'A' to pass on the plane 'B', two feet away, we find as shown in the diagram that this same beam of light would have to cover four times the area of 'A'; and, inasmuch as we cannot get something for nothing, we would find that the average intensity on 'B', two feet away, would be one-fourth as high as that on 'A' 1 foot away, or one-fourth of a foot-candle. In the same way, if 'B' also is removed and the same beam allowed to fall upon plane 'C' three feet away from the source, it will be spread over an area nine times as great as 'A' and so on; at a distance of five feet we would have one-twenty-fifth of a foot-candle. From this we deduce that the intensity of illumination falls off not in proportion to the distance, but in proportion to the square of the distance. This relation is commonly known as the inverse square law.

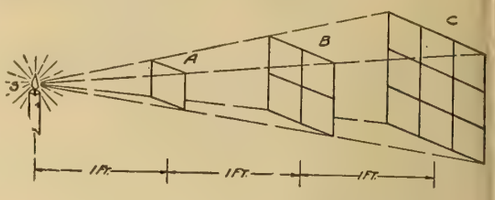

Fig. 6
The illumination on a surface varies inversely as the square of the distance from the source to the surface

IMORTANT RELATION BETWEEN FOOT CANDLE AND LUMEN

If we refer back to Fig. 3B, we see that the surface OPQR is illuminated at every point to an intensity of one foot-candle. We also know by definition that the quantity of light falling on the plane OPQR is one lumen. This gives us the important law that if one lumen is so utilized that all of the light is spread over a surface of one square foot, that surface will be lighted to an average intensity of one foot-candle. This relaltion is an important one for once the number of square feet to be lighted and the intensity of illumination which it is desired to provide are known, it is a simple matter to find how many lumens must be supplied to illuminate a surface. If, for example, it is desired to illuminate a surface of 100 square feet to an average intensity of five foot-candles, 500 lumens must be utilized.

(*Concluded in next issue*)

It Happened in Antigua

Producers ought to issue a code book of foreign manners and customs for camera men who represent them in various parts of the world if they would assure that peace of mind that is conducive to good photography.

Dr. William Greene and Mr. George Haynes, who have just returned from Guatemala with several thousand feet of negatives for Prizma, reached this conclusion as the result of an experience in Antigua, where they were photographing what remains of the evidence of the early Aztec and Toltec civilizations.

One of the invariable customs of the country is that all those coming to the public washing places to do the family laundry must first dip the water from the well and allow it to run over the right wrist to prevent illness. Failure to engage in this ceremonial rite is supposed to be fraught with dire consequences. Haynes, who had occasion to clean a camera cover, stepped to the public wash tub, dropped in his cover and filled a gourd with water. By a simple turn of the wrist he could have made himself immune to the devils that attack the human flesh. But not Haynes. In regular American fashion he poured the water directly into the stone basin. Instantly he was persona non grata with half a hundred natives. The devils would attack him sure. His days are numbered. In the parlance of the haunts with which Haynes is more familiar—"Good night."

Now camera men are usually in worse predicaments than this as a matter of regular routine. But in this case, to use Haynes' own expression, for he is just out of the army—he was "out of luck." The next day he became affected by the heat, a quite natural experience when it is considered that he had been sweltering through days when the temperature reached 110° in the shade. His illness was the signal for a general wagging of tongues and rolling of eyes. The "I told you so"

* If instead of being perpendicular to the beam, the plane *AB* is tilted at an angle, as shown in Fig. 5, it will be seen that the light of this beam is spread over a greater area than if the plane is perpendicular, so that the intensity of illumination on the plane is less in proportion to the ratio of the length of *AB* to the length of *A'B'*, or to the cosine of the angle between a perpendicular to the *A'B'* and the axis of the beam, which is the angle *X*. If, with the plane in the position *AB* the illumination is 1 foot-candle and the cosine of the angle *X* is 0.7, the average illumination on the plane in position *A'B'* will be only 0.7 of a foot candle.

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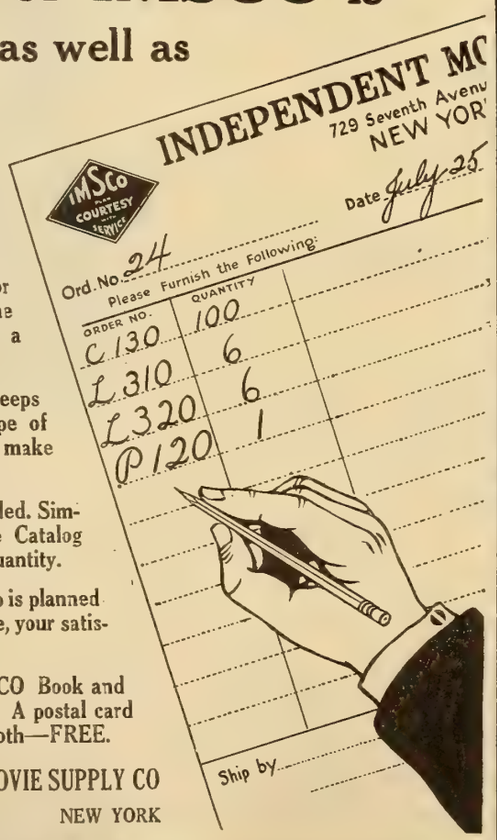

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chorus got busy. Haynes got up.

"When I realized that I had all the ancient devils of the Aztec and Toltec in me," said Haynes in telling about his experience, "it wasn't healthy for me to be sick any longer. I just naturally felt 100 per cent well."

A Bull's Eye

THERE is no sweeter tune to our ears than the sound of a typewriter which has been dusted off and is typing a letter to the projection department, especially if the two-fingered expert (or is it four, in your case, friend Allen) is as well known and as thoroughly experienced as W. B. Allen, President of Local 360, the writer of the letter which we print below.

First off he speaks of the "merits and demerits," then he follows by giving at least eleven demerits and but one lone "merit." Come to think of it we are not sure that signal systems as such have a single merit. The projectionist should be selected to project the pictures and when his skill is questioned a single time by what Allen calls the "kid usher" then the manager has an operator and not a projectionist.

On the front or in the lobby of most of the progressive theatres there is found a schedule of shows with the time of the beginning of each single reel and the feature. This schedule is maintained to the minute and though the crowds storm the doors with a queu extending a couple of blocks down the street there is no breaking into the timing. This is as it should be. The projectionist, if he is one, projects each film before showing and determines the speed at which it should be run to give results of the highest quality. After laying out his own schedule the manager should be able certainly to make out a complete schedule for the house, including music, ballets, pictures and intermissions. No complicated signals are needed here. As the writer says in his letter, the same purpose may be accomplished by consulting Mr. Ingersoll.

We are of the opinion that the money spent in installing a signal of the nature referred to should be added to a bit more and the whole applied to the purchase of a dependable intercommunicating phone system. The manager can then talk directly with the projectionist if an occasion arises, not necessarily to change the timing of the show but to see how things are in general. The projectionist may talk with the organist to make sure that his picture is fine-cut and clear. In fact there are innumerable ways in which a phone could prove to be worth its installation to every principal in the theatre.

Mr. Allen's letter reads:

JUST received the June 21st issue of the "News," and after reading the article on "Signal Systems" by Mr. Maguire, I decided to dust off the old typewriter and express my humble opinion on the merits and demerits of the signal idea as follows:

In his article the writer says: "This card might indicate at first that the 'operator' needs to be told just how to operate, but this is not the case, etc." That is just what the buzzer system is supposed to be for, and I might add that the only place that you find them is in "booths." It is very seldom, if ever, that you find them in a *projection room* because they are an unnecessary nuisance to a *projectionist* and he has no room for them at all. They are a continual source of annoyance to him because the people that push the buttons on the main floor know as much about projection as I know about building air-ships, and the result is that the buttons are on the go half the time (if not all the time) when nothing is wrong with the projection at all.

Further on in his article the writer states that when the house is not full, the "operator" projects the picture as it should be, but that when the seats are all filled, then Mr. Manager steps in and tells the "operator" to shoot-em-through and the "operator" does so. Yes, this is generally the kind of theatre where you will find the signal stunt in operation. As a rule these theatres are not troubled with big crowds for that very reason and if they are it is because the public has no where else to go.

The writer then goes on to state that he does his own rewinding, etc. I suppose that is the excuse for the signal gag. I would like to say that 90 per cent. of the *projectionists* in the United States and Canada do what friend Maguire states and a lot more. In the average modern theatre we find two projectors, a spot light and very often a dissolver, and all this equipment is handled by one *projectionist* for 6 or 8 hours per day. He has to rewind films, change carbons, run slides and what not. All this he does without the aid of any kind of signal gag that is operated by the lady in the box office or the kid usher. Now, mark you, I don't say that the projectionist can do his best working this way, but I do say that a buzzer would not help out one iota.

I might state, Mr. Editor, that my reasons for taking exceptions to this article is because I honestly believe that we should endeavor to discourage this signal gag and a few other gags that are in vogue at the present time. They are things of the past. The signal gag was alright in its day, as was the Power's 5, the "booth," the "operator," and the "picture shop." But it has been discarded with the "operator" and a few other undesirables and in its place we have installed a Projectionist to fill the office of the "operator" and the signal gag.

In closing I might say that the only point about the system that is not objectionable, is that it indicates what reel is on the screen. However, the way it is arranged, it only adds to the burden of the already overloaded Projectionist, as it is necessary for him to manipulate the device once every reel. Most theatres accomplish the same purpose by consulting Mr. Watch.

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Interesting Letter from Perry Sherman

Corpus Christi, Texas.
July 4, 1919.

Mr. E. L. Bragdon,
Technical Editor,
New York City.
My Dear Mr. Bragdon:

I was somewhat surprised to think that you was really curious to know what I find in my spare time, and as I am at leasure now, I am going to give you an idea of how we do it down in the land of cotton, cactus and oil.

My day begins at NINE in the morning, with the light breakfast, then off to the theatres to see if there are any complaints, then to my office, (Oh yes, I have an office for my exclusive use. Ask Burroughs of Kennedy, Texas, Billy Williams, this city, or a dozen others I know. They have been in it AND THEY KNOW.)

Film records of releases are gone over and also the film record of runs made up, showing that it was in a certain condition, that we made so many patches, stops and changes, number slides and date slides are withdrawn, how old the print is, and the length of the show.

During this time the various salesmen for electric supply houses, and the film road men have stopped in, and it is Eleven o'clock. The lunch hour; then at One the houses are running, and from that time until Eleven at night, I have my ear to the ground, so to speak, listening for the trouble call, maybe sending a relief man out, and maybe absolutely nothing unusual doing for a week or a month, but if the war-cry sounds, I am gone and am right at work regardless of the hour, for things must go through on schedule regardless.

Now we are adding our own auxiliary lighting plant, and we cannot let every Tom, Dick and Harry experiment with it. That means that I will know exactly what is doing every minute.

From Eleven at night, until One or Two in the Morning, I am at home, reading technical departments of the various trade papers, and cussing the cost of high living, and after that time I am giving a correct imitation of a fine toothed buzz-saw cutting through a wet pine board.

I have my own home, have the best furniture money can buy, have two cars, a touring car and a real sure 'nuff racing car, and a scrapping wife that is a dead shot with a rolling pin.

If you were to visit me next summer, I will take you with me to see the most wonderful sight on earth, *an entire island*, covered so thickly with pelicans, pelican eggs, Gull and Gull eggs, that you cannot walk about but have to slide your feet along the ground; where the heavens are so full of birds in flight that you cannot see the sun, and where the birds are so thick that they will walk over you, should you attempt to lie down.

I have several thousand feet of film to take of that sight the next summer and people from all over the world have been to the place, only half believing what they have seen before their eyes.

In Winter I can show you the skies, black with ducks as far as the eye can reach, uncounted millions of feathered spots in the sky.

In two hours ride, I can place you at the ranch-house of the largest ranch in the United States.

With all these attractions around me, how do I spend my time?

If I could open my desk and hand you my scrap book, you would sure enjoy yourself, as you will find everything you can imagine, from how to make a positive direct in the camera for slide work down to how to make lens polish.

One of my greatest treasures is a Royal British order awarded me by a technical paper in London, England, for the assistance with a problem in projection. Said award not being expected by me, and was a great surprise to me as I have learned that I am the first American projectionist to be so honored.

In closing, my dear Bragdon, I wish to compliment you on the projection and photographic departments, for I certainly enjoy them and hope that they may be further enlarged, for truly, our craft is poorly representated in the magazine field, compared with the doctors and lawyers and other professions, and I insist that ours is as much a PROFESSION as the rest.

It is the hope of mine that you may always have the best of luck with your work, and then I will know that our dear friend, Mr. Corey, sleeping at Peace with his GOD and Master rests secure in his long cherished hope the work he dearly loved is being carried on as he carried it, namely with an effort to help his fellowmen, to bear malice toward none, and to overlook ahead to the grandest profession on Earth, the profession of PROJECTIONIST.

I thank you!
Your sincere friend,
PERRY J. SHERMAN.

Amusu & Queen Theatre,
Corpus Christi, Texas.

Some Times it Happens This Way

Says R. O. De Gruy, of Lourel, Miss.:

"I saw a sticker in my films of an Anti-Misframe League. I am strong on this subject. Please let me know what the League is and how I can get into it.

Answer: It is a very simple matter both physically and financially to enter the League. We have told how so often that the recipe comes automatically. Simply fill out one of the application blanks which appear from time to time in this department and send it to this office. In return you will receive a membership card, a button and a supply of labels such as the sample you found in the film cans.

As for what you have to do—just live up to the pledge on the membership blank. Here's hoping we hear from you again and that the Honor Roll will contain your name as a consequence.

Another League Suggested

G. F. M. of Atlanta, Georgia, writes:

I received a film box with an Anti-Misframe Label on it. I think the idea is a good one but why not start or suggest an anti-punching league. To make myself more clearly understood, some operators are very deft with a punch-marking cue. I have samples here, one piece twenty feet long ruined by punch marks. It means a loss to Mr. Exhibitor and still greater loss to the Film Managers. Please publish this so that it may reach the small tavern operators that are unaware of this fact. Let us try and stop this unnecessary practice. Personally I don't think a first-class operator would use this method to cue changes.

Here's wishing you all the success in the world.

ANSWER:

In the first place you have shown that the name which was given to the N. A. M. L. years ago did not cover the fields of its activities as thoroughly as it might have done. For it is part of the pledge of every member in the League to keep film in good condition and while there is nothing said as to punch marks surely the clause just quoted would cover this subject. Not only mis-frames, but oily films, punch holes and torn sprocket holes come under the supervision of the N. A. M. L. In other words, this League, which we have already started is working to put on a better picture.

Your suggestion therefore, G. F. M., while a good one, has been taken care of by the N. A. M. L. If you think the idea is a good one we will gladly welcome you as a member and with a supply of labels you will then be doing your share toward ridding the country of the evils of punch-marking along with those of others we have mentioned.

Wants Amateur Cameras

ELMER W. SANTOR, who distributes Photoplays, writes from Bradley, Ill.: "It has been over a year since I wrote you last and if you will remember you will find I have been in the Film Exchange business since April 23, 1918. I have made good so far and have decided to produce comedies and scenic pictures. I have a Universal camera, also an Alamo camera to do the work. During the past year I have been very busy.

"Well, how is the N. A. M. L. coming? Don't forget that I am Member No. 698. Let us hope that the League grows larger every day.

"I have a number of calls for a good cinematograph camera for amateur use but have been unable to find one that is within the reach of the amateur photographer. Could you send me the name of a manufacturer who has low priced cameras for sale, with good mechanism, so that I may secure the agency to fill the demands of the amateur. I wrote the Simplex Photo Products Co., but they have discontinued the manufacture of the Alamo. I also wrote to Louis Hetz, 302 East 23rd St., New York. He makes a cine camera and offers it for $26. If you would look it over and let me know whether it is any good or not I would gladly pay you for the trouble.

"You may be anxious to know more of my producing enterprise so here it is. It will be known as the "Sanor Film Corp." and capital will be plentiful. Our first comedy will be "A Barrel of Money", length about 1,500 feet. Will release about the first of the year at which time we expect to put out four or five more. Our studios will be all over the country. I will tell you more of our enterprise later."

ANSWER:

As soon as we have a chance we will look at the cameras which Mr. Hetz is making and will let you know what we think of them. As for getting such a camera that will do any kind of decent work for a price around $25 we have our doubts. When pictures were first being shown most anything got by but now the public has been fed up on films to the extent that only the best is wanted. Even an amateur who tried out a camera and found that his results were too far below the theatre standard would be discouraged.

We have seen films taken by an experienced amateur, that is, to say it was not his first attempt by any means, and the screen results while interesting were not satisfactory. And the camera he had used cost much nearer $150 than $25.

Perhaps some of our readers know of a manufacturer who is getting out an amateur camera at the price you name. If so they will be doing all of us a favor by sending in his name and address.

Good luck to your enterprise. Keep us posted from time to time on your progress. And may "A Barrel of Money" bring in the same quantity of that commodity to you.

An Interchangeable Sign

That the theatre manager is thoroughly appreciative of the value of the display sign is indicated by the number of new signs which have been developed during the past year. Within a few weeks still another one has made its appearance in the market and, particularly, in Chicago and vicinity, has made an excellent impression.

The firm, which is known as the Interchangeable Sign System, is making a beautiful and practically indestructible changeable letter sign with blue background and white letters. The letters themselves are porcelain enameled, and the sign itself is not illuminated.

The advantages claimed for these signs are: attractiveness, cheaper than banners, readibility at great distance, indestructibility, can be changed in 15 minutes, low cost only about 25 cents a day for an 18 months' period. This sign is not leased or rented but is sold direct.

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is so safe-guarded in its manufacture, so carefully tested at every stage, that it never has an opportunity to be anything but right.

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It gives the facts on your business automatically, and invariably effects savings, representing many times its cost, by eliminating leaks and losses. You can't afford to operate your business on guess work. The Automaticket System makes and saves money for you, and enables you to operate your business on known facts.
Write us, right now, for further information.
The Automatic Ticket Selling & Cash Register Co.
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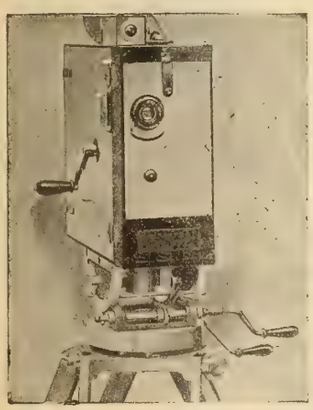


We have on hand, for quick sale, Motion Picture Cameras to meet every need. Now supplying largest users in the country including Marshall Neilan Productions—Juanita Films—Imperial Films, Ltd., and others. Also theatre owners, manufacturers and free-lances who want to save money.

LOOK!

Just one of many bargains on hand. 200 ft. cap. **U. S. Compact, Prof. M. P. Camera.** Cam and Shuttle intermittent, Reflecting Focus. Metal Magazines. B. & L. Tessar F. 3:5 lens. Reg. Price, $110.00. Bass Special Price, $92.50. New.

Write for Big Bargain Book

Our Motion Picture Camera Catalog is most complete published. Lists famous Universal, Bell & Howell, all models. Also used cameras, lights and other supplies. Eastman Film. Hints on making motion pictures. Every one interested in M. P. Photography must have a copy of this great new book—just off the press. Mail postal or letter to-day. The book is free. Address

BASS CAMERA COMPANY

Motion Picture Div.

111 No. Dearborn Street **Chicago, Ill.**

PROJECT-A-LITE

The Project-A-Lite transformer is absolutely dependable for motion picture projection purposes. It Saves Money for YOU. Accurate in its performance and dependable in its services. A positive regulation of amperage is guaranteed. This is very important. One transformer is sufficient for two motion picture machines. Takes proper care of voltage ranges of from 90 to 130 volts and gives you either 20 or 30 amperes on the secondary side. Made standard for 60 cycles. Special transformers made on request for any voltage or cycles. Use Project-A-Lite transformers and Adapters for Mazda Projection of Motion Pictures and be satisfied. Saves Money.

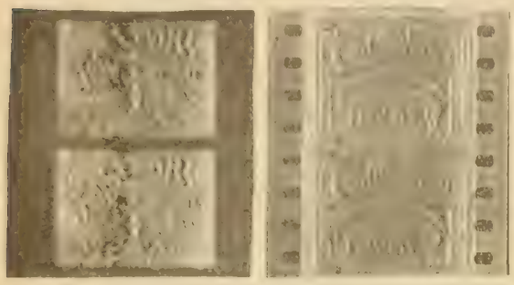
Manufactured only by

Rutledge & Company

35 S. Dearborn St. CHICAGO

Attractive Leaders

The firm that can design something new and something for which there is a demand is assured of success immediately. Out in Los Angeles where most good things in films have come from there is a company known as the Wren Slide Co., which has recognized this fact with the usual results.



The illustrations show two "leaders" which this firm has made for the Columbia and Rosemary Theatres. These models in the first place were made in clay and then photographed. The raised letter effect gives a rich tone when shown on the screen.

There are many theatres of class throughout the country that could make good use of leaders of this nature since when they are shown just previous to the showing of the "feature" itself the effect on the audience is as if the picture had been taken for them personally by the theatre showing it.

Housing the Suburban Theatre in the South

THE neighborhood, or suburban, moving picture theatre is a difficult housing problem in most of the larger cities of the South, according to the men who have built and own them. As much depends, according to these exhibitors, on the construction and comfort of the house at all seasons of the year as on the films exhibited, in the matter of attraction of the people. The extreme heat of the summer in such cities as New Orleans, Mobile and Pensacola, and still more in the interior in such places as Baton Rouge, La., Jackson, Miss., and Meridian, Miss., make it essential that the houses be open to every breath of available moving air, equipped with fans, ice-water, ladies' retiring rooms, and similar conveniences, yet at the same time they must be of such construction as to be capable of being heated to a comfortable degree when the mercury is down around 35 and 40 in the winter.

In the summer the people flock to the suburban houses to escape the heat, especially in crowded districts of the cities, and often-times, the exhibitors themselves admit, the film is a secondary consideration. In the winter, however, "the play's the thing" which draws them from their warm homes, and if the moving picture theatre is not kept properly warmed, the neighborhood house is soon without patronage. The result has been that southern cities have developed a type of suburban house which is somewhat different from that of many of the cities of the North, especially those in which the summer heat is not excessive, or in which cooling breezes from the sea keep the temperature down to some extent at least at night.

In New Orleans, which offers a good example of the highest development of the suburban moving picture theatre in the South, these structures are of sufficient height to accommodate two stories, yet have but one floor, with high windows, provided with two sets of shutters, one which shuts out the light but admits the air for summer use, and the other solid shutters which closes out the wind and the cold in the winter. One of the most typical of moving picture houses of this arrangement is The Fern operated by Peritz and Yoachim, about 50 blocks—nearly four miles—from the center of New Orleans. This is one of the most profitable of the neighborhood theatres of New Orleans, largely because it provides thoroughly for the comfort of its patrons, and figures on the failures of some twenty-five moving picture houses in the suburbs of that city during the past five years show that in the main they were low, one-story structures, poorly provided with accommodations for the patrons, uncomfortable in summer and winter alike. It is the belief of Mr. Peritz and of other suburban exhibitors that this lack of proper cooling and heating systems has been the cause in at least seventy-five per cent of the neighborhood houses which have failed to make good in southern cities.

There are approximately 75 moving picture theatres in New Orleans, of which twenty are in the center of the city and the remainder in the suburbs. Those which are succeeding are virtually all of the type shown in the photograph published herewith. "The people must have as much comfort in the moving picture theatre near their home as they get in the theatre or the moving picture theatre downtown," says Mr. Peritz, "or they will go down town at night to find their amusement instead of finding it in their own neighborhood."

Gets Sun-Light Arc Lamps

In keeping with a determination to have the newest and best innovations in the mechanical line for its studio at Dongan Hills, Staten Island, where King Cole Comedies will be taken, the Motion Picture Producing Company of America has followed the lead of Famous Players-Lasky and other companies erecting dark studios, and signed contracts for the use of three Sun-Light Arc Lamps.

The lamps will be used exclusively when the company begins shooting the comedies, within a few weeks.

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MINUSA CINE SCREEN CO.
World's Largest Producers of Moving Picture Screens
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If Exchanges do not safe-guard their New Film by Treating and Curing it of its "Greenness," Prevent film from becoming Oil-Soaked and Renovation of Film from time to time, Removing all Corrosion, Dirt and Grime, Films are not in proper condition to Operate. There is no reason why Operators should be accused of Scratching, Ripping and Tearing Sprocket Holes when Films are not properly cared for by Exchanges.

Exchanges who neglect the life of Film trying to save a mere expense are really at fault for destruction of Film Stock.

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Marshall Field's Windows Worth $100 a Day

This photograph shows the unusually attractive lobby of Fox's Audubon Theatre, one of the most popular houses in New York City. But take away the magnificent M. R. & W. Display Frames and Wall Cases and there would be NO CROWD-GETTING value, no income-bringing attractiveness. As it is, this lobby is worth thousands of dollars a year as a business investment. Write us today.

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DIRECT CURRENT

MOTION PICTURE CARBONS

Make Projection True to the Film

Many a masterpiece so far as the film itself goes becomes a failure under poor projection. Even as the film should be true to the subject, the projection should be true to the film.

The Columbia-Silvertip combination has solved the problem of direct current projection. The Columbia upper and the metal coated Silvertip lower are the carbons to specify for a light that without a doubt brings out all there is in the film.

FOR ALTERNATING CURRENT

The White A. C. Special carbon answers every requirement

Write for Circulars.

NATIONAL CARBON COMPANY, Inc., CLEVELAND, OHIO

Cue Sheets Latest Hits — Music — Musical Equipment

A World Known Organist

MR. WALTER SIMON, whose picture adorns this page, can justly be called one of the first progressive Motion Picture Organists, in the United States. It was in 1912 when Mr. Simon composed the first music score for a picture produced by the Kalem Co. This was seven years ago when even the motion picture industry was in its infancy. Mr. Simon has exhibited extraordinary ability during the past few years in manipulating all makes of organs as well as overcoming the various obstacles encountered during his long years of experience in playing for pictures.

Mr. Simon is playing for the Mount Morris Theatre of New York City, for the past four years, and to our knowledge this theatre is advertising Mr. Simon as the "world's greatest organist." It is quite risky on the part of the management to issue such a superlative statement regarding Mr. Simon's abilities, but we will not attempt to diminish the truth of it. We have heard Mr. Simon play at various occasions, and we believe it to be a difficult task to prove that the management is wrong in their assertion that Mr. Simon is "the world's greatest organist."

Mr. Simon has written an innumerable amount of compositions and incidental music for the films which have been mostly published by Belwin Inc., 701 Seventh Avenue, New York City, N. Y., and are considered to be among the best incidental music issued. Some of the numbers which are scoring a tremendous success in film interpretation are the famous *"Stampede"* for Western scenes, *"March Bizaar"* for Oriental scenes, and *"The Round Up"* a Western characteristic.

Mr. Simon is of the opinion that the organ embodies everything necessary for a perfect musical accompaniment for pictures. He claims that a capable organist who knows how and when to use the enormous wealth of this king of all instruments, is bound to create a musical atmosphere in his theatre, which will not only be satisfactory to the management and its patrons, but also will result in great financial betterment for the organist himself. Some of Mr. Simon's opinions regarding organ playing and the instrument itself are very typical and characteristic, and we herewith reproduce some of his best statements.

"Synchronization is the secret of perfect musical interpretation and the only medium is the organ and the good man at it."

"The organist is the only man in creation with an orchestra at his finger ends."

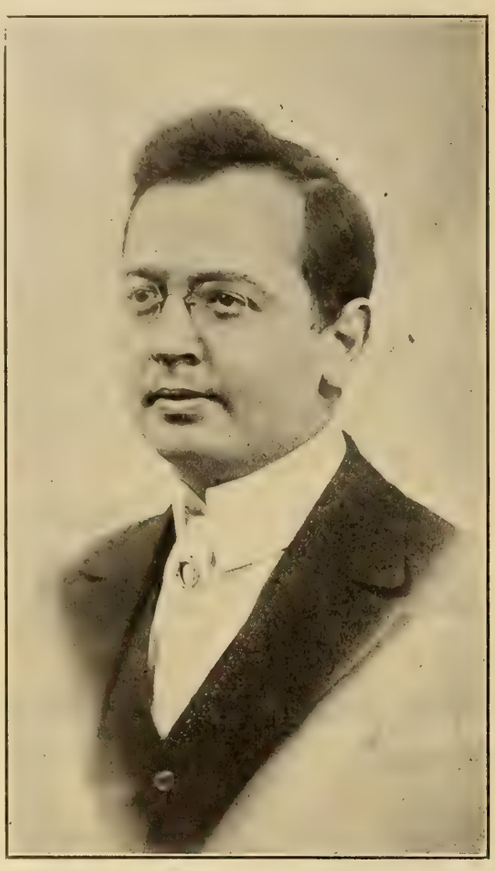
"The organist is only an individual and yet he has at his instant command resources of a great variety of stops enabling him to represent every conceivable instrument known in the history of music."

"He can produce every possible shade of expressive musical thought from the softest pianissimo to the loudest fortissimo."

"There is no episode that the organist cannot make thrilling, touching and enjoyable to the audience."

After listening to Mr. Simon's remarks, we came to the conclusion that it would take a mighty good orchestra under excellent leadership to do the work of an up-to-date and modern American organ.

THE EDITOR.



Walter Simon, organist at Mount Morris Theatre, N. Y.

Review of Latest Musical Compositions

1—"I'm Forever Blowing Bubbles," the beautiful waltz by Kendis and Brockman. One of its many charms is the originality. (J. H. Remick.)

2—"On Miami Shore," by Victor Jacobi. This is the most beautiful dreamy waltz song that this celebrated composer has written. (Chappel & Co.)

3—"My Desert Fantasy," by Robert Reid. A one-step, fox trot intermezzo, which has proved to be a record-breaker. (A. J. Stasny.)

4—"Mandy," a fox trot or one-step. The sensational song hit from Ziegfeld's "Follies of 1919." (Irving Berlin, Inc.)

5—"The Hand That Rocked My Cradle Rules My Heart," by Irving Berlin. The most remarkable hit, fast becoming a sensational favorite as a dance waltz. (Irving Berlin, Inc.)

6—"A Chinese Lullaby," by H. H. Bowers, a fox trot, featured in New York's Broadway hit, "East Is West," now playing at the Astor Theatre. (G. Schirmer.)

7—"Love Blossom," by Lucien Denni, a waltz predicted to be the biggest waltz hit, because it is one of the most unique and most melodious waltz melodies ever played. (J. W. Jenkins Sons.)

8—"Cinda Lou," by Chas. Beetho, a shimmie fox trot. The dance arrangement of this number, is one of the snappiest, most effective and novel ever published. (J. W. Jenkins Sons.)

9—"Karzan," by Will E. Dulmage, a fox trot, based on a real Oriental melody. (Sam Fox Pub. Co.)

10—"Chu Chu San," a Japanese fox trot by a well-known dance orchestra leader, Joe Samuels. (Sam Fox Pub. Co.)

11—"Intermezzo d'Amour," by Irene Varley. A novelty number of exceptional musical merits and is unique in the annals of musical literature. (Belwin, Inc.)

12—"Serenade Romantique," by Gaston Borch. A charming romance of exquisite tonal beauty and most appropriate for a theme of an emotional love drama. (Belwin, Inc.)

Your queries regarding Photoplay Music will be given prompt attention by the Music Department of *Motion Picture News.*

"UPSTAIRS"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "That Naughty Waltz" (Valse Unique), Sol P. Levy

1—"Fairy Phantoms" (Characteristic Allegro), by Johnson (2 minutes and 45 seconds), until—S: At screening.
2—"Taxi" (Comedy One-Step), by Kaufman (1 minute and 40 seconds), until—T: "Just wait until she."
3—"Hunkatin" (half tone Jazz), by Levy (3 minutes and 50 seconds), until—T: "Jazzing the afternoon tea."
4—Theme (2 minutes and 30 seconds), until—T: "For two years I've been."
5—"Mysterious Nights" (Valse Dramatique), by Berg (2 minutes and 55 seconds), until—T: "What would you do for."
6—"Chu Chu San" (Japanese Fox Trot), by Samuels (2 minutes and 30 seconds), until—S: Elsie standing on trunk.
7—"Eccentric Comedy Dance," by Roberts (1 minute and 40 seconds), until—T: "Let's bring upstairs."
8—"A La Mode" (French One Step), by Rosey (1 minute and 15 seconds), until—T: "Hawk-eyed Murphy, the."
9—Theme (5 minutes), until—T: "Where did you learn to."
10—"Intermezzo" (Intermezzo Allegretto), by Pierne (3 minutes and 55 seconds), until—T: "I'm not mistaken."
11—"Karzan" (Fox Trot), by Dulmage (3 minutes and 50 seconds), until—T: "Buy me a dress and coat."
12—"Birds and Butterflies" (Intermezzo), by Vely (1 minute and 55 seconds), until—T: "At the Barrison home."
13—"Valse Moderne" (French Waltz), by Rosey (3 minutes and 10 seconds), until—T: "Mademoiselle, your presence."
14—"Humorous Drinking Character," by Roberts (2 minutes and 10 seconds), until—T: "Miss McFarland."
15—Theme (2 minutes and 35 seconds), until—T: "Miss Follow-me."
16—"Series Comique" (Characteristic Trombone Sneeze), by Sorenson (2 minutes and 50 seconds), until—T: "There's that dress."
17—Modern Shimmie Dance (2 minutes and 50 seconds), until—T: "Miss Bluffum."
18—"Serpentine Dance" (Characteristic), by Herman (1 minute and 20 seconds), until—T: "You certainly are not.
19—"Comedy Allegro," by Berg (2 minutes and 20 seconds), until—T: "Pardon, Miss, may I lead."
20—"Half Reel Hurry," by Levy (5 minutes and 50 seconds), until—T: "What are you doing in that outfit?"
21—"Andante Appasionato" (depicting dramatic emotion), by Castillo (2 minutes and 15 seconds), until—T: "Mr. Barrison, here is your."
22—"Withered Flowers," Kiefert (2 minutes and 50 seconds), until—T: "Duck, Elsie, for the love."
23—Theme, ff (3 minutes and 15 seconds), until—S: Woman running about for her shoes—until * * * * * THE END.

"A DANGEROUS AFFAIR"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Serenade Romantique" (And. con moto), Borch

1—Theme (1 minute and 5 seconds), until—S: At screening.
2—"Dramatic Agitato" (For general use), by Hough (30 seconds), until—T: All the world loves a.
3—"Golden Youth" (Melodious waltz), by Rosey (1 minute and 20 seconds), until—T: Terrence Redmond, last.
4—"Summer Nights" (And. Idyl), by Roberts (2 minutes and 25 seconds), until—T: In the home of an eccentric.
5—"Dramatic Narrative" (For scenes of reminiscence) (1 minute and 50 seconds), until—T: "How did you find her?"
6—"Iris" (4/4 Mod.), by Reynard (4 minutes and 45 seconds), until—T: "Now jump into your riding."
7—"Lamentoso" (For scenes of intense pathos), by Borch (1 minute and 30 seconds), until—T: "If you miss another game."
8—"Withered Flowers" (Characteristic Intermezzo, pathetic), by Kiefert (2 minutes and 50 seconds), until—T: "Don't forget the dance."
9—"Dramatic Reproach," by Berge (1 minute and 50 seconds), until—T: The bachelor apartment.
10—"Chu Chu San" (Fox-trot), by Jos. Samuels (35 seconds), until—T: Come the night.
11—Continue to action (55 seconds), until—T: While at home.
12—"Baby's Sweetheart" (6/8 Allegretto), by Corri (1 minute and 30 seconds), until—T: A jealous woman's.
13—"Hunkatin" (A half-tone), by Sol P. Levy (1 minute and 5 seconds), until—T: "We're going to play a."
14—Continue to action (2 minutes and 15 seconds), until—T: Fate fashions another meeting. S: Close-up of tower clock.

NOTE: Produce effect of big clock striking four.

15—"Humorous Drinking Character," by Roberts (1 minute and 45 seconds), until—S: Fade out of big tower clock.
16—Theme (40 seconds), until—S: Close-up of girl near window."
17—Sinister Theme (For scenes of impending danger), by Vely (2 minutes and 15 seconds), until—T: Asta acts as hostess.

NOTE: ff during short fight.

18—"Gavotte and Musette" (Allegro), by Raff (3 minutes and 10 seconds), until—S: Close-up of big mansion.
19—Theme ff. (1 minute and 10 seconds), until—T: When romantic thoughts of.
20—Finale from "Ariele" (Allegro), by Bach (2 minutes and 20 seconds), until—T: A daring visitor.
21—Agitato (For scenes of tumult), by Minot (2 minutes and 25 seconds), until—T: Gilbert entertains.
22—Hurry (For general use), by Sol P. Levy (3 minutes and 40 seconds), until—T: "They took him to Gilbert's."

NOTE: To action pp or ff.

23—Dramatic Tension (For strong tense emotional scenes), by Shephard (2 minutes and 25 seconds), until—T: A dizzy awakening.
24—Dramatic Suspense, by Winkler (3 minutes and 5 seconds), until—T: "Good morning, nurse."
25—"Mysterioso Dramatico" (Depicting mystery and agitation), by Borch (1 minute and 10 seconds), until—T: Where there's a will.
26—"Pizzicato Mysterioso," by Minot (2 minutes and 40 seconds), until—T: "If you will only listen."
27—Dramatic Agitato (For general use), by Hough (2 minutes and 5 seconds), until—T: "I will get the car."
28—Gruesome Mysterioso (For infernal or witch scenes), by Borch (1 minute and 55 seconds), until—T: "Miss Mayo would like to."

NOTE: Begin pp then to action.

29—Furioso (Depicting conflict and riot), by Shephard (2 minutes and 10 seconds), until—S: The fight.
30—Hurry (For pursuit and races), by Minot (1 minute and 5 seconds), until—T: While James Rance.
31—Theme ff. (2 minutes and 10 seconds), until—T: "If he isn't here on the."
32—Continue theme as organ solo ff. (45 seconds), until—S: Interior of church—until * * * * * THE END.

"THE MADONNA OF THE SLUMS"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

1—"Valse Moderne" (Melodious Waltz), by Rosey (2 minutes and 15 seconds, until—S: At screening.
2—"Mandolinatat," by Paladine (1 minute and 55 seconds), until—T: Just before the concert.
3—Continue pp. (55 seconds), until—T: "I can see that face."
4—Dramatic Narrative, by Pement (50 seconds), until—T: "One of those who."
5—"Twilight," by Massenet (55 seconds), until—T: At the concert.

NOTE: To be produced on phonograph.

6—Tacet (10 seconds), until—S: Galli Curci finishes her song.
7—"Serenade Romantique" (And. con moto), by Borch (4 minutes and 5 seconds), until—S: After the concert.
8—"Ave Maria" (Dramatic—Pathetic), by J. Ascher (2 minutes and 55 seconds), until—T: "Which commandment."
9—"Baby's Sweetheart" (6/8 Allegretto), by Corri (55 seconds), until—T: At 27 MacDougal Alley.
10—Dramatic Suspense, by Winkler (1 minute and 50 seconds), until—T: "My darling."

NOTE: To action pp or ff.

11—"Budding Spring" (Melody Romance), by Platzman (1 minute and 45 seconds), until—T: "Come and see me tomorrow—until * * * * THE END.

"GOD'S OUTLAW"

(Bushman-Bayne—Metro)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Because You Said Good-Bye" (Ballad Sentimentale), Levy

1—Theme (3 minutes and 15 seconds), until—S: At screening.
2—"Dramatic Tension No. 36," by Andino (1 minute and 30 seconds), until—T: "He is only a common."
3—"Capricious Annette" (Moderato Caprice), by Borch (2 minutes and 30 seconds), until—T: Father Morrissey.
4—Theme (1 minute and 45 seconds), until—S: When Father leaves.
5—Eccentric Comedy Theme, by Roberts (2 minutes and 45 seconds), until—T: A little fatherly advice.
6—"A La Mode" (Popular One-step), by Rosey (3 minutes and 15 seconds), until—T: All dressed up and nobody.
7—"Birds and Butterflies" (Allegretto Capricioso), by Vely (3 minutes and 15 seconds), until—T: "Mother figured that her."
8—Dramatic Tension, by Andino (1 minute and 15 seconds), until—T: "Hey, somebody frisked me."
9—"Western Rodio" (Characteristic Allegro), by Minot (2 minutes and 45 seconds), until—T: Little dreaming that a.
10—Dramatic Tension, by Levy (3 minutes and 30 seconds), until—T: Cruel fate pursued poor.
11—Heavy Mysterioso, by Levy (2 minutes and 30 seconds), until—T: The conflict of conscience.
12—"Scherzetto" (From Symphonette Suite), by Berge (2 minutes), until—T: Like a leaping tuna.
13—Theme (2 minutes and 45 seconds), until—T: The written confession.
14—"Rondo" (Excerpts Beethoven Sonata Pathetique), by Berge (2 minutes), until—S: When Tom enters restaurant.
15—"Allegro Agitato No. 8," by Andino (2 minutes and 15 seconds), until—T: "Oh, how they fought!"
16—Dramatic Tension, by Borch (3 minutes and 15 seconds), until—T: "You are the one that."
17—"Andante Pathetique," by Berge (2 minutes), until—T: "Not that she loved the."
18—Theme)30 seconds), until—T: "Did she catch him? "—until * * * THE END.

"A WHITE MAN'S CHANCE"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Poem Symphonique" (Dramatic), Borch

1—Theme (3 minutes and 10 seconds), until—S: At screening.
2—"Manzano" (Mex can Int.), by Brooks (2 minutes and 55 seconds), until—T: "The Robert's Ranch house."
3—"Mexican Kisses" (Spanish Ser.), by Roberts (4 minutes and 5 seconds), until—T: "Don't worry, you have two."
Note.—Watch shots.
4—"Mexicana" (Characteristic), by Herbert (2 minutes and 5 seconds), until—T: "Service—pronto, what."
5—"Dramatic Agitato" (for general use), by Hough (35 seconds), until—S: The fight.
6—Theme (2 minutes and 35 seconds), until—T: "Allow me, senor."
7—"Manold" (Spanish Serenade), by Eilenberg (4 minutes and 5 seconds), until—T: "Felipe, the storekeeper."
8—"Sinister Theme," by Vely (2 minutes and 20 seconds), until—T: "The custom of the country."
9—"La Paloma" (Spanish Serenade), by Yradier (4 minutes and 20 seconds), until—T: "With your gracious permission."
10—"Moraima" (Spanish Caprice), by Espinosa (3 minutes and 40 seconds), until—T: "Don't trust him."
11—"Mysterious Tone Picture," by Borch (2 minutes and 5 seconds), until—T: "A certain up-to-date."
12—"Mysterioso Agitato," by Smith (1 minute and 45 seconds), until—S: The fight, shot is fired.
Note.—pp during interior scenes.
13—"Gruesome Mysterioso," by Borch (2 minutes and 5 seconds), until—T: "We'll cut through the cannon."
Note.—Watch shots.
14—Continue pp (45 seconds), until—T: "You keep watch on that."
15—"Half Reel Hurry," by Levy (5 minutes and 15 seconds), until—T: Quebrado at last wakes up."
Note to action pp or ff.
16—Theme (55 seconds), until—T: "You have no proof."
17—"Mysterioso Dramatic," by Borch (2 minutes and 20 seconds), until—T: "Just wait until someone."
Note.—Watch shot.
18—"Comedy Allegro," by Berg (1 minute and 30 seconds), until—T: "I'll stop you making a."
19—"Jovitta" (Mexican Serenade), by Armand (1 minute and 10 seconds), until—T: "Why, that's Hughes' horse."
20—"Agitato," by Kiefert (4 minutes and 10 seconds), until—T: "Quick, hide among the peon."
Note.—To action pp or ff.
21—"Dramatic Tension," by Shephard (4 minutes and 10 seconds), until—T: "Give me my half of the."
22—Theme (2 minutes and 55 seconds), until—S: Interior of room where Dorothy is serving wine.
23—"Furioso" (for riot or storm scenes), by Kiefert (30 seconds), until—S: Exterior street scene.
Note.—To action pp or ff.
24—"Dramatic Suspense," by Winkler (2 minutes and 35 seconds), until—S: Close-up of Dorothy and Don Jose.
25—"Half Reel Furioso," by Levy (3 minutes and 25 seconds), until—S: Valentino arrives.
26—Theme, ff (2 minutes and 25 seconds), until—T: "The rurales are here"—until * * * * * THE END.

"DUST OF DESIRE"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Because You Say Good-Bye" (Ballad Sentimento). Levy

1—Theme (3 minutes), until—S: At screening.
2—Popular One-Step (2 minutes), until—T: "Every Thursday a tea party."
3—"Suspense," by Winkler (1 minute and 15 seconds), until—S: At end of dance.
4—"Iris" (Moderato Grazioso), by Reynard (1 minute), until—S: At end of recitation.
5—"Agitato No. 37" (Characteristic), by Andino (1 minute), until—T: "Thornton was in Panagua" (shots).
6—"Fairy Phantoms" (Characteristic Caprice), by Friedman (1 minute and 30 seconds), until—T: "How about it, General?"
7—Theme (1 minute and 15 seconds), until—T: "Those were my friends."
8—"Dramatic Reproach," by Berge (3 minutes and 45 seconds), until—S: When Dick leaves Beth.
9—"Slimy Viper" (Characteristic Dramatic), by Borch (2 minutes and 30 seconds), until—T: "I haven't seen my wife."
10—"Camelia" (Moderato poco agitato), by Tonning (3 minutes and 30 seconds), until—T: "That's my wife, confound."
11—Theme (2 minutes and 15 seconds), until—T: "The woman who befriended."
12—"Berceuse" (Characteristic Andante), by Barmotine (1 minute), until—S: When natives enter.
13—"Valse Divine," by Rosey (3 minutes), until—T: "Meanwhile in America."
14—"Andante Doloroso," by Borch (45 seconds), until—S: When scene fades to Thornton's home.
15—"Scintillations" (Characteristic Caprice), by Hosmer (1 minute and 30 seconds), until—S: When scene fades to supper party.
16—"Serenade" (Characteristic 6/8 Allegretto), by Widor (4 minutes), until—T: "Several months later in."
17—"Melody" (Dramatic Moderato), by Kretchner (2 minutes), until—T: "Mrs. Jack writes to say."
18—"Dramatic Tension," by Andino (4 minutes and 15 seconds), until—T: "Wear one of these flowers."
19—"Agitato No. 6," by Kiefert (3 minutes), until—T: "The foreman is coming."
20—Theme (1 minute and 45 seconds), until—T: "Next morning."
21—"The Vampire" (Appasionato), by Levy (2 minutes), until—T: "Back in New York compelled."
22—"Sinister Theme," by Vely (3 minutes and 30 seconds), until—T: "A year brings many changes."
23—Theme (2 minutes and 30 seconds), until—T: "An hour later."
24—"Andante Dramatic," by Borch (4 minutes), until—T: "Torrence's wife says."
25—"Erotik" (Dramatic Tension), by Greig (4 minutes), until—S: When Mrs. Jack calls on Bether.
26—"Dramatic Tension," by Levy (2 minutes and 15 seconds), until—T: "It's useless to ask for your letter" (shots).
27—"Dramatic Tension," by Shepherd (2 minutes and 45 seconds), until—T: "This will keep her from."
28—"Ave Marie" (Dramatic Moderato), by Ascher (3 minutes), until—T: "Next morning, the letter."
29—Theme (1 minute and 30 seconds), until—T: "I didn't tell you a complete lie"—until * * * * * * THE END.

"IN HIS BROTHER'S PLACE"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Impish Elves" (Capricious Intermezzo), Borch

1—"Love Theme" (Melodious Moderato), by Lee (2 minutes and 15 seconds), until—S: At screening.
2—Theme (1 minute and 45 seconds), until—T: "J. Barrington Drake."
3—"Birds and Butterflies" (Capricious Allegretto), by Vely (3 minutes), until—T: "Their golden wedding."
4—"Scherzetto" (From Symphonette Suite), by Berge (3 minutes), until—T: "After dinner."
5—"Camelia" (Andante Cantabile), by Tonning (3 minutes and 30 seconds), until—T: "Money, money, money."
6—"Serenade Romantique" (Moderato Romance), by Borch (2 minutes and 30 seconds), until—T: "It's easy for you."
7—"Canterbury Bells" (Capricious Allegretto), by Tonning (3 minutes and 30 seconds), until—T: "In Brattleboro."
8—"Tulips" (Moderato Grazioso), by Miles (2 minutes and 30 seconds), until—T: "Duties to perform" (door bell).
9—Theme (1 minute and 30 seconds), until—S: When Nelson arrives.
10—"Elysian Dreams" (Moderato Novelette), by Reviland (2 minutes), until—T: "What do you think?"
11—Theme (2 minutes and 30 seconds), until—S: When Nelson sits at desk.
12—"Babillage" (Intermezzo Allegretto), by Castillo (4 minutes), until—S: When Nelson joins sewing circle.
13—"May Dreams" (Moderato Romance), by Borch (3 minutes), until—T: "The realization that it was not."
14—Theme (2 minutes and 15 seconds), until—S: When Deacon leaves.
15—"Drifting Clouds" (Schottische Caprice), by Boehnlein (1 minute), until—T: "Get away from the idea."
16—Theme (1 minute and 45 seconds), until—S: When scene fades to Bessie and Nelson.
17—"In Dreamy Dells" (Moderato Fantasy), by Rolfe (3 minutes), until—S: When Deacon receives telegram.
18—"Dancing Leaves" (Mazurka), by Miles (1 minute and 45 seconds), until—T: "It was a fine deception."
19—"In the Glade" (Allegretto Scherzando), by Gruenwald (1 minute and 15 seconds), until—T: "My hunch was right."
20—Theme (45 seconds), until—T: "Send that telegram."
21—"Florindo" (Allegretto Vivace), by Burgmein (2 minutes and 30 seconds), until—T: "The family council" (door bell).
22—"Dramatic Suspense," by Winkler (2 minutes), until—T: You are generous.
23—Theme (30 seconds), until—T: "I'm afraid Brother Cruck."
24—"Love's Old Sweet Song" (direct cue), (15 seconds), until—T: "Love's Old Sweet Song."—until * * * * * * THE END.

"THE SPITE BRIDE"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "The Spite Bride" (Song), Music by Harry Ruby, Lyrics by Young and Lewis

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1—"Serenade Romantique" (And. con moto), by Borch (2 minutes and 50 seconds), until—S: At screening.
2—"Budding Spring" (Romance), by Platzman (5 minutes and 15 seconds), until—T: "The Swayne home."
3—"Drifting Along" (Waltz), by Ruby (2 minutes and 50 seconds), until—T: "In a dressing room of the."
4—"Mysterioso Dramatico," by Borch (1 minute and 5 seconds), until—T: "Though several hazy."
5—Theme (1 minute and 25 seconds), until—S: Curtain comes down.
Note.—Produce as vocal solo.
6—"That Naughty Waltz" (Valse Unique), by Levy (2 minutes and 25 seconds), until—S: Interior of dressing room.
7—Theme (3 minutes and 10 seconds), until—T: "Imagine anybody paying."
8—"When the Preacher Makes You Mine" (Song), by Lewis and Young (45 seconds), until—S: Wedding ceremony.
9—"Hunkatin" (a half tone), by Levy (2 minutes and 20 seconds), until—T: "After the marriage."
10—"Dramatic Suspense," by Winkler (3 minutes and 10 seconds), until—T: "Hello—city desk."
Note.—To action pp or ff.
11—"Flirty Flirts" (Int. Rubato), by Levy (2 minutes and 45 seconds), until—T: "The cold gray dawn."
12—Theme (2 minutes and 20 seconds), until—T: "What do you call doing."
13—"Agitato" (for angry discussion or riot), by Kiefert (25 seconds), until—S: Girls being kidnapped.
14—"Hurry" (for pursuit and races), by Minot (25 seconds), until—T: "It was anything but a."
15—"Mysterioso Dramatico," by Borch (55 seconds), until—T: "For hours and hours they."
16—"Love's Enchantment" (Int. D'Amour), by Varley (3 minutes and 45 seconds), until—T: "And morning found them."
17—Theme (45 seconds), until—T: "So even you think I'm that?"
18—"Intermezzo" (Mod.), by Huerter (2 minutes and 20 seconds), until—T: "In the passing months."
19—"Poem Symphonique" (Dramatic), by Borch (2 minutes and 30 seconds), until—T: "Awakening pangs and."
20—Theme (1 minute and 45 seconds), until—T: "The day of the Bazaar."
21—"First Waltz" (Allegro), by Durand (3 minutes and 50 seconds), until—T: "The war Bazaar was a."
22—"Agitato," by Minot (50 seconds), until—T: "You want to make er a."
Note.—Watch shots.
23—"Bleeding Hearts" (Pathetic Dramatic), by Levy (3 minutes), until—T: "For weeks the scales."
24—Theme ff (1 minute and 15 seconds), until—T: "Mother, if she would give"—until * * * * * * THE END.

"THE WAY OF A WOMAN"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Love Theme (Molto Rubato), Lee

1—"Southern Reverie" (Characteristic), by Bendix (2 minutes and 30 seconds), until—S: At screening.
2—Theme (2 minutes and 10 seconds), until—T: "Where is your pride?"
3—Poem (Mod. Mel.), by Fibich (3 minutes and 45 seconds), until—T: "On the other side of the."
NOTE: To be produced as piano solo.
4—"Hunkatin" (a half-tone), by Levy (2 minutes and 45 seconds), until—T: Nancy's martyrdom was not.
5—"That Naughty Waltz" (Valse Unique), by Sol. P. Levy (2 minutes and 15 seconds), until—T: "Why didn't you let me know?"
6—Theme (2 minutes and 5 seconds), until—T: "How could you have lied to?"
7—"Love Song" (Mod.), by Puerner (1 minute and 5 seconds), until—T: At her lawyer's house.
8—"Sparklets" (Moderato), by Miles (2 minutes and 30 seconds), until—T: After five years of
9—Dramatic Narrative (For scenes of reminiscence), by Pement (1 minute and 25 seconds), until—T: Then followed the story.
10—Dramatic Suspense, by Winkler (2 minutes and 40 seconds), until—T: "Wait a moment."
11—"Serenade Romantique" (And. con moto), by Borch (5 minutes and 20 seconds), until—T: The next day at noon.

(Continued on page 1492)

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(Continued from page 1490)

12—Theme (3 minutes and 40 seconds), until—T: "What shall I do with these?"

13—"Flirty Flirts" (Intermezzo Rubato), by Levy (3 minutes and 5 seconds), until—T: Then followed a period.

14—"The Vampire" (A dramatic theme), by Levy (50 seconds), until—T: "It isn't always so easy."

15—"Golden Youth," by Rosey (4 minutes and 5 seconds), until—T: Out in the Westchester.

16—"You Cannot Shake That Shimmie Here" (popular song) (55 seconds), until—S: Young man begins playing the piano.

NOTE: To be produced as piano solo.

17—Dramatic Recitative (For intensive and heavy dramatic situations), by Levy (2 minutes and 25 seconds), until—T: "Mrs. Trevor came down here."

18—Theme (1 minute and 55 seconds), until—T: "Did you ask that woman?"

19—"Come Where My Love Lies Dreaming" (Southern song), by Forster (2 minutes and 5 seconds), until—T: With the death of Nancy's.

20—Continue ff. (25 seconds), until—T: "Nancy, could you ever find?"—until * * * * * THE END.

"CUPID FORECLOSES"

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Sleeping Rose" (Valse Lento), Borch

1—"Scintillations" (Characteristic Caprice), by Hosmer (2 minutes and 15 seconds), until—S: At screening.

2—Theme (1 minute and 45 seconds), until—T: "Jerry Farleigh" (watch for school bell).

3—"Fairy Phantoms" (Allegretto Caprice), by Friedman (1 minute and 15 seconds), until—T: "Thanks, thanks, thanks."

4—"Children's Games," by Ascher (1 minute and 45 seconds), until—T: "Your father, Judge Osborne."

5—"Babillage" (Intermezzo Allegretto), by Castillo (1 minute), until—T: "I'll git you after school."

6—Theme (2 minutes), until—S: When lawyer leaves.

7—"Mountain Song" (Andantino), by Borch (2 minutes), until—S: When lawyer tacks up notice.

8—"Berceuse" (Andante Moderato), by Barmotine (3 minutes and 45 seconds), until—T: "You stock up like a man."

9—Theme (1 minute and 15 seconds), until—T: "Will it come to this?"

10—"Serenade" (6/8 Allegretto), by Widor (2 minutes), until—T: "They're the Connors."

11—"Flirtation" (Melodious Moderato), by Cross (2 minutes and 30 seconds), until—T: "One evening after school."

12—"Frills and Furbelows" (Rondo Rococo), by Crespi (3 minutes and 30 seconds), until—S: When Jerry calls on Mrs. Connors.

13—Theme (2 minutes), until—T: "Oh, you are Mr. Bullers."

14—"Rose Leaves" (Andante Moderato), by Ashleigh (1 minute), until—T: "Ruth has a secret."

15—"Vivo Finale" (From Symphonette Suite), by Berge (1 minute), until—S: When children leave school.

16—Theme (4 minutes), until—T: "I thought you were."

17—"That Naughty Waltz" (Popular Characteristic), by Levy (3 minutes), until—T: "Them slick city fellers."

18—Theme (2 minutes and 30 seconds), until—T: "Twilight."

19—"Adagietto" (from Symphonette Suite), by Berge (3 minutes), until—T: "While daddy sleeps."

20—"Marionette" (Characteristic Allegretto), by Arndt (4 minutes and 15 seconds), until—T: "The mushroom millionaires."

21—"Woodland Dreams" (Characteristic Pastorale), by Varges (3 minutes and 15 seconds), until—T: "I sez to Jim."

22—"Eccentric Comedy Theme," by Roberts (2 minutes and 15 seconds), until—T: "In Mr. Cartwright's absence."

23—"Budding Spring" (Romance Moderato), by Platzman (3 minutes), until—T: "But one bright morning."

24—"Dramatic Tension No. 9," by Andino (1 minute and 45 seconds), until—T: "I am so glad you found."

25—"Comedy Allegro" (Characteristic), by Berge (1 minute and 45 seconds), until—T: "This is Mr. Bullers" (automobile effects).

26—Theme (1 minute and 30 seconds), until—T: "As I started to say"—until * * * * * THE END.

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The Complete Plan Book

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Pictures Reviewed in Advance on This Page Each Week

"Shades of Shakespeare"

(Two-Reel Christie Comedy)

"SHADES OF SHAKESPEARE" is a skilfully directed, admirably acted, ridiculously funny two-reel comedy in the "Special" class. Alice Lake is a charming star and every member of the large cast registers high grad.

There is a neat little story, or rather, a real reason offered for the comedy situations which mount one upon another in rapid fashion. There is not a dull moment. The plot and theme is consistent and at the Rialto where the reviewer saw it, this Christie Comedy was the emphatic hit of the bill and not only the children but also the sedate men and women in the audience were moved to not only chuckle continuously but were shaken by hilarious laughter.

It portrays the home town amateur dramatic club just about to produce a Shakesperian play when the strains of a passing band and the sight of returning soldiers marching inspires them to attempt a war play. The son of the proprietor of the opera house will not allow them to use the theatre unless he is cast for leading man. So the hero has to be the ruthless Hun captain. And there you have the theme, and the "comedy business" injected is worth one good laugh after another.

At the last moment the city fireman and chief are induced to become the German army and they consent. Then the "villain" rings the fireball. And it has a soul kiss finish.—*Tom Hamlin.*

"Oil's Well That Ends Well"

(Mutt and Jeff Cartoon—Fox)

BUD FISHER has placed Mutt and Jeff in the Mexican oil country for this release. And before they emerge to continue their comicalities the freaks live through enough adventure to last them a lifetime. Whatever possessed them to open up a bootblack parlor in a country where shines are out of order only Bud Fisher can tell. They didn't run it long, however, for a bewitching senorita happened along and they followed—followed to rescue her from the clutches of bandit soldiers. But their brave deed nearly spelled their death. They were to be shot against a stone wall.

The ambidextrous Jeff, however, wriggled himself away from the grasp of the soldier. And he fought like one of the "devil dogs" single-handed, against several of the foe. The senorita out of gratitude told him to send a wireless and he asked for two battleships or three marines. And it was lucky for Mutt that the shells dropped into the courtyard and saved him from execution. One huge projectile chased the tall fellow and finally tagged him for a fall. And he became unconscious when he saw little Jeff beaming with happiness because of his newfound love.

The cartoon is not Fisher at his best. The burlesque is not always funny. It is hard to keep the freaks in their best form especially when they have to appear in new roles every week.—*Laurence Reid.*

"Scenic Succotash"

(One Reel—Robert Bruce Scenic—Educational)

A VERY novel idea of introducing miscellaneous scenes of striking grandeur has been introduced by Robert Bruce in his latest scenic distributed by Educational Films.

An imaginary cooking recipe for succotash is used and the sub-titles are very witty and descriptive of the great variety of scenes pictured. The majestic mountains, the great forests, the peaceful lakes and rippling creeks, immense water falls and pleasant valleys, all combine to form a compelling array of nature's beauty unadorned by the hand of man.

This is perfect artistically from a photographic and laboratory standard and will prove a most acceptable filler on any screen anywhere.—*Tom Hamlin.*

"A Tropical Eggs-pedition"

(Mutt and Jeff Cartoon—Fox)

THIS is one of the funniest cartoons ever conceived by Bud Fisher—a cartoon which will rock any picture house with laughter. The two freaks are not seen here punishing one another. Each works individually and the idea behind their operations would bring a smile to the face of a mummy.

Mutt and Jeff are in the tropics to hunt wild game. The lanky fellow with the long nose spies a duster bird which will net him a large fortune if he can bring it home. The specimen is different from the ostrich because it has a tail similar to a feather duster. And its principal form of amusement is to tease a worm before eating it. It dusts off the spot where the worm hides and waits for the wriggly thing to come to the surface.

Well Mutt takes his shot-gun and peppers away at it without success. Jeff in the meantime has fallen in the quicksand clear up to his bullet head. And he hollers to Mutt for help. The duster bird naturally mistakes him for a worm and pecks away at him. He has further troubles when an ostrich camps on his head mistaking it for an egg. And soon a dozen baby ostriches are hatched. And they add to Jeff's worries. Finally the mother bird takes him across her knee and gives him a spanking and when this is over Jeff is sent spinning through space where he is lassooed by Mutt. The tall freak had thought he was roping the duster bird. A novel cartoon and a funny one.—*Laurence Reid.*

"Her First Kiss"

(Sunshine Comedy—Fox)

THIS Sunshine presents the ever present conflict between a country girl and a city slicker. And how slap-bang the conflict is all things considered. Daughter is happy and contented until a villain arrives for his vacation. Now the girl and her mother make a great fuss over him but he only toys with their affections. His indifference causes the girl to attempt suicide but she is saved by a goat who lifts her out of the water according to his own Hoyle. The slicker eventually learns that the country bumpkin has been left a prosperous store in the city and this piece of good news is sufficient to make him warm up to the girl. She signs the fatal papers and finds that he has vanished. So she finds herself with a wild horse on her hands.

The fun becomes fact and furious at this point. We next see the country girl as a slavey in her own store. The slicker becomes a genuine villain here and attempts to frame her as a shoplifter. But she is a husky amazon and she soon shows him who is boss. A big portion of action has been crammed into the comedy and the scenes of the store are broad burlesque.

The players who deal out the fun are Ethel Teare, Slim Summerville, Harry Booker and Laura LaVarnie. Each one is gifted with a large sense of humor. Miss Teare is rapidly forging to the front as a comedienne to be reckoned with. And praises can always be given in Mr. Summerville's favor. He is one of the best burlesquers in the picture business. Frank Griffin produced the comedy for Fox.—*Laurence Reid.*

"They're Off"

(Two-Reel Capitol Comedy with "Smiling Bill" Parsons—Goldwyn)

WILLIAM PARSONS has introduced a couple of real "villains" in his latest comedy. They try the familiar "badger" game upon the fat fellow with the aid of a beautiful girl. The villains spy his roll after a winning streak at the race track. He had placed the money on a horse named "Prohibition" and won without the aid of the Anti-Saloon League. Just plain horse sense.

He meets the girl and the couple proceed to see Coney Island. And right here the picture is not only good comedy but is just as enlightening as a scenic. The couple shoot the chutes and enjoy many of the nerve-shattering concessions.

The villains are always closely following and eventualy "catch" their prey and the girl in a room and demand blackmail money. The victim pays against the warnings of the girl, who now regrets her part in the proceedings. Then he has the three arrested and when they are up against the judge in the morning who should the judge be but the victim, the old fat fellow himself. He fines the men and sends them to jail. He takes the girl in his arms.

Then he wakes up and it's the dream thing over again. This is a fast running, thoroughly entertaining and amusing comedy for any theatre. A novelty in sub-titles is used; a double-header sotto-voice effect, and it's good.—*Tom Hamlin.*

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the current quarter arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of Motion Picture News which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to May 11, 1919.

ACE OF THE SADDLE (UNIVERSAL) HARRY CAREY (AUGUST 18)...JULY 19
"Harry Carey stars again as Cheyenne Harry."—M. P. News.

ALL WRONG (PATHE) BRYANT WASHBURN (JUNE 1).....MAY 24
"Star in a picture of platonic love."—M. P. News.
Exhibitor Comment—"Average business."

ALMOST MARRIED (METRO) MAY ALLISON (JUNE 2).....JUNE 14
"May Allison in pleasing comedy-drama with good farcical windup."—M. P. News.
Exhibitor Comment—"Fair picture, average business two days."

AMATEUR ADVENTURESS, THE (METRO) EMMY WEHLEN (MAY 5)..MAY 17
"Excellent comedy marks star's return to screen." "Great picture. Average business."—M. P. News.
Exhibitor Comment—"Picture very good. Big business." "Great picture. Average business."
Consensus—"Excellent picture, good puller."

AMERICAN WAY, THE (WORLD) SPECIAL CAST (JULY 7).....JULY 12
"Pleasant light comedy and melodramatic effects."—M. P. News.

AN AMATEUR WIDOW (WORLD) ZENA KEEFE (MAY 26).....MAY 24
"World offers an exceedingly pleasant comedy."—M. P. News.

AVALANCHE, THE (ARTCRAFT) ELSIE FERGUSON (JUNE 29).....JULY 12
"A big production with a big theme."—M. P. News.
Exhibitor Comment—"Splendid picture, strong direction, A1 photography, good double exposure, wonderful; only weakness in picture being selection of supporting male character, whose acting is good, but personality not very pleasing. Big business all week."

BACHELOR'S WIFE, A (AMERICAN) MARY MILES MINTER (MAY 11)..MAY 24
"Star assumes an Irish role in her latest picture."—M. P. News.
Exhibitor Comment—"Fair picture to fair business."

BARE-FISTED GALLAGHER (ROBERTSON-COLE) WILLIAM DESMOND (JUNE 29).....JUNE 28
"Desmond's personality bolsters up Western."—M. P. News.
Exhibitor Comment—"Good average western, well received. Average business, two days."

BE A LITTLE SPORT (FOX) ALBERT RAY-ELINOR FAIR (JUNE 29)..JULY 12
"Time-honored story appears fresh and up-to-date,"—M. P. News.
Exhibitor Comment—"Splendid western production. Big business." "Good western; average business."
Consensus—"Good picture, good puller."

BEATING THE ODDS (VITAGRAPH) HARRY T. MOREY.....MAY 10
"Star continues his forceful way in a romantic drama."—M. P. News.
Exhibitor Comment—"Good story but poor puller."

BEAUTY PROOF (VITAGRAPH) H. T. MOREY.....JUNE 7
"Old-fashioned melodrama of the far north."—M. P. News.

BETTER TIMES (ROBERTSON-COLE) SPECIAL CAST (JUNE 22).....JUNE 21
"A 'Sunshine' picture that should please any audience."—M. P. News.
Exhibitor Comment—"One of the big little pictures. Knocked 'em over. Could have run longer. Big business three days." "One hundred per cent. for satisfaction. Big business four days, extra big one day, average two days."
Consensus—"Good picture, good puller."

BETTER WIFE, THE (SELECT) CLARA KIMBALL YOUNG (JULY 13)..JULY 19
"An average regular program picture."—M. P. News.
Exhibitor Comment—Excellent picture, good photography, splendid cast. Patrons well pleased. Big business seven days."

BILL APPERSON'S BOY (FIRST NATIONAL) (JUNE 22).....JULY 26
Should hold attention."—M. P. News.
Exhibitor Comment—"Wonderful human interest appeal. Extra big business three days, big business four days."

BISHOP'S EMERALDS, THE (PATHE) PEARSON (JUNE 8).....JUNE 7
"Star presents herself in good melodrama."—M. P. News.
Exhibitor Comment—"Very good. Average to poor business. Hot weather."

BLINDING TRAIL, THE (UNIVERSAL) MONROE SALISBURY (MAY 19) (Six Parts).....MAY 3
"Predominant element is suspense; a trifle uncheery."—M. P. News.
Exhibitor Comment—"Average business." "Average business three days. "Average business two days."
Consensus—"Average picture, average puller."

BOOMERANG, THE (PIONEER) HENRY B. WALTHALL (MAY 26) (Seven Parts).....MAY 17
"Star and competent players in capital versus labor picture."—M. P. News.

BREAK THE NEWS TO MOTHER (SELECT) SPECIAL CAST (JUNE 8)..JUNE 7
"Rather poorly done picture with mother love theme."—M. P. News.

BRINGING UP BETTY (WORLD) EVELYN GREELEY (JULY 28).....AUG. 2
"The story is rather light; average picture."—M. P. News.

BROADWAY SAINT, A (WORLD) MONTAGUE LOVE (JULY 21).....JULY 26
"Pretty story with much action."—M. P. News.

BUSHER, THE (PARAMOUNT) CHARLES RAY (MAY 18).....JUNE 7
"The star excels all his past works."—M. P. News.
Exhibitor Comment—"Oh Boy! And on the holiday, too. Great. Made a big hit with everyone. One of the most satisfactory we've played. Another success for Ray. Hope we get another like it. Big and average business." "One of the best Ray pictures since the 'Pinch Hitter.' Extra big to big business three days." "This was a knockout. Big business." "Ray never did a better picture. Big business."
Consensus—"Excellent picture, big puller."

CALEB PIPER'S GIRL (PATHE) HELENE CHADWICK (MAY 18).....MAY 24
"Nothing big but will appeal to the tender emotions."—M. P. News.

CASTLES IN THE AIR (METRO) MAY ALLISON (MAY 12).....MAY 24
"Star in a pleasing sentimental picture."—M. P. News.
Exhibitor Comment—"Not a comer, she's here now. Big business two days." "I think this is a very entertaining picture. Decidedly different. Average business." "Very pleasing. Big business."
Consensus—"Good picture, good puller."

CHALLENGE OF CHANCE, THE (INDEPENDENT SALES CORP.) JESS WILLARD (JUNE 22).....JULY 5
"Melodramatic Western should pull strong."—M. P. News.
Exhibitor Comment—"Fair picture but very mild melodrama. We could not get the women to come. Willard has pleasing personality. Billed the town like a circus but business was very disappointing, despite the fact that we played it the week of the fight. The night after the fight and the following Saturday business was at its lowest ebb."

CHARGE IT TO ME (AMERICAN) MARGARITA FISHER (MAY 5).....MAY 3
"Star continues her frolicsome career in slender comedy."—M. P. News.
Exhibitor Comment—"Average picture, average business." "Poor business."
Consensus—"Fair picture, ordinary puller."

CHECKERS (FOX) SPECIAL CAST (AUGUST 31).....AUG. 9
"A big draw for any theatre anywhere."—M. P. News.

CITY OF COMRADES, THE (GOLDWYN) TOM MOORE (JUNE 22)....JULY 26
"Tom Moore's sincerity carries picture to success."—M. P. News.
Exhibitor Comment—"Very good, a great favorite. Big business two days, extra big third day."

COAX ME (WORLD) JUNE ELVIDGE (AUGUST 4).....AUG. 9
"Love has its innings in World's latest."—M. P. News.

COLONEL BRIDAU (ENTENTE FILM CORP.) SPECIAL CAST (JULY 7).....JULY 12
"A good average picture of foreign make."—M. P. News.

COME OUT OF THE KITCHEN (PARAMOUNT) MARGUERITE CLARK (MAY 11).....MAY 24
"Beranger continuity good; acting high class."—M. P. News.
Exhibitor Comment—"A delightful picture, highly satisfactory. Hot weather hurt business. Acting good. Supporting cast fine. Good picture for Marguerite. Average business two days." "Went big and they liked it. Big business."
Consensus—"Good picture, good puller."

COMING OF THE LAW, THE (FOX) TOM MIX (MAY 11).....MAY 24
"Unusually satisfying Western with Tom Mix starred."—M. P. News.
Exhibitor Comment—"Good. Regular type for this star. Average business." "Not as good as previous Mix offerings. Big and average business." "Good snappy Western. Tom is coming along fine and if he gets the right stories should be a big winner very soon. Big and average business." "Good picture. Big business." "The only star Fox has left. Very big business." "Mix always goes over big here. Good business for hot weather."
Consensus—"Fine picture, good puller."

CUPID FORECLOSES (VITAGRAPH) BESSIE LOVE.....JULY 12
"Sweet little play of home and fireside."—M. P. News.

COWARDICE COURT (FOX) PEGGY HYLAND (JUNE 15).....JUNE 28
"Peggy Hyland makes pleasing heroine."—M. P. News.
Exhibitor Comment—"Satisfactory picture, average business." "A very good Hyland offering. Average business two days." "Very good, average business."
Consensus—"Good picture, average puller."

CRIMSON GARDENIA, THE (BEACH-GOLDWYN) SPECIAL CAST (MAY 18).....JUNE 28
"Different from stereotyped productions."—M. P. News.
Exhibitor Comment—"Great, Extra big to big business three days." "Very good, great. Big business two days, extra big third day." "Good plot but not much drawing power. Story does not ring true. Just got by. Poor business three days." "Excellent in every way. Much credit due Goldwyn for the careful selection of the cast. The direction 100 per cent. More favorable comment received than any picture for a long time. Big business all week." "Pleased my patrons. Good comments. Big business."
Consensus—"Excellent picture, big puller."

CRY OF THE WEAK, THE (PATHE) FANNIE WARD (MAY 4).....APR. 26
"Fannie Ward in an absorbing play of crime and punishment."—M. P. News.
Exhibitor Comment—"A good program picture. Star very good. Average business."

DADDY LONG LEGS (FIRST NATIONAL) MARY PICKFORD (MAY 11)..MAY 24
"Star's initial First National has much comedy and sentiment."—M. P. News.
Exhibitor Comment—"Mary is good. Picture is good but Mary is not as good as she used to be. Big business first two days, average third day." "Pickford's best. Broke our records for four days, doing extra big business." "This picture was thoroughly enjoyed by nearly all of my patrons and second day's business was larger than first. First-class patronage. Big business two days." "Mary's best picture and one that can be advertised to the limit and advanced prices be charged. Business very big all week despite extremely hot weather. Will play it again in the fall." "Record breaker by $1,000. Extra big business all week." "Big business two weeks." "Broke all previous records with weather 90 in the shade." "The best Pickford ever made of that type of picture. Did capacity for three days." "A great picture. We did the record business of this theatre at an increase in price. Extra big business four days."
Consensus—"Excellent picture, big puller."

DARING HEARTS (VITAGRAPH) BUSHMAN-BAYNE.....AUG. 9
"May please where stars are favorites."—M. P. News.

DELICIOUS LITTLE DEVIL, THE (UNIVERSAL) MAE MURRAY (MAY 11).....MAY 3
"A highly pleasing comedy with Mae Murray starred."—M. P. News.
Exhibitor Comment—"Average business." "May Murray very good in this. Big business."
Consensus—"Good picture, good puller."

DESTINY (JEWEL-UNIVERSAL) DOROTHY PHILLIPS (MAY 25).....MAY 24
"Big in every sense of the word; Frenzied finance the theme."—M. P. News.
Exhibitor Comment—"Reviewers claimed this 'big' from every standpoint but we failed to discover anything big except the rental price. Just an average picture. Average business two days."

DEVIL'S TRAIL, THE (WORLD) COMPSON-LARKIN (JUNE 16).....JUNE 21
Melodrama of Canadian Northwest; fair production."—M. P. News.

Box Office Reports continued on page 1496

"THE WESTERNERS"

(B. B. HAMPTON-HODKINSON)

Western Picture Is Absorbing and Colorful

HAMPTON-HODKINSON has in a picturization of Stewart Edward White's novel, "The Westerners," a well constructed, absorbing and colorful melodrama. There is no denying, the strength of the feature since it presents a canvas which is remarkably rich in "western" dramatic ingredients. And to augment it the director has dipped his brush into heightened colors which compose a most picturesque background.

All the elements which go to make up a "pioneer" melodrama are in their accustomed places and so it does not sound anything new on that score. Yet the treatment, the truthfulness of detail, the lifelike interpretation of the characters, the salient points of the narrative have all been so splendidly realized that a new western screen language seems to have been given exprssion. It appears a trifle more vivid in its reflection of the stirring times than what is usually depicted. There will be those who will carp over the familiar pattern, but to us it suggests an earnest of the slogan—"fewer and better pictures."

Nothing is amiss, least of all the action. In fact certain scenes are so elaborate with this element and are so vividly drawn as to make you forget your surroundings. You are with the players; you are in the picture itself. Praise must be given Director Sloman and the members of the cast for expressing such commendable realism. The players who are conspicuous for their achievement are Roy Stewart, Robert McKim, Wilfred Lucas, Frankie Lee, and Mildred Manning. "The Westerners" has everything that its title indicates—punch and pathos—action and atmosphere. It has been transferred from the make-believe world and given the breath of life.—Length, 7 reels.—*Laurence Reid.*

THE CAST

Cheyenne Harry.....Roy Stewart
Michael Lafond.....Robert McKim
Jim Buckley.....Wilfred Lucas
Prue Welch ....} .....Mildred Manning
Molly Lafond ..}
Little Molly.....Mary Jane Irving
Prof. Welch.....Graham Pettie
Dennis (The Kid).....Frankie Lee
Lone Wolf.....Clark Comstock
Bismarck Annie.....Dorothy Hagar

By Stewert Edward White.
Scenario by E. Richard Schayer.
Directed by Edward Sloman.
Photographed by John Seitz.

PRESS NOTICE—STORY

A Great Authors' Production, "The Westerners," will be the attraction at the ———theatre on ——— of——— week. This is a picturization of Stewert Edward White's famous novel of the same name, produced by Benjamin B. Hampton, and enacted by an eminent cast that includes Roy Stewart, Wilfred Lucas, Robert McKim, Graham Pettie, and Mildred Manning. Mr. White needs no introduction to ———patrons, nor do the players. The first has gained his place in American literature as a fictionist of the first rank, while the members of the cast have been stars of many a screen play.

The story is laid in the Black Hills at the time of the gold rush and tells in an impressive manner of the implacable revenge of Michael Lafond, a half-breed Indian, against Jim Buckley, scout, who caused the former to be driven from a wagon train for insulting one of the white women. The revengeful half-breed assumes the leadership of the Indians, murders the woman, and kidnaps the child whom he raises as his own daughter. Years elapse and in the mining town that has sprung up, Buckley is the commanding figure. Lafond comes to take care of his saloon and when he recognizes the scout his revengeful spirit is faned into flames. Buckley cannot recollect where he met Lafond before since the latter is disguised with a beard.

The little girl is now the belle of the camp and her "father" is planning to force her into the life of a dance hall woman. Luckily, Cheyenne Harry, a reckless young miner, who has fallen in love with her, comes to the rescue and teaches the father a severe lesson on how to bring up a daughter. Meanwhile the half-breed has succeeded in disgracing Buckley in the eyes of his fellow-men. He is forced to fight his way out of the settlement. How Lafond is recognized before following in pursuit, how his plans are frustrated in a thrilling fight, how Molly is saved by the man she loves while the half-breed meets his just deserts in a plunge down a steep embankment in a buckboard, brings a smashing climax to an absorbing story.

Wilfred Lucas, prominent in the cast of "The Westerners," a Hodkinson release

PROGRAM READER

Manager ——— takes great pleasure in announcing that the first of the Great Authors' Productions, "The Westerners," which is a picturization of Stewart Edward White's famous novel, will be seen at the ——— theatre at an early date. This announcement should awaken keen interest in our patrons not only because of the place the author holds in American literature, but because it is one of the biggest pictures having to do with the pioneer days of the West that you will ever have the opportunity to see. Perhaps the majority of you have read the story, but that needn't deter you from witnessing it brought to life on the screen.

SUGGESTIONS

You can go the limit on this Great Authors' Production. It is a big picture in every way. First you have the name of one of the greatest fictionists to advertise. Stewart Edward White is a name which is widely known and read. So play it up big. Mention that his novel is one of the biggest sellers in the history of modern fiction. And the cast. Every principal has been a star in his or her own right. Your fans are all familiar with their names. Feature them in big letters and run stories about them. And the story. Tell that it is a big, sweeping tale of the pioneer days of the West. Concentrate upon the theme and run excerpts from it in the papers. Link up with your bookstore. The producers have arranged with the publishers to put it before the public again. Take advantage of this.

"THE DARK STAR"

(PARAMOUNT-ARTCRAFT SPECIAL)

High Class Melodrama Should Draw

A MELODRAMA set in high places with many adventures and a very slight love element. This "Spy" story moves along briskly and sustains the high interest and suspense because of the "chase" which has been injected. The locale is laid in New York and Paris before the war. Direction is clever; interior and exterior scenes are most excellent and there is a capable cast in support of the star.

The star herself just about gets by, either she is camera-shy or the possibilities of the role were beyond her. The original mystery image of the author as the direct cause of the war was left at the post and lost after the first subtitle. Both the director and continuity writer evidently preferred to sacrifice the Robert W. Chambers story and present their own interpretation of what the screen really demands. It is a well produced high class melodramatic photoplay that will entertain the majority of audiences.

After the death of her father, a missionary in Turkey, the heroine moves to America with his effects. Concealed in an idol are certain plans that the German and French secret service men are battling for. Adventures in New York City, perils on shipboard bound for France with the image containing the "papers," with the climax following a raid and thrilling fight in a Paris cafe, bring the hero and heroine to a realization of their romance and places the "papers" in the hands of the French government.

This should be a big draw everywhere and completely satisfy the majority of audiences.—Length, 6 reels.—Released July 27.—*Tom Hamlin.*

THE CAST

Rue Carew.....Marion Davies
Princess Naia.....Dorothy Green
Jim Neeland.....Norman Kerry
Prince Alak.....Matt Moore
French Secret Service Agent...Ward Crane
Mr. Brandes.....George Cooper
Mr. Stull.....Arthur Earle
German Spy.....G. Butler Clonbough
German Spy.....Emil Hoch
Ship's Captain.....James Laffey
Steward.....Wm. Brotherhood
Rev. Wm. Carew, father of Rue..Fred Hearn

Story by Robert W. Chambers.
Directed by Allan Dawn.

PRESS NOTICE—STORY

Robert W. Chambers' great novel "The Dark Star," comes to the———theatre beginning———in screen form as a Paramount-Artcraft Special.

Marion Davies has the leading role and appears as Rue Carew, the young daughter of an American misionary in Turkey who was born under the influence of a dark star.

After the death of her father she moves to America with his effects. It seems that among these effects is an image which contains a receptacle where important military plans are inserted. German and French secret agents are after these plans as the action takes place but a short time before the beginning of the great war.

The plots and counter-plots of the two groups trying to secure the papers lead to many fights and is said to be filled with thrills. And then there is the love and romance with the stirring adventures. The girl meets Jim Neeland a young mill owner whom she later meets again in New York. He was really in the service of the French government but the German plotters led her to believe that he was a German spy and should not receive the plans.

On shipboard bound for France the plotters of both groups are aboard and many melodramatic scenes are enacted. Finally in a Paris cafe a raid is made and young Neland succeeds in rescuing the heroine who had been kidnapped by the Teutonic agents.

And after this thrilling series of fast moving events she was happy in finding peace and happiness with Jim Neeland. And the French government received the important plans on the very day that war was declared by Germany.

Besides Marion Davies the cast shows Dorothy Green, Norman Kerry and Matt Moore, all stars in their own right. Allan Dwan directed this unusual production.

SUGGESTIONS

When you book this picture you should handle the exploitation in a high class manner. There are several points to emphasize. In the first place you have an author to exploit. Robert W. Chambers is too well known to need any introduction. And then you have the title. "The Dark Star" has been read by so many that it should be a big draw. And of course the fact that it is a Paramount-Artcraft Special means something in the way of exploitation as this is a well advertised brand.

But don't forget another good bet. There are four of the players who each have a fairly large following. Therefore you should capitalize the names of Marion Davies, Dorothy Green, Norman Kerry and Matt Moore. No circus stunts or freak lobby displays should be utilized. Present it in a high class manner and principally through the daily newspapers.

PROGRAM READER

She was born in Turkey and her father was an American missionary.

They told her that she was born under the influence of a dark star; an evil planet.

And when her father died she found among his effects an image or idol in which had been inserted certain plans of Turkish fortifications much desired by both French and German secret agents.

For this was before the great war. The girl soon became the storm center of fast moving events. And then she met Romance.

Stirring adventures, fights and thrills, plots and counter-plots, in New York, on shipboard bound for France, and at a famous cafe in Paris; until finally she was rescued by her hero and found happiness in America away from the influences of the dark star.

And the French Government received the important plans the very day that war was declared.

Robert W. Chambers, famous American novelist, wrote "The Dark Star," and Allan Dwan the well known director produced it as a Paramount-Artcraft Special.

"The Dark Star" with Marion Davies, Dorothy Green, Norman Kerry and Matt Moore in the principal roles, will appear at this theatre next week.

CATCH LINES

Robert W. Chambers' "The Dark Star" at———theatre.

Paramount-Artcraft Special "The Dark Star" at———theatre.

Allan Dwan's production "The Dark Star" at———theatre.

Marion Davies and Norman Kerry in "The Dark Star" at———theatre.

Matt Moore and Dorothy Green in "The Dark Star" at———theatre.

Exhibitors' Own Box Office Reports

(Continued from page 1494)

PICTURE BRAND STAR RELEASED PLAN BOOK

DIVORCE TRAP (FOX) GLADYS BROCKWELL (MAY 25).....JUNE 7
"Dramatic exposition of the divorce problem."—M. P. News.
Exhibitor Comment—"A good picture of its kind. No one raved or complained either way. Average business." "Picture pleased. Big business two days." "Good picture. Brockwell does good work. Big business."
Consensus—"Good picture, good puller."

EASY TO MAKE MONEY (METRO) BERT LYTELL (AUGUST 4).....JULY 26
"Snappy, entertaining comedy."—M. P. News.

FALLEN IDOL, A (FOX) EVELYN NESBIT (MAY 18).....MAY 31
"Star appears in a new version of East versus West theme."—M. P News.
Exhibitor Comment—"Nesbit always disappoints us. Poor business."

FEAR WOMAN, THE (GOLDWYN) PAULINE FREDERICK (JUNE 8)....JULY 19
"Pauline Frederick appears in psychological study."
Exhibitor Comment—"Average picture, poor business, due to hot weather." Would go big in right kind of pictures, but patrons can't see her in this. Poor business."
Consensus—"Average picture, average puller."

FINAL CLOSE-UP, THE (PARAMOUNT) SHIRLEY MASON (MAY 18)..JUNE 14
"Working girl beats debutante to the altar in sparkling comedy."—M. P. News.
Exhibitor Comment—"A good picture and patrons thought so. Story good and plenty of pep and laughs. Average business." "A fair program picture, but the story about a girl fainting because of excessive hot weather wasn't so good. This star never took very well here. Average business, two days." "Patrons liked it. Average business three days." "Average business three days."
Consensus—"Good picture, average puller."

FIRES OF FAITH (FAMOUS PLAYERS-LASKY) SPECIAL CAST (MAY 18) (Six Parts).....MAY 17
"Salvation Army picture should prove profitable."—M. P. News.
Exhibitor Comment—"Great, big business."

FIRING LINE, THE (PARAMOUNT-ARTCRAFT SPECIAL) IRENE CASTLE (JULY 6).....JULY 19
"Chambers story makes splendid picture."—M. P. News.

FOOLS AND THEIR MONEY (METRO) EMMY WEHLEN (JUNE 16)....JUNE 28
"Fairly clever satire on the newly-rich."—M. P. News.
Exhibitor Comment—"Very good. Big business, two days."

FOOLS' GOLD (ARROW) MITCHELL LEWIS (MAY 26) (Six Parts).....MAY 17
"Mitchell Lewis the star in a disconnected story. Locations good."—M. P. News.

FULL OF PEP (METRO) HALE HAMILTON (MAY 26).....JUNE 7
"Breezy American cuts down rebellion in lively farce comedy."—M. P. News.
Exhibitor Comment—"Hamilton getting more popular with each picture. Big and average business two days." "This style of comedy with Hale Hamilton does not take very strong. Average business." "Dandy picture. Big business."
Consensus—"Good picture, good puller."

GAMBLERS, THE (VITAGRAPH HARY MOREY.....AUG. 2
"A compelling drama of business life."—M. P. News.

GATES OF BRASS (KEENAN-PATHE) FRANK KEENAN (JULY 6).....JULY 5
"An interesting and dramatic photoplay."—M. P. News.

GINGER (WORLD) VIOLET PALMER (MAY 5).....MAY 3
"Story of boy and girl love excellently performed."—M. P. News.

GIRL AT BAY, A (VITAGRAPH) CORINNE GRIFFITH.....JUNE 28
"A detective story of the better class."—M. P. News.

GIRLS (PARAMOUNT) MARGUERITE CLARK (JUNE 29).....JULY 12
"Clyde Fitch play makes good picture."—M. P. News.
Exhibitor Comment—"Good Clark picture that seemed to please everybody. Big business three days in conjunction with Arbuckle comedy."

GIRL-WOMAN, THE (VITAGRAPH) GLADYS LESLIE.....AUG. 9
"Gladys Leslie has mild offering here."—M. P. News.

HAPPINESS A LA MODE (SELECT) CONSTANCE TALMADGE (JUNE 15).....JUNE 28
"Society comedy presented very entertainingly."—M. P. News.

HAUNTED BEDROOM, THE (PARAMOUNT) ENID BENNETT (MAY 25).....JUNE 21
"Enid Bennett has a winner in Mystery picture."—M. P. News.
Exhibitor Comment—"Something different, fine. Big business." "Delightful story, mystery well worked up. Holds interest every second. Not a draggy part in it. Enid Bennett a favorite here. Average business." "Can't get Enid Bennett over here. Poor business." "Generally liked. Big business three days." "Certainly good ghost story, a peach. Patrons like it. Big business."
Consensus—"Good picture, good puller."

HAY-FOOT STRAW-FOOT (INCE-PARAMOUNT) CHARLES RAY (JUNE 22).....JULY 5
"Charles Ray stands head and shoulders above story."—M. P. News.
Exhibitor Comment—"Story out of date, fair business."

HIS BRIDAL NIGHT (SELECT) ALICE BRADY (JULY 14).....AUG. 9
"Rollo King farce is decided entertaining."—M. P. News.

HIS DEBT (ROBERTSON COLE) SESSUE HAYAKAWA (MAY 25).....MAY 31
"Japanese star in a picture of real dramatic worth."—M. P. News.
Exhibitor Comment—"One of his best. Story and production good. Poor business. Hot weather." "Average business, but pleased."
Consensus—"Good picture, average puller."

HOME TOWN GIRL (PARAMOUNT) V. MARTIN (MAY 11).....JUNE 7
"Star's latest sparkles with charm and sentiment."—M. P. News.
Exhibitor Comment—"Average business two days." "Patrons did not like it. I thought it a very poor Vivian Martin picture. It's human, but very mild entertainment." "Poorest Martin picture we have played. Poor business." "Big business three days."
Consensus—"Fair picture, good business."

HOME WANTED (WORLD) MADGE EVANS (JUNE 30).....JULY 5
"Madge Evans appears in familiar child recipe."—M. P. News.

HORNET'S NEST, THE (VITAGRAPH) EARL WILLIAMS.....JULY 19
"Society-crook drama of interest."—M. P. News.

I'LL GET HIM YET (PARAMOUNT) DOROTHY GISH (MAY 25).....MAY 31
"A splendid farce comedy from every angle."—M. P. News.
Exhibitor Comment—"Dorothy Gish very unpopular here; didn't draw; poor business." "Good picture. Gish is a favorite here, all her stuff is original. Rather slow in getting started. Average business. Very good picture, put over as only Dorothy Gish could do it, with clever titles and real fun from start to finish." "Excellent picture and one of the most thoroughly enjoyable we have played in months. Dorothy is one of the fastest climbing stars we have on our list. This is her best production yet and the picture cannot be praised too highly. There are more laughs in it than a Chaplin comedy and yet there is not a suggestive line or situation in it. People talked about it for days afterwards. Big business all week." "Our audience well pleased. Big business three days."
Consensus—"Good picture; good puller."

IN HIS BROTHER'S PLACE (METRO) HALE HAMILTON (JULY 14)....JULY 26
"Story by Hale Hamilton, fairly interesting."—M. P. News

JOSSELYN'S WIFE (ROBERTSON-COLE) BESSIE BARRISCALE (MAY 5).....MAY 17
"Drama of love quadrangle made effective through surprise finish."—M. P. News.
Exhibitor Comment—"A fine picture, big to extra big first three days, average business following three and poor business last day. Hot weather and strong competition hurt business."

JUST SQUAW (ROBERTSON-COLE) BEATRIZ MICHELENA (MAY 11)...MAY 10
"Star returns to the screen in Western melodrama."—M. P. News.
Exhibitor Comment—"A fair picture but got no business. Good little picture and and pleased all who braved the heat. Three days, average business." "Repeat, average business."
Consensus—"Average picture, average business."

KNICKERBOCKER BUCKAROO, THE (ARTCRAFT) DOUGLAS FAIRBANKS (MAY 18).....JUNE 7
"Pleasant but somewhat disappointing for Fairbanks."—M. P. News.
Exhibitor Comment—"While this is not the worst one he has made, he had better get some real live stories. Opened to extra big and big business first two days, last four poor business." "Good picture, big business all week." "Splendid feature. Much effort and energy expended in making it. Extra big business all week." "A clean up. Five-day run to extra big business." "Went big and they liked it. Big business first day. Drew satisfactory second day."
Consensus—"Good picture, good puller."

LADY OF RED BUTTE, THE (PARAMOUNT) DOROTHY DALTON) (MAY 11).....JUNE 7
"Western melodrama gets tangled up in a tissue of absurdities."—M. P. News.
Exhibitor Comment—"Heaven help us if we get any more like this. Average business. Ran a borrowed pictutre second day." "Worst Dalton yet. Poor business." "Poorest Dalton to date. Uninteresting subject. Average business."
Consensus—"Ordinary picture, ordinary puller."

LEAVE IT TO SUSAN (GOLDWYN) M. KENNEDY (MAY 11).....JUNE 7
"Star's indomitable and undeniable humor scores again."—M. P. News.
Exhibitor Comment—"Very good. Poor business three days. Very warm weather caused a slump." "One of Kennedy's best. Fine picture. Big business." "They don't like Madge Kennedy here any more. Poor business. "Fair picture to average business."
Consensus—"Good picture, average puller."

LION'S DEN, THE (METRO) BERT LYTELL (MAY 19).....MAY 31
"Star is in a faithful picture of small town life."—M. P. News.
Exhibitor Comment—"Bert Lytell is splendid. Picture to fair business." "Improves with each picture. Big business." "Bert Lytell's popularity still increasing. Big to extra business two days."
Consensus—"Good picture, good puller."

LITTLE BROTHER OF RICH, A (UNIVERSAL) SPECIAL CAST (JULY 7).....JULY 5
"Adaptation of Patterson story is mild."—M. P. News.

LITTLE DIPLOMAT, THE (PATHE) BABY MARIE OSBORNE (JUNE 15).....MAY 31
"Little star's pranks are subordinated for Crook melodrama."—M. P. News.

LONE STAR RANGER, THE (FOX) WILLIAM FARNUM (JUNE 29)....JULY 5
"Zane Grey's story looks good with Farnum."—M. P. News.
Exhibitor Comment—"Pleased everybody to big business. Public liked it better than a lot of the late Farnum features. Big business two days." "Put this one over on its merits. Bill Farnum at his best and picture pleased every patron. More pictures like this and there would be some satisfaction in being a manager. Extra big business three days."
Consensus—"Excellent picture, big puller."

LOUISIANA (PARAMOUNT) VIVIAN MARTIN (JULY 20).....AUG. 2
"Vivian Martin's newest is strong in sentiment."—M. P. News.

LOVE AND THE WOMAN (WORLD) JUNE ELVIDGE (JUNE 23).....JUNE 28
"Working girl from poverty to riches."—M. P. News.

LOVE BURGLAR, THE (PARAMOUNT) WALLACE REID (JULY 13)....AUG. 9
"Crook melodrama has moments of interest."—M. P. News.

LOVE'S PRISONER (TRIANGLE) OLIVE THOMAS (JUNE 8).....JUNE 7
"Star appears in a society-crook picture."—M. P. News.
Exhibitor Comment—"Nothing to this picture. Poor business."

LYONS MAIL, THE (TRIANGLE) H. B. IRVING (AUGUST 3).....AUG. 2
"English picture presents H. B. Irving."—M. P. News.

MAN BENEATH, THE (ROBERTSON-COLE) SESSUE HAYAKAWA (JULY 6).....JULY 5
"Dramatic photoplay that may generally satisfy."—M. P. News.
Exhibitor Comment—"Very good, should please the average audience. Average business four days."

MAN WHO STAYED AT HOME (METRO) BAGGOT-WHITNEY (JULY 6).....JUNE 28
"Adaption of spy play makes belated appearance."—M. P. News.

MAN WHO WON, THE (VITAGRAPH) HARRY MOREY.....JULY 5
"Harry Morey is conspicuous in mystery story?"—M. P. News.

MAN'S COUNTRY, A (ROBERTSON-COLE) ALMA RUBENS (JULY 12)..JULY 12
"Alma Rubens stars in Western thriller."—M. P. News.

MAN'S DESIRE (ROBERTSON-COLE) LEWIS S. STONE (JULY 20).....JULY 19
"Melodramatic story of love and vengeance."—M. P. News.

MARY REGAN (FIRST NATIONAL) ANITA STEWART (MAY 18).....MAY 17
"Third Anita Stewart picture should prove another success."—M. P. News.
Exhibitor Comment—"Average business at advanced prices. These Anita Stewart productions are not making any money for me, but must say they are first class pictures." Good picture, but not as well liked as 'Virtuous Wives' or 'Midnight Romance.' Big to average business two days." "Opened to extra big business. Big business rest of week." "Our patrons appeared to like this picture and it drew surprisingly well for this time of year. An excellent production with story dragging a bit towards finish." "Good picture to big business. Big business three days."
Consensus—"Good picture, good puller."

MASTER MAN, THE (PATHE) FRANK KEENAN (MAY 25).....MAY 17
"Star in a forceful play of love and politics."—M. P. News.

MAYOR OF FILBERT, THE (TRIANGLE) JACK RICHARDSON (MAY 25) (Seven Parts).....MAY 24
"Play for prohibition offered in fast and furious melodrama."—M. P. News.

MEN, WOMEN AND MONEY (PARAMOUNT) ETHEL CLAYTON (JUNE 8).....JULY 5
"Ethel Clayton shines in Cosmo Hamilton story."—M. P. News.
Exhibitor Comment—"Disappointing, poor business."

MICROBE, THE (METRO) VIOLA DANA (JULY 21).....AUG. 2
"Viola Dana brings charm to glad picture."—M. P. News.

MINTS OF HELL, THE (HAMPTON-ROBERTSON-COLE) WILLIAM DESMOND (MAY 5).....MAY 31
"Star is splendid in vivid picture of the Yukon."—M. P. News.
Exhibitor Comment—"Fine show picture. Extra big business two days, big business third. Hot weather." "Fair picture to average business two days." Picture liked pretty well. Average business one day. Poor business three days on double bill." William Desmond puts over a good one. Everybody pleased. Good business three days.
Consensus—Good picture, good puller."

MY LITTLE SISTER (FOX) EVELYN NESBIT (JUNE 15).....JUNE 28
"Picture of missing girl decidedly worth while."—M. P. News.
Exhibitor Comment—"Forget Evelyn Nesbit and cause the public to forget her and the picture will get the money and please them. It is some picture and should be a winner anywhere. Extra big business three days."

Box Office Reports continued on page 1498

"THE WOLF"
(VITAGRAPH)

Adaptation of Play Is Mildly Interesting

ALTHOUGH this is the day of five-reel features, occasionally a picture comes along which would be a winner if condensed into three reels. Such a picture is Vitagraph's adaptation of Eugene Walter's melodrama of the North, "The Wolf," in which Earle Williams is starred. The play is built around one central situation and on the stage it kept one in a suspensive mood because of the colorful dialogue and the swift development of the action. But as a picture this important element cannot be told in subtitles and it spends itself quickly because of its one dominant idea.

The denouement can be guessed as early as the first reel with the result that there is nothing to hold the spectator at attention further than the big elemental fight that is promised as a climax. And this important detail is a long time arriving. And because it threatens to appear much earlier the strength of the situation is destroyed. The play revolves around a mere handful of characters. A French-Canadian's sister has been lured to degradation and death and it is her brother's purpose to vindicate her honor. You can imagine how five reels of "watchful waiting" will react on the spectator.

The players have nothing to do but group themselves and converse until the aforementioned climax puts in an appearance. And this belated action can hardly compensate for the display of picturesque scenery which forms a background. The star is hardly suited for the role he enacts. He does not suggest the Canuck for a single moment and he might have carried on his conversation in dialect. This would have created some illusion. The picture is constructed well enough and Mr. Young's direction is capable. But he could have turned in a better product with half the footage.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Jules Beaubien.....Earle Williams
Baptiste.....Brinsley Shaw
Andrew MacTavish.....George Nichols
Hilda MacTavish.....Jane Novak
William MacDonald.....Robert McKim
George Huntley.....Billy Mason
By Eugene Walter.
Scenario by James Young.
Directed by James Young.

PRESS NOTICE—STORY

Earle Williams, the popular Vitagraph star, will appear at the ——— theatre on ——— of ——— week in his latest picture production entitled "The Wolf." This is an adaptation of Eugene Walter's famous stage success and awards him the thoroughly congenial role of Jules Beaubien, a French-Canadian trapper, whose sole mission in the story is to mete out vengeance upon the man who wronged his sister. He has been absent two years and on his return with the girl's fiance, Baptiste, he discovers that she is only a memory. Jules wins his friend's consent to be the man who will execute the vengeance and if he fails the mission will fall upon the latter. They venture to the home of Andrew MacTavish, a Scotch settler, whose daughter Hilda is Jules' beloved.

There it is that fate takes a kindly hand and introduces the American, MacDonald. He is the guilty one, but he is wily enough to hide his secret. However, in a moment of proud boastfulness he admits to his companion, Huntley, that he is responsible for the tragedy. And the news reaches Jules. The trapper is not ready to strike. He must first provide for the safety of Hilda who has fallen into the clutches of the American. Her father has never forgiven her for her resemblance to her pleasure-loving mother. So Jules must convince the father that she is a dutiful daughter.

The time arrives for the execution of vengeance. The crafty Frenchman lures the American to the edge of a river and in a terrific duel he accomplishes his mission. Thus the shadow gives away to sunshine for Jules finds happiness with Hilda. Mr. Williams is singularly well suited for the role of Jules and plays it with a dash and grace that are admirable. His support is headed by Jane Novak as the girl and by Brinsley Shaw, Robert McKim, and others in prominent roles.

SUGGESTIONS

The best plan to concentrate on in this feature is the one developed in the program reader elsewhere on this page. The main fact is that the hero starts on a man-hunt. There is an old adage in the North country which is that when a wolf howls alone in midwinter some man must die. Play up this note. It lends mystery and atmosphere. Use it as your leading catch line. But feature the central idea. And make a lot of it. Give a brief synopsis in the papers and run mats and electros. Your patrons have undoubtedly seen it in the original for it was a great stage success. So they will be more or less familiar with it.

Tell that it is written by Eugene Walter, one of the most successful playwrights, and the author responsible for such dramatic thrillers as "The 13th Chair," and "The Knife." He always writes with a punch and his plays are remarkably vivid. Play him up big and tell your patrons that a big treat is in store for them. If you are decorative in your lobby scheme you can emphasize the picture by displaying the trimming and trappings that are worn and used in the North. Use stills of the star. He does some very good work here. Use catch lines liberally. The title is suggestive for that sort of thing.

PROGRAM READER

Jules and Baptiste had bid Annette "au revoir" as they departed into the wilds to set their traps. The former was her brother, the latter, her lover. They little suspected that a shadow would some day fall on their horizon. But when they returned they found a mound on the side of the mountain. It was her grave. And so Jules and Baptiste started on a man-hunt. They swore to mete out terrible vengeance upon the beast who caused their loved one's death. They swore to hunt the wide world over if necessary until their mission was accomplished. And they wandered to the cabin of Andrew MacTavish. The Scotchman's daughter, Hilda, had long fascinated Jules.

But who was this stranger, MacDonald? Could he be the wolf? He was wily and never gave an inkling of his experience with the girl he had wronged. He even forgot the incident in his search for a new adventure with Hilda. So Jules had a double purpose. To save the girl from his clutches and to mete out vengeance upon him, for he discovered he was on the right track. The wolf had howled at night and this means that some man must die. How this picture is brought to an end is told in a striking climax. See Earle Williams in "The Wolf" at this theatre next ———. You're in for a genuine treat.

CATCH LINES

See "The Wolf"—a tale of the Northwest where wolves howl in pack and sometimes alone. When a wolf howls alone in midwinter—someone must die. Did this adage come true? You will find out when the picture is shown at the ——— next ———.

The two trappers went away happy and contented. When they returned they found the dearest human being in their lives was dead. And so they hunted—hunted without rest until they found the man who had brought them their sorrow. See "The Wolf."

"CAREER OF KATHERINE BUSH"
(PARAMOUNT-ARTCRAFT SPECIAL)

Drama Will Draw and Generally Satisfy

A DRAMA based on the desires of a poor but pretty and ambitious working girl to arise from her common-place environments and move with the elite. And although in this Elinor Glynn story she has no particular scruples about how she gets there, the heroine will appeal to all but the most prudish.

The director and continuity writer were able to keep the story from becoming crude and their efforts were augmented by the star and her support. The settings were appropriate and the photography up to the standard. While this may not be generally considered as a criterion to the impression many persons may possess on the qualities of Paramount-Artcraft SPECIALS, it is nevertheless a photodrama that will generally satisfy and it should have big drawing possibilities.

She leaves her lowly home in London and meets a young nobleman with whom she spends two nights. She speedily regrets her action after finding that she is possibly farther away than ever from the fashionable class whose society she craves. Securing a position as social secretary to Lady Garribardine she meets a Duke and he finally proposes. He spurns her when she confesses to him her first and only false step, but finally forgives her and they are married.

This should draw quite strongly at first run houses in the larger cities and also at high class neighborhood houses. It will generally satisfy as a picture. The draw should be above the average in the popular, family and laboring class houses, and as a picture will generally satisfy the popular and labor audiences, but may not so generally satisfy the family audiences as a picture.—Length, 5 reels.—Released July 13.—*Tom Hamlin.*

THE CAST

Katherine Bush.....Catherine Calvert
Lord Algernon Fitz-Rufus.John Goldsworthy
Lord Gerald Strobridge.....Craufurd Kent
Lady Garribardine.....Mathilda Brundage
Lao Delemar.....Helen Montrose
Gladys Bush.....Ann Dearing
Matilda Bush.....Augusta Anderson
Slavey.....Norah Reed
Lady Beatrice Strobridge...Claire Whitney
Bert Bush.....Albert Hackett
Fred Bush.....Earl Lockwood
Bob Hartley.....Walter Smith
Charlie Prodgers.....Robert Minot
Ethel Bush.....Edith Pierce
Lao's Sweetheart.....Allen Simpson
Duke Mordryn.....Fred Burton
Story by Elinor Glyn.
Scenario by Kathryn Stuart.
Directed by R. William Neill.

PRESS NOTICE—STORY

An Elinor Glyn story screened as a Paramount-Artcraft Special, and starring beautiful Catherine Calvert, will appear at the ——— theatre beginning ———.

"The Career of Katherine Bush" is said to adhere very closely to the novel and was directed by R. William Neill. The screen version boasts of a big special cast of well known players.

Katherine Bush is not satisfied with life and considers her own hard-working English family as dull and unrefined. She aspires to the heights in society and argues to herself that she does not care by what means she may adopt to win her desires.

And she meets a well known young nobleman in London who took advantage of her high social ambitious, but after a few days she was disillusioned and knew that she had sinned without advancing one iota towards the higher strata of society.

The beautiful young girl then secured a position as social secretary to Lady Garribardine, and is then surrounded by the environments which she craved. But there was a certain young duke whom she very much admired. And as affairs developed it seems that the same young duke learned to love her and finally proposes marriage. He was a member of the British House of Lords and all her early ambitions seemed about to be realized.

Then came the great problem. She found that she actually loved him. But she finally won the great victory by confessing to him her early and only sin. And he scorns her and goes away. But he returns to forgive and both happiness and affluence are the rewards of Katherine Bush.

SUGGESTIONS

When you book this picture you should give a little thought to your audience, and if they like the so-called ginger or sensational stuff you should make that the feature in your advertising and the predominant angle in all your publicity. Of course they will not find anything really sensational in the picture, but it will bring them into the box office and will generally satisfy them as a picture.

On the other hand, if your audience is a family crowd, containing several prudish ones, you should emphasize that, although this is a daring subject, it is handled in a very delicate manner, and that because it is a Paramount-Artcraft Special that fact should speak for itself, etc., etc.

And she finally wins love and affluence.

This is an Elinor Glyn story screened as a Paramount-Artcraft Special, and comes to this theatre next week. It is a daring story anent moral problems and the film producers have handled it in a delicate manner. Calvert."

A dramatic moment in "The Career of Katherine Bush," the Paramount-Artcraft special from the novel by Elinor Glyn

PROGRAM READER

Her folks were commonplace. They bored her. She was beautiful and felt that she could secure some of the good things in this life.

New environments seemed possible to acquire after she met a young nobleman in London, but she was soon disillusioned and found that she was trying to enter by the wrong door.

Nevertheless the young girl was not entirely discouraged nor did she cry out to the world that she was ruined, and she did not try to drown herself in the nearby Thames River. She was just as determined as ever to become one of the small group that occupied the high places in life.

The Index to The Complete Plan Book

(*Continued from page 1496*)

PICTURE — BRAND — STAR — RELEASED — PLAN BOOK

NEW MOON, THE (SELECT) NORMA TALMADGE (MAY 11).....MAY 24
"Russian Soviet meet a courageous enemy in star."—M. P. News.
Exhibitor Comment—"Good Russian story, but star's popularity put it over. People prefer her in straight American drama. Average business three days." "Very fine picture, good cast. Big business."
"Very fine picture, good cast. Big business." "A mighty good picture that should please most all classes. Average business two days." "Went big; not everyone liked it. Big business."
Consensus—"Good picture, good puller."

NUGGET NELL (PARAMOUNT) DOROTHY GISH (JULY 13).....AUG. 9
"Tries to be melodrama; will amuse."—M. P. News.

OH BOY (CAPELLANI-PATHE) JUNE CAPRICE-CREIGHTON HALE (JUNE 22).....JUNE 21
"Musical play looks rather heavy as a picture."—M. P. News.

ONE OF THE FINEST (GOLDWYN) TOM MOORE (JUNE 9).....JUNE 14
"Tom Moore pleases in a romance that is quite obvious."—M. P. News.
Exhibitor Comment—"Well named one of the finest. Pleased all. Big business for summer." "One of the best and cleanest pictures I have ever run. Tom Moore was good. Big business three days." "A very good entertainment but something was wrong. Did just average business."
Consensus—"Excellent picture, big puller."

ONE-THING-AT-A-TIME-O'DAY (METRO) BERT LYTELL (JUNE 23)....JULY 5
"Clever comedy story well produced."—M. P. News.
Exhibitor Comment—"An excellent picture, patrons liked it. Better than the 'Spender'." "Big business one day, average two." "One of the very best pictures we ever played. Big to extra big business two days."
Consensus—Excellent picture, good puller."

OTHER MAN'S WIFE, THE (FRANK HALL) STUART HOLMES-ELLEN CASSIDY (JUNE 29).....JUNE 21
"Looks like a winner of unusual interest."—M. P. News.

OTHER MEN'S WIVES (INCE-PARAMOUNT) DOROTHY DALTON (JUNE 15).....JULY 5
"Should satisfy an elite audience."—M. P. News.
Exhibitor Comment—"A very good picture with Dorothy at her best. Her acting was great. She had the whole audience loving her. Settings beautiful. Entire picture O. K. Big business two days." "The title of the picture and popularity of star gave us a regular mid-winter opening and business continued big. Pretty good evidence that the picture made good. Extra big to big business three days." "Only fair picture to fair business."
Consensus—"Good picture, good puller."

OUR BETTER SELVES (PATHE) FANNIE WARD (JULY 27).....JULY 19
"Frivolity succeeded by patriotism in war story."—M. P. News.

OUTCASTS OF POKER FLAT, THE (UNIVERSAL) HARRY CAREY (JULY 6).....JUNE 28
"Harry Carey stars in Bret Harte's story."—M. P. News.
Exhibitor Comment—"Good Carey picture. Big business."

PAID IN ADVANCE (JEWEL-UNIVERSAL) DOROTHY PHILLIPS (JULY 6).....JULY 12
"A big melodramatic Klondike production."—M. P. News.

PETAL ON THE CURRENT, A (UNIVERSAL) MARY MACLAREN (JULY 28).....AUG. 9
"A good human interest story."—M. P. News.

PHIL FOR SHORT (WORLD) EVELYN GREELEY (JUNE 2).....JUNE 7
"Star in her first starring vehicle."—M. P. News.

PLAYTHINGS OF PASSION (UNITED) GORDON (JUNE 8).....JUNE 7
"Star is in a rather artificial society picture."—M. P. News.
Exhibitor Comment—"Received favorable remarks regarding this one. Average business." "Best Kitty Gordon we ever played. Average business." "Fine picture to average business two days."
Consensus—"Pleasing picture, average puller."

PRETTY SMOOTH (UNIV.) PRISCILLA DEAN (JUNE 2).....JUNE 7
"Bayard Veiller writes another crook story for Miss Dean."—M. P. News.
Exhibitor Comment—"Fine picture, average business." "Big business two days."
Consensus—"Good picture, good puller."

PRICE OF INNOCENCE, THE (BUFFALO M. P. CORP.) STELLA K. TALBOT (MAY 11).....MAY 3
"Story of a woman's supreme sacrifice. Artificial but picturesque."—M. P. News.

PROFITEERS, THE (PATHE) FANNIE WARD (JUNE 29).....JUNE 28
"Fannie Ward's looks like old time thriller."—M. P. News.
Exhibitor Comment—"Poor picture, poor business."

PRUDENCE ON BROADWAY (TRIANGLE) OLIVE THOMAS (JULY 6)..JULY 12
"A charming story with broad appeal."—M. P. News.

PUTTING ONE OVER (FOX) GEORGE WALSH (JUNE 22).....JULY 12
"George Walsh's athletic tricks are buried here."—M. P. News.
Exhibitor Comment—"Fair, poor business. Star has lost ground." "Walsh certainly pleased in this one. Extra big business." "Poorest Walsh picture we ever played. No stunts at all. Average business two days." "Regular Walsh stuff. Stood up fairly well second day. Average business two days."
Consensus—"Fair picture, average puller."

RIDERS OF VENGEANCE (UNIVERSAL) HARRY CAREY (JUNE 9)....MAY 31
[illegible] is a fine "Good Bad" man Western."—M. P. News.
[illegible]." "Average business two days."

ROGUE'S ROMANCE, A (VITAGRAPH) EARLE WILLIAMS.....MAY 31
"This Earle Williams picture is below regular average."—M. P. News.
Exhibitor Comment—"Star not popular here. Picture only fair. Poor business." "A very good picture and pleased. Average business."
Consensus—"Good picture, average puller."

ROSE OF THE WEST (FOX) MADLAINE TRAVERSE (JULY 26).....JULY 26
This picture of the Canadian Northwest."—M. P. News.

ROUGH RIDING ROMANCE (FOX) TOM MIX (AUGUST 24).....AUG. 9
Tom Mix scores with his heretofore hip."—M. P. News.

SAGE BRUSH HAMLET, A (ROBERTSON-COLE) WILLIAM DEMOND (AUGUST 11).....AUG. 9
Conventional western with William Desmond."—M. P. News.

SAHARA (HODKINSON) LOUISE GLAUM (JUNE 29).....JULY 12
Latte would draw a heavy dramatic story."—M. P. News.

SECRET SERVICE (PARAMOUNT-ARTCRAFT SPECIAL) ROBERT WARWICK (JUNE 22).....JULY 5
"One of the really big pictures."—M. P. News.
Exhibitor Comment—"Ran this picture to an extended run to poor business. While our personal criticism is that it is an excellent picture of its kind, nevertheless, the public at this time cares nothing about war plays, whether Civil War or war just finished." "Big story put together by a master hand. Took very well here. All characters well placed. A real big attraction. It brought them out for the second night. That signifies it is a real big production. Photographic fine. Big business two days."
Consensus—"Good picture, good puller."

SHE WOLF, THE (FROHMAN AMUSEMENT) TEXAS GUINAN (JUNE 22).....JUNE 21
"Texas Guinan contributes a unique characterization in Western melodrama."—M. P. News.

SLEEPING LION, THE (UNIVERSAL) MONROE SALISBURY (JUNE 23).....JUNE 14
"Monroe Salisbury contributes Italian Characterization."—M. P. News.
Exhibitor Comment—"Big picture but so hot people would not attend."

SNEAK, THE (FOX) GLADYS BROCKWELL (JULY 20).....JUNE 21
"Gladys Brockwell's latest is an average program offering."—M. P. News.
Exhibitor Comment—"Not much of a picture. Average business two days."

SOME BRIDE (METRO) VIOLA DANA (JUNE 9).....JUNE 21
"Viola Dana scores a knockout in lively farce-comedy."—M. P. News.
Exhibitor Comment—"Good entertainment. Average business."

SOME LIAR (AMERICAN) WILLIAM RUSSELL (MAY 19).....MAY 17
"Star breezes through in extravagant farce comedy."—M. P. News.
Exhibitor Comment—"The best yet. Big business." "Average business."
Consensus—"Good picture; good puller."

SPARK DIVINE, THE (VITAGRAPH) ALICE JOYCE.....JUNE 21
"Alice Joyce's character study supports a frail picture."—M. P. News.

SPITFIRE OF SEVILLE, THE (UNIVERSAL) HEDDA NOVA (JULY 21)..JULY 26
"Pleasing melodrama of Spain."—M. P. News.

SPORTING CHANCE, A (AMERICAN-PATHE) WILLIAM RUSSELL (JULY 6).....JUNE 28
"Novel comedy-drama breezes home a winner."—M. P. News.

SPORTING CHANCE, A (PARAMOUNT) ETHEL CLAYTON (JULY 27)..JULY 26
"Comedy-drama offers good entertainment."—M. P. News.

SQUARE DEAL SANDERSON (ARTCRAFT) WM. S. HART (JUNE 15)....JUNE 28
"William S. Hart has a lively one here."—M. P. News.
Exhibitor Comment—"Again they came back strong." "'Hart is always good,' is the reputation he has here. Big business two days." "They liked it and it drew big."
Consensus—"Good picture, good puller."

TANGLED THREADS (ROBERTSON-COLE) BESSIE BARRISCALE (JUNE 21).....JUNE 14
"Bessie Barriscale appears again in domestic triangle play."—M. P. News.

TAXI (TRIANGLE) TAYLOR HOLMES (MAY 11).....MAY 17
"Starts slowly but gathers speed towards the middle."—M. P. News.

THIN ICE (VITAGRAPH) CORINNE GRIFFITH (MAY 26).....MAY 24
"Star in splendid sustaining melodramas."—M. P. News.
Exhibitor Comment—"Little draggy, lacks pep. Star puts it over only fair. Average business two days."

THIRD DEGREE, THE (VITAGRAPH) ALICE JOYCE (MAY 19) (Seven Parts).....MAY 17
"Star in a fine screen version of stage success."—M. P. News.
Exhibitor Comment—"Very good. Big business two days, extra big third day."

THIS HERO STUFF (RUSSELL-PATHE) WILLIAM RUSSELL (AUG. 10).....AUG. 2
"Lively, pleasant, entertaining picture."—M. P. News.

THROUGH THE WRONG DOOR (GOLDWYN) MADGE KENNEDY (JULY 6).....AUG. 2
"A likable story which should please."—M. P. News.

TIGER LILY, THE (AMERICAN) MARGARITA FISHER (JULY 27).....JULY 26
"Conventional picture of 'Little Italy.'"—M. P. News.

TOO MANY CROOKS (VITAGRAPH) GLADYS LESLIE.....JUNE 14
"Comedy and mystery unite to make enjoyable picture."—M. P. News.

TRIXIE FROM BROADWAY (AMERICAN) MARGARITA FISHER (JUNE 15).....JUNE 14
"Margarita Fisher stars in fairly interesting picture of a chorus girl."—M. P. News.
Exhibitor Comment—"Average business two days." "Good picture to average business."
Consensus—"Average picture, average puller."

TRUE HEART SUSIE (GRIFFITH-ARTCRAFT) SPECIAL CAST (MAY 25).....JUNE 14
"Griffith's latest is real, but suffers from padding."—M. P. News.
Exhibitor Comment—"Very poor, extremely weak. Average business all week." "Tired of war stuff. Average business." "Big business all week." "Didn't go here. Poor business." "Average business seven days."
Consensus—"Average picture but has done big business for one week."

UNBROKEN PROMISE, THE (TRIANGLE) JANE MILLER (JULY 27)..JULY 26
"Fued drama of the Southwest."—M. P. News.

UNPAINTED WOMAN, THE (UNIVERSAL) MARY MACLAREN (MAY 11) (Six Parts).....MAY 17
"Faithful study of rural life that is rich in characterization."—M. P. News.

UNWRITTEN CODE, THE (WORLD) SHIRLEY MASON (MAY 19).....MAY 17
"In which Kidu-San and Dick Tower meet, marry and part."—M. P. News.

UPLIFTERS, THE (METRO) MAY ALLISON (JUNE 30).....JULY 12
"Will entertain in high-class neighborhoods."—M. P. News.

UPSIDE DOWN (TRIANGLE) TAYLOR HOLMES (JUNE 22).....JUNE 28
"Best Taylor Holmes comedy to date."—M. P. News.

UPSTAIRS AND DOWN (SELZNICK) OLIVE THOMAS (JUNE 8).....JUNE 21
"Light and airy comedy with the happy ending."—M. P. News.

VIRTUOUS SINNERS (PIONEER) NORMAN KERRY-WANDA HAWLEY (MAY 25).....MAY 24
"Story of the slums marred by poor photography."—M. P. News.

VEILED ADVENTURE, THE (SELECT) CONSTANCE TALMADGE (MAY 11).....MAY 24
"A reasonably good comedy with Constance Talmadge."—M. P. News.
Exhibitor Comment—"Excellent picture. Big business." "Average picture to average business."
Consensus—"Good picture, good puller."

WAY OF A WOMAN, THE (SELECT) NORMA TALMADGE (JULY 27)....AUG. 9
"Better than average society drama."—M. P. News.

WHEN FATE DECIDES (FOX) M. TRAVERSE (JUNE 1).....JUNE 7
"Butterfly husband has innings again in domestic melodrama."—M. P. News.
Exhibitor Comment—"Much killing. Star coming right along. Average business two days." "Two days, poor to average business."
Consensus—"Average picture; average puller."

WHERE BONDS ARE LOOSED (WALDORF PHOTO PLAYS) SPECIAL CAST (AUGUST 11).....AUG. 9
"Sex drama, may have average draw."—M. P. News.

WHITE HEATHER, THE (MAURICE TOURNEUR) SPECIAL CAST (MAY 18).....MAY 17
"Another artistic and unusual melodrama from Tourneur."—M. P. News.
Exhibitor Comment—"Poor business four days." "While very melodramatic it is nevertheless a good picture. The undersea stuff is especially good and really gets the picture over. Personally I do not like this class of picture and find they can only be put over at intervals. The photography and locations are good. The picture would have been very much better with a better cast. Average business seven days."
Consensus—"Good picture, average puller."

WILDERNESS TRAIL, THE (FOX) TOM MIX (JULY 6).....JULY 19
"Tom Mix scores in story of frozen north."—M. P. News.
Exhibitor Comment—"One of those snow pictures that pleased everyone. Big business three days." "Not as good as some of his pictures but went over as well on account of his popularity here. Used log cabin covered with snow around ticket booth and shot him over the mark. Big business first day, extra big last two."
Consensus—"Good picture, big puller."

Box Office Reports continued on page 1500

"THE LOVE CHEAT"
(PATHE)

Frail Story of Society and Sentiment

ALBERT CAPELLANI'S starring team, Creighton Hale and June Caprice, have a decidedly frail entertainment to offer in "The Love Cheat," an adaptation of a French play. It is mostly a spray of sentiment which could best be told as a short subject instead of feature length. And because of its frail character it hardly suffices to keep one constantly interested. While the story presents a good enough appearance, scene by scene, yet it is only too obvious that it has been extensively padded to round out a full hour of entertainment.

Credit must be given to Mr. Capellani however, in the manner he has elaborated the slender material and made it lambent with charm and sentiment. Nevertheless the thought arises that he is capable of better things than sponsoring such delicate pieces. The average patron has outgrown the idea of a poverty-stricken artist who falls in love with an heiress and through his pretentions represents himself as "class." He knows from the start that their differences will be settled after a series of pretty poutings and playful attitudes have been struck off. And so it is over and the word—"average" can be written after it.

Mr. Hale makes a likeable hero and acts with admirable repression. Would that Miss Caprice might gauge her values as well. There is no fault to be found with her work except that she uses her smile too often. Alfred Hickman's talents are wasted in a saccharine role. The technicalities are well arranged allowing for an over indulgence of close-ups.—Length, 5 reels.—Released August 24.—*Laurence Reid.*

THE CAST

Louise Gordon.....June Caprice
Henry Calvin.....Creighton Hale
J. Steward Gordon.....Edward Davis
Herbert Rand.....Alfred Hickman
William West.....Charles Coleman
By Tristram Bernard.
Scenario by Peggy McCall.
Directed by George Archainbaud.
Photographed by Lucien Tainguy.

PRESS NOTICE—STORY

Albert Capellani's newest production to be seen at the ——— theatre next ——— afternoon and evening, with Creighton Hale and June Caprice in the stellar roles, is "The Love Cheat," an adaptation of a brilliant French comedy-drama. As scenarioized by Peggy McCall and directed by George Archainbaud, it brings into play a typically American romance—a romance of an heiress to millions and a poor, struggling artist.

Louise Gordon and Henry Calvin meet under most unconventional circumstances. The young man is scheduled to keep an appointment at a certain hotel where Louise is giving a "coming out" party. Of course he does not belong to society and naturally hasn't received an invitation. But when he turns to leave he finds that he has a guest's overcoat on, with one of the choice invitations in the pocket. And being an opportunist, he decides to stay and participate in the refreshments. His manner is so ingratiating that he makes an instant hit not only with Louise, but with her parents.

His heart rebels at any deception, but a friend, who hapens to be a guest, urges him to play the game out, inasmuch as Louise is deeply in love with him. The friend even loans him money to carry his bluff through, and with this good fortune he decides to give expression to his love. And he thinks so much of her that he hasn't the heart to tell her that he isn't sincere. The engagement dinner approaches and Henry is unable to muster up courage since his friend has deceived him. And the guests are surprised to learn that Louise has consented to marry a discarded lover, Herbert Rand. Eventually events happen that restore Henry his self-respect and when Louise discovers his sincerity she decides he is not a love cheat, but an earnest young man in love. And so they are happy. The stars have roles that are admirably suited to them, while the supporting cast is in every way commendable.

SUGGESTIONS

Here is a romantic comedy-drama which should please the patrons of your theatre regardless of their years. Make known that it unfolds the art of winning a bride according to the adage, "All's fair in love and war." Catch lines would be a particularly good angle to advertise the pictures. We have written some with that view in mind. Use such teasers as "All the world loves a lover." You can bring out that the hero is somewhat mercenary. He is poor and he never saw the heroine before he met her at a "coming out" party. So he deceived her. Then he was sorry after he fell in love.

Make your audience curious about the plot. It hasn't any big dramatic moments, so the best plan would be to make your audience curious as to what it is all about. Play up the stars. They have made good in "Oh Boy!" and undoubtedly pleased your audience. Bring out that it is a Capellani production. Mr. Capellani is responsible for "The Red Lantern." Mention that fact. Use all the cut-outs available, also one-sheets for windows. And all the larger sheets too. Bring out that it is an artistic production in every way. Run stories of the stars and the producer.

PROGRAM READER

Making love to a girl under false pretenses is an old established game—especially when that girl has loads and loads of money. But your conscience will trouble you if you are built like Henry Calvin when you feel yourself slipping—slipping into love. Then you realize what a contemptible trick you've played. To give her up is to feel deep sorrow. Yet it is the only thing to do. Perhaps she will like you better when she learns how sincere you are.

These are the threads running through the fabric of "The Love Cheat," which will be the main feature at the ——— theatre next ———. The manly hero confesses and thus reveals his traits of honesty and modesty. And does the girl receive him with open arms? You must find out for yourself. Creighton Hale and June Caprice play the lovers. And they will delight you in their parts. See this picture of love and springtime. It will chase dull care away.

CATCH LINES

A poor, struggling young artist met a rich heiress. He did not belong to her circle, but she liked him above the men of her acquaintance. And he liked her. Their admiration grew into love. But his conscience troubled him because he thought himself a love cheat. Did he marry her? See "The Love Cheat."

What is a love cheat? This young artist, who was madly in love with the rich heiress, couldn't be called a love cheat, could he? You must decide when you see Creighton Hale and June Caprice in their latest picture.

He couldn't be blamed too much for cheating because all's fair in love and war. So he fell for his friend's promotion scheme of engineering a love affair. You'd do the same thing, wouldn't you? See "The Love Cheat."

Did she chase him? You bet she did. She chased him with an overwhelming love. Did she get him? You bet she did. Why? Because when she made up her mind to get something she usually got it. She "The Love Cheat."

"THE PAGAN GOD"
(ROBERTSON-COLE)

Dramatic Picture That Will Generally Satisfy

A DRAMATIC story of the Orient with all scenes and action placed in China. This is not a spectacle but portrays celestial intrigue balked by American diplomacy. It is away from the beaten paths and quite heavy and tragic in spots, but should prove of general interest as it gets away from the light society and comedy themes and thereby gains by offering a subject different from the regular run.

Direction, continuity, sets, cast and photography measure up favorably and this can be branded as a generally satisfactory photoplay.

On secret service in China the young American learns that Tai, a woman of Chinese and French mixture, is one of the chief plotters in a threatened rebellion that may imperil American lives. She becomes infatuated with the American and he secures from her a list of the prospective victims. Tai's lover becomes jealous and plots against the American. He even abducts the American's sweetheart and her father who happened to be visiting China collecting relics. Tense situations and rapid action in many spots help enliven the picture.

The draw will be strongest at the big city first run houses and high class neighborhood theatres. It should appeal to them as a satisfactory picture. In the family, popular and labor class theatres it should have an average draw and prove satisfactory entertainment.—Length, 5 reels.—Released August 4.—*Tom Hamlin.*

THE CAST

Bruce Winthrop.....H. B. Warner
Tai.....Carmen Phillips
Wah Kung.....Ed Piel
Wong.....Jack Abbe
Henry Addison.....Carl Stockdale
Beryl Addison.....Marguerite De Lamotte
American Minister.....Walter Perry
Story by F. McGrew Willis.
Scenario by George Elwood Jenks.
Directed by Park Frame.
Supervised by Jesse D. Hampton.

PRESS NOTICE—STORY

H. B. Warner comes to the ——— theatre on ——— of ——— week in "The Pagan God," a screen production based on the American balking of Oriental intrigue.

This photoplay is described as having a charming love story between the American secret operative in China, and the daughter of an American collector who is visiting China, with her father, who is in search of relics.

Tai, a woman of Chinese and French parentage, aspires to become the next ruler of Mongolia, and she becomes infatuated with the young American secret service man. He secures from her the list of prospective victims in the imepnding revolution.

His own American fiance scorns him for his apparent desire for the society of the Chinese Cleopatra. Tai has an Oriental lover who also becomes jealous of the American. And he plots to put him out of the way.

He causes him to be falsely accused of the theft of the Pagan God. And he abducts the American girl and her father. The rescue of his sweetheart and her parent is responsible for a number of thrills, and the hero finally succeeds in also overthrowing the chief conspirators in the impending revolution.

A tragic ending for the Oriental plotters and future happiness for the hero and heroine is the finale of "The Pagan God."

H. B. Warner, the star, is supported by a most excellent cast. Marguerite De Lamotte portrays the role of the American girl and Carmen Phillips interprets the part of Tai, the Chinese-French Cleopatra. Ed Piel, Jack Abbe, Carl Stockdale and Walter Perry also have prominent roles.

SUGGESTIONS

If you have this picture booked it will stand for quite a little unusual exploitation. The title should suggest a morning matinee especially for ministers and priests by invitation and free of charge. When the newspapers announce that you have invited the Christian ministry to see "The Pagan God," it means a lot of free newspaper publicity in the reading columns which you otherwise could not buy. You might even announce that you will devote a certain percentage on one day to some well known foreign mission fund calculated to aid the spread of the Gospel in China.

State boldly in the newspapers that "The Pagan God" has held sway thousands of years longer than Christianity and claims more adherents. All this will give you a good tie-in with the title of the photoplay. But tell them the truth. State frankly that

H. B. Warner is back on the screen in "The Pagan God," a Jesse D. Hampton production for Robertson-Cole, released by Exhibitors Mutual

"The Pagan God" is NOT a religious play, and that you see no reason for any extended controversy among the church people. Then they will not feel hoaxed when they see the real theme of the photoplay which is not at all religious.

PROGRAM READER

He was compelled to let his American sweetheart believe that he was in love with a Chinese Cleopatra.

And the whip-lash of her scorn made him wince.

But it was all for a good cause and meant the saving of many American lives in the threatened Chinese rebellion.

When he rescued her from the group of Celestial plotters she began to realize that she had been traveling around in the encircling meshes of danger. American diplomacy and bravery on the part of her hero succeeded in defeating Oriental intrigue.

Thrills galore and tense situations innumerable are interspersed in this charming romance.

And it will be shown on the screen at this theatre next week when H. B. Warner comes in his latest production, "The Pagan God."

CATCH LINES

"The Pagan God" has held sway for thousands of years. It will hold sway only ——— days at the ——— theatre.

Christians and Jews should not be frightened. "The Pagan God" will only appear for ——— days at the ——— theatre.

Index Reports and "Flashbacks"

(Continued from page 1498)

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

WOLVES OF THE NIGHT (FOX) WILLIAM FARNUM (AUGUST 10)....AUG. 9
"Farnum has become cute in dramatic subject."

WOMAN MICHAEL MARRIED (ROBERTSON-COLE) BESSIE BARRISCALE (JULY 27) .....AUG. 2
"Bessie Barriscale's latest is good entertainment."—M. P. News.

WOMAN NEXT DOOR, THE (PARAMOUNT) ETHEL CLAYTON (MAY 4) .....MAY 31
"Star has an excellent number in this picture."—M. P. News.

WOMAN THOU GAVEST ME (PARAMOUNT-ARTCRAFT) SPECIAL CAST (JUNE 15) .....JUNE 21
"An absorbing picture with perfect cast and direction."—M. P. News.
Exhibitor Comment—"Excellent feature, 100 per cent. Katherine MacDonald charming and excellently cast. Supporting cast superb. Direction excellent. Every exhibitor playing the feature bound to cash in. Extra big business all week." "Everyone liked the picture immensely. Big business two days. Katherine MacDonald great." "A great picture with good direction. We did a big business." "Doubled our run on this and it went big at advanced prices. Big business two days."
Consensus—"Excellent picture, big puller."

WOMAN UNDER OATH, THE (UNITED) FLORENCE REED (JULY 6)..JUNE 28
"High calibre drama of great merit."—M. P. News.

WORDS AND MUSIC BY (FOX) ALBERT RAY (MAY 18).....MAY 31
"Good representation of small town ambition and talent."—M. P. News.
Exhibitor Comment—"Picture pleased, but that is all I can say. Average business." "Fair program picture but stars do not draw. Average business." "Better than average program picture. Average business." "Star didn't get us anything, but picture pleased. Poor business." "Average business."
Consensus—"Pleasing picture, average puller."

WORLD AFLAME, THE (PATHE) FRANK KEENAN (AUGUST 7).....AUG. 9
"Keenan lends vitality to 'talky' subject."—M. P. News.

YANKEE DOODLE IN BERLIN (LESSER-SENNETT SPECIAL) SPECIAL CAST (JULY 13) .....JULY 12
"Mack Sennett branches out with success."—M. P. News.
Exhibitor Comment—"Big business seven days." "Same old war situations that we have been showing our patrons for two years, only presented at different angle. It did not make my patrons rave. Average business first day, second day fell to nothing."
Consensus—"Good picture, good puller."

YOU'RE FIRED (PARAMOUNT) WALLACE REID (JUNE 8).....JUNE 28
"A breezy comedy bound to entertain."—M. P. News.
Exhibitor Comment—"Only fair picture to fair business."

YVONNE FROM PARIS (AMERICAN-PATHE) MARY MILES MINTER (JULY 13) .....JULY 12
"Stage story is mild and marshmallowy."—M. P. News.

Flashbacks on Earlier Releases

"Out of the Fog" (Metro)—"Another Nazimova production that did not come up to standard. Too drawn out, weird and morbid. Many unfavorable comments. Poor business two days."

"Pettigrew's Girl" (Paramount)—"A very pleasing comedy drama. Everyone went out boosting it. Good business two days."

"Something to Do" (Paramount)—"Washburn quite a favorite with us, but this one lacked interest; not up to usual standard. Average business two days."

"Desert Law" (Triangle)—"Afraid everybody would get killed before we got to the last reel. Patrons wanted gas masks. Big business."

"Accidental Honeymoon" (Select)—"Repeat, extra big business."

"Sunnyside" (First National)—"Very big business two days. Picture a wonderful film."

"Red Head" (Select)—"One of the finest attractions we ever played. Extra big business two days with "Sunnyside."

"The Uplifters" (Metro)—"The poorest picture we ever played. Big business two days."

"Probation Wife" (Select)—"Avery good picture, extra big business."

"Ghost Flower" (Triangle)—"Poor picture, poor business."

"Missing Links" (Triangle)—"Pleased. Extra big business."

"Indestructible Wife" (Select)—"Repeat; average business."

"Stolen Orders" (Wm. A. Brady)—"Fine picture, good direction. Big business three days."

"When Doctors Disagree" (Goldwyn)—"Norman is a poor attraction, never gets us much money. Average business."

"Eternal Magdalene" (Goldwyn)—"A very poor picture. Poor business three days."

"When Doctors Disagree" (Goldwyn)—"Better than some of Mabel's Goldwyns. Slumped second day."

"The Dub" (Paramount)—"Star holds up well. Patrons think him dependable. Average business."

"Puppy Love" (Paramount)—"Quite like 'Seventeen.' Pleased. Average business."

"Love Burglar" (Paramount)—"Not up to Reed's standard. Average business."

"Nugget Nell" (Paramount)—"Unquestionably the poorest picture we ever played. Poor business."

"Daughter of Wolf" (Paramount)—"Poor star, poor picture, poor business."

"Best Man" (Hodkinson)—"Good picture to average business."

"Road to France" (World)—"Nothing to say other than it is a war picture. Average business."

"The Demon" (Vitagraph)—"A comedy drama of the variety that pleased all. Star was most satisfactory."

"Eyes of the Soul" (Artcraft)—"One of the best Ferguson pictures we ever played. Elsie is holding her own, but is not a great favorite with us. Average business two days."

"The Way of a Woman" (Select)—"Norma Talmadge not so good in this as in past releases. However, the picture is good. Big business two days."

"Sunnyside" (First National)—"Charlie surely slipped in this one. Poorest picture he has made in years. The mob all came, however, and we did big business for the two days' run."

"The Turn in the Road" (Robertson-Cole)—"A real picture. Big business two days, average five."

"Fire Flingers" (Universal)—"Good picture. Discount thirty per cent. for unattractive title. Average business seven days."

"Fire Flingers" (Universal)—"Good picture, hot weather, average business."

"Hoodman Blind" (Fox)—"Poor business two days."

New Theatres Building

ARKANSAS

Roseboro—The Roseboro Theatre Company has been incorporated with a capital stock of $6,000 of which $3,000 has been subscribed.

CALIFORNIA

Napa—R. B. Blumenfeld and John Knox of the Empire Theatre have purchased the Brown Hotel property and will shortly erect a $40,000 playhouse, with a seating capacity of 1,500.

Long Beach—Edward Mehesy, a Salt Lake City capitalist has purchased a block of real estate a short distance east of the Pine avenue pier and the Markwell building and plans to erect a seven story building, which may include a theatre.

Berkley—San Francisco capitalists are looking for a suitable site on which to erect a new picture theatre which will cost about $125,000 and seat 1,500. J. Martin Haenke of the Humboldt Savings Bank Building of San Francisco is the architect.

GEORGIA

Americus—Walter Rylander, president of the Americus Automobile company is to erect a new picture theatre on Lamar street just west of Cotton avenue.

ILLINOIS

Carbondale—The Bart Theatre Company of Carbondale has been awarded a contract for the construction of a $45,000 theatre in this town.

INDIANA

Noblesville—A $30,000 picture theatre is being erected here. It will be named the "American" and will have a seating capacity of 2,000.

KENTUCKY

Shelbyville—The Crescent theatre will be completely remodeled by Ivory and Louella Ethington at a cost of $40,000. When completed, it will have a seating capacity of 1,200.

Sturgis—Lindle Brothers are erecting a new picture theatre here.

MAINE

Saco—It is rumored that a new picture theatre will be erected here.

MICHIGAN

Detroit—The Allen Brothers of Toronto, Canada, are to erect a new $600,000 picture theatre on the Hugh Chalmers' property on Woodward avenue.

Detroit—W. C. Quimby is to erect a new picture theatre on Grand River avenues. It will seat 2,500.

MISSOURI

Kansas City—A new theatre and office building will be erected by E. J. and F. C. Grubel at Seventh street and Minnesota avenue.

NEW YORK

Brooklyn—Levy brothers are to erect a new picture theatre at the junction of 12th avenue, New Utrecht avenue and 52nd street. It will cost about $500,000 and will be named Borough Park.

New York City—Edward Margolies has acquired six four story dwellings from 227 to 239 West Forty-fifth street and may erect a new theatre on the site.

Troy—Preliminary work on the construction of a picture theatre for Michael Apple on the old Odd Fellows' Hall site on River street has been commenced. It is estimated that the theatre will cost $38,000.

Albany—A new picture theatre is being erected at 268-70 South Pearl street by Hugo Larchner and Harry Helman at a cost of $75,000.

NEW HAMPSHIRE

Manchester—A new picture theatre may be erected by Richards and Thornton at the corner of Amherst street and Nutfield lane, with a seating capacity of 1,400.

NORTH DAKOTA

Williston—Work of excavation has begun for a new Orpheum theatre building, which it is estimated, will cost about $30,000.

Sioux Falls—A new theatre building is contemplated by Toohey Brothers in their purchase of the Van Eps block on the east side of Phillips avenue between Eight and Ninth streets.

OHIO

Toledo—The Sun and James Amusement Company is erecting a new theatre on St. Clair street at a cost of $300,000. It will seat about 3,000 and will be a vaudeville and picture house.

Cleveland—The Allen Brothers of Toronto, Canada, will erect a new picture theatre on the north side of Euclid avenue, opposite E. 14th street, at a cost it is said, of $3,200,000. It will have a seating capacity of 3,000.

OKLAHOMA

Okmulgee—L. H. D. Cook is to erect a new theatre on West Seventh street. It will seat about 1,200.

PENNSYLVANIA

Chester—Edward Mergolin is to erect a new picture theatre, with a seating capacity of 2,000. It will be built around the Washington Hotel opposite the old city hall.

Philadelphia—The Stanley Realty Company is to erect two new theatres here, one, on which work will begin shortly at the corner of Market and Nineteenth streets at an approximate cost of $700,000 with a seating capacity of 3,000 and the other at Fifty-second and Chestnut streets, with a seating capacity of 2,900.

SOUTH CAROLINA

Columbia—The Columbia theatre corporation is to erect a new theatre on the site of Agricultural Hall which adjoins the present Columbia theatre.

"THE DEAD LINE"
(ROBERTSON-COLE)

Genuine Drama in Hayakawa's Latest

"THE GRAY HORIZON," the latest picture in which Hayakawa appears, rests upon a secure dramatic foundation and because it is sound in this respect, the feature is well worth while. There is an intensity to the scenes and situations which build to a climax the force of which cannot be denied. The characterization is deeply sympathetic and together with the plot they hold the spectator at strict attention. Hayakawa is an actor who always makes his work compelling. There is in his repressive methods a reserve strength which is always felt by the observer. The result is, his audiences never lose interest. And he cannot be called a lens robber for every member of his company is granted full opportunity to score his or her points.

The drama is based upon vindication of a woman's honor. The hero's sister has married an Occidental who arbitrarily falls in the clutches of the Jap. The conflict is felt when the American's widow sponsors the Oriental's artistic endeavors, though he never realizes at the time her relation to the man he has killed, nor does she have any idea that her husband met his death except by accident. The picture sweeps on to a forceful climax and the Jap, honorable to the last, confesses.

There is very little love element, but such a factor isn't missed. The author and the star have incorporated other points which more than suffice. The assisting players give a good account of themselves. The picture is framed against an enchanting background, the scenery ranking high in its picturesque appeal.—Length, 5 reels.—Released in August through Exhibitors' Mutual.—*Laurence Reid.*

THE CAST

Yano Masata.....Sessue Hayakawa
John Furthman.....Bertram Grassby
Doris Furthman.....Eileen Percy
Kenneth Furthman.....Mary Jane Irving
O Haru San.....Tsuri Aoki
Robert Marsh.....Andrew Robson
By Clifford Howard.
Directed by William Worthington.

PRESS NOTICE—STORY

Sessue Hayakawa, the well known Japanese actor, will be seen at the ——— theatre on ——— of ——— week in his latest photoplay entitled "The Gray Horizon." This presents a absorbing story of a Japanese artist whose sense of honor comes above every thing else. He receives a visit from his sister who informs him that she is in search of her American husband who has so cruelly deserted her. This man lives in the immediate neighborhood and is happily married to a woma of his own race. Fate lures him to the Jap's cabin where opportunity is presented to him to make amends. In a struggle he accidently kills the woman and escapes. But the infuriated Jap pursues him and finishes his earthly career.

Then into his life comes the widow of the scoundrel. She is igorant of her husband's death and the Jap has no knowledge of her relationship. The shadows which have crept out of his life return to torment him for when she employs him to paint a portrait of her husband the awful truth dawns on him. He goes through with his hated task out of love and respect for the beautiful white woman. But when the canvas is finished the likeness arouses his anger to the highest pitch, and with one stroke he slashes the painting. How the shadow mounts in ihs life, how he confesses to the crime but spares the widow the evidence which would free him because she had thought her husband noble, marks a climax which is intensity itself.

"The Gray Horizon" is filled with dramatic moments from start to finish. Mr. Hayakawa and his players take full advantage of them. This support is headed by Eileen Percy as the heroine and by Bertram Grassby as the American. The picture was produced under the direction of William Worthington.

SUGGESTIONS

The central situation of this subject which is dramatically worked out is the one to concentrate in your exploitation. This situation revolves about the star's character who holds his happiness and that of the woman who had meant so much to him. You will find this situation played up in the catch lines and the program reader that are printed elsewhere upon this page. If you handle it for its value you should have no trouble in building up interesting copy.

Of course you know how far to go with the star's name. He is an exceptional actor and you can go the limit in describing his talents. No one is better equipped to portray the sort of role he has here. Just how far he is a drawing card in your theatre only you can tell. But it is worthy of mention that he is now getting the right sort of vehicles—vehicles which will not jar, nor antagonize the spectator. Play him up big. And use stills liberally. There is no mistake about it he is a fine looking Jap. And he is a favorite with feminine picturegoers. Use the soft pedal about the contrast of the character he represents here and the contemptible American of the story. You might offend some patrons.

PROGRAM READER

Fate drew its web around the man who had wronged his sister and the wretch fell completely in his power. To the Japanese artist this meant one thing—revenge. And it was executed in terrible form. The fate continued to draw a shadow over the Oriental. His past was swallowed up in the living present. A beautiful woman had entered his life—the very woman whose husband was killed. But the Jap never knew her identity until she asked him to draw a portrait of her husband. And so the awful truth was realized.

Would it be better to reveal the tragic circumstances? No—she was ignorant regard- the victim of an accident. She believed him the victim of an accident. Better to keep still and ease the shadow in her life. Besides he loved and respected her. And didn't she mean a great deal to him? The portrait was completed and the artist painted more truthfully than he realized. And his hatred knew no bounds when the likeness sneered down at him. With one stroke he slashed the canvas. And the truth dawned on the widow. The conclusion of this forceful drama is told in a sweeping climax. The picture is "The Gray Horizon"—the star, Sessue Hayakawa. Next ——— is the date.

CATCH LINES

He took vengeace in his own hands and killed the man who wronged his sister. And then the man's wife entered his life to shock him out of his security. What happened? See "The Gray Horizon."

He never realized that the beautiful woman who entered his life was the wife of the man he killed. He tried to spare her the sorrow that her husband met a violent death but—"truth will out." See "The Gray Horizon."

He grew to love this American woman who had done so much for him. His sorrow of the past was nearly forgotten until—See Sessue Hayakawa in "The Gray Horizon."

Would he take revenge upon the man who had wronged his sister? What new sorrow would he feel when the man's widow entered his life and revealed her relationship? How would he act? See "The Gray Horizon."—It is Hayakawa's greatest picture.

"THE PRAISE AGENT"
(WORLD)

Breezy Farce and Amusingly Entertaining

A FARCE comedy with a breezy little romance and built around suffragist campaigns. Co-stars and support are well cast and the picture does not lag for a moment. It is very well directed and has a smooth continuity. The sets and exteriors fit the story and the sub-titles are clever. For amusing entertainment this is the best picture that World has turned out for some time.

The hero is the press agent of a theatrical company which has gone broke and he becomes publicity man for a suffragette group led by the wife of a Senator. The heroine is the daughter of the Senator and works also for equal suffrage, much to the disgust of the Senator who does not approve of his wife and daughter doing picket duty for the hated cause. After a series of clever incidents and amusing situations the hero and heroine win the consent of both diametrically opposite parents for their marriage. While the satire on the suffragist cause is quite pronounced at times in the picture it should not give offense to the ardent supporters of equal rights.

This should draw better than average at first run and elite theatres and amusingly entertain. At the family, popular and labor class theatres, it should draw exceptionally well and register heavily as a picture with those audiences.—Length, 5 reels.—Released August 11.—*Tom Hamlin.*

THE CAST

Jack Bartling.....Arthur Ashley
Nell Eubanks.....Dorothy Green
Senator Eubanks.....Jack Drumier
Mrs. Eubanks.....Lucile La Verne
Stanley Adams.....J. W. Johnston
Majorie Lorraine.....Lola Frink
Miss Pettigrew.....Mrs. Priestly Morrison
Story by Earle Mitchell.
Scenario by Clara Beranger.
Directed by Frank Crane.

PRESS NOTICE—STORY

Woman Suffrage divides a house against itself in "The Praise Agent," a World photoplay to appear at the ———theatre beginning next ———.

Arthur Ashley and Dorothy Green are the co-stars and it is described as a refreshing farce comedy with romance and some thrills injected.

The hero is the press agent of a theatrical company that goes broke. He then becomes publicity agent to a woman suffragist group led by the aggressive wife of a Senator. The Senator himself hates equal rights but his charming daughter enlists in the cause with the mother.

And right here is where the publicity agent had plenty to do. In the first place he fell in love with the daughter and she reciprocated. The Senator promised his consent to the marriage if the publicity man would keep his daughter out of the jail that was yawning for the militant suffragists.

And the mother agreed to approve of the match if the press agent would convert the Senator to support the equal suffrage cause. That was the rub and it led to a complication of rapidly transpiring events that would have driven anybody else but a versatile press agent fairly mad.

But he manages by a brilliant coupe to snatch the heroine from the arms of a determined policeman by adroitly substituting the former leading woman of the defunct theatrical company. And he gets the best of the Senator in a business deal and places the wily old politician so much under obligation to him that he wins him over for equal suffrage and thus gains the mother's consent.

SUGGESTIONS

When you book this picture you should concentrate all your publicity on the theme; —Woman Suffrage. Of course the producer, the title and the star must be coupled, but your best bet is the theme. Catch lines on "throw-aways" and quarter sheets should attract attention in addition to your regular newspaper advertising.

Any discussion that you can provoke between the Suffragists and the Anti-Suffragists would certainly help you and be an excellent tie-in. You know your local conditions and how far you can go. If you do some missionary work you can surely secure the results at the box office. A controversy anent the policy of picketing the White House pursued by the women would be immense if you could engineer it.

Arthur Ashby and Dorothy Green in a scene from "The Praise Agent," World

PROGRAM READER

"If you can keep my daughter out of jail you can have her," said the father.

"If you can convert my husband to woman suffrage you can have my daughter," said the mother.

This was some job for an ordinary man.

But the hero was no common ordinary mutt;—he was a press agent;—the same as the man who is writing these sentences.

And he accomplishes the seemingly impossible. The father was a United States Senator and when you get one of those fellows to make up his mind it's like trying to break ice with a frail tooth-pick.

This press agent was versatile. He realized that there were greater questions and problems to be solved than Woman Suffrage. He felt that Love was the greatest thing in the world. But if he had to solve a puny question like Equal Rights in order that Love would run smooth;—well, so be it.

You can laugh to your heart's content next week at this refreshing photoplay which comes to the ——— theatre next week. It is a World Picture starring Arthur Ashley and Dorothy Green and entitled; "The Praise Agent."

CATCH LINES

"Votes For Women" is wanted by "The Praise Agent" at the ———theatre.

"Equal Rights" is demanded by "The Praise Agent" at the ——— theatre.

"Universal Suffrage is desired by "The Praise Agent" at the ——— theatre.

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM COMPANY, INC.

(See Pathe Exchanges)

BEAR STATE FILM COMPANY

(At State Right Exchanges)

The Vagabonds

CHRISTIE FILM COMEDIES

(At State Right Exchanges)

CHRISTIE TWO REELERS

May 12—Rowdy Ann 2
April 28—Sally's Blighted Career 2

SINGLE REEL COMEDIES

Reno—All Change 1
Love—In a Hurry 1
Lobster Dressing 1
Cupid's Hold-Up 1
A Cheerful Liar 1
There Goes the Groom 1
A Flirt There Was 1
He Who Hesitates 1
June 30—Anybody's Widow 1
June 23—Oh! My Dear 1
June 16—A Full House 1
June 9—Can Wives Be Trusted 1
June 2—Tell Your Wife Everything 1
May 26—Kiss the Bride 1
May 19—Oh Susie, Be Careful 1
May 12—A Rustic Romeo 1
May 5—Too Many Wives 1

EDUCATIONAL FILM CORP.

(Through State Right and Educational Exch.)

Photoplay Magazine Screen Supplement Released Once Every Month Showing Leading Stars at Work and Play 1
War Spruce 1
A Day and Night at Coney Island 1
Mar 24—The Passing of the Crow 1
Mar. 17—The Eagle and the Fawn 1
Mar. 3—The Washington Air Patrol 1

BLACK AND WHITE COMEDIES (International)

July 28—His Briny Romance 1
July 21—A Jungle Jumble 1
July 14—The Brown Derby 1
July 7—Perils of Paprika 1
June 30—Breath of a Nation 1
June 23—A Wee Bit o' Scotch 1
June 16—The Fatal Secret 1
June 9—The Tale of a Shirt 1
June 2—The Sawdust Trail 1

BRUCE SCENICS

18—Scenic Succotash 1
17—The Lonesome Pup 1
16—Frozen Thrills 1
15—Men Met in the Mountains 1
14—Nature—Hot and Cold 1
13—Horizon Hunters 1
12—Sundown 1
11—The Pale Pack Train 1
10—The Tides of Yesterday 1

EXHIBITORS MUTUAL EXCH.

ROBERTSON-COLE PRODUCTIONS

Aug. —The Gray Horizon (Sessue Hayakawa) 5
Aug. —The Dead Line (Beatriz Michelena) 5
Aug. —A Sage Brush Hamlet (Wm. Desmond) 5
Aug. —The Pagan God (H. B. Warner) 5
July —The Woman Michael Married (Bessie Barriscale) 5
July —Man's Desire (Lewis Stone) 5
July —A Man's Country (Alma Rubens) 5
July —The Man Beneath (Sessue Hayakawa) 5
June —Better Times (Brentwood Special) 5
June —Bare Fisted Gallagher (William Desmond) 5
June —Broken Threads (Bessie Barriscale) 5
June —The Man Who Turned White (Warner) 5
June —In Search of Arcady (Billie Rhodes) 5
May —His Debt (Sessue Hayakawa) 5
May —Just Squaw (Beatriz Michelena) 5
May —The Mint of Hell (William Desmond) 5
May —Josselyn's Wife (Bessie Barriscale) 5
Apr. —Modern Husbands (Henry B. Walthall) 5
Apr. —The Love Call (Billie Rhodes) 5
Apr. —The Courageous Coward (Hayakawa) 5
Apr. —Diana of the Green Van (Alma Rubens) 5

STRAND COMEDIES

Aug. 17—Meet the Wife 1
Aug. 10—Good Gracious Grace 1
Aug. 3—Betty and the Boys 1
July 27—Winning Him Back 1
July 20—Jimmie's Doggone Luck 1
July 13—Fancy Fooling Father 1
July 6—Oh, What a Jam! 1
June 29—Little Miss Pinkerton 1
June 22—Texas Henry's Fault 1
June 15—Little Lover's Lion 1
June 8—Betty's Bolsheviki 1
June 1—Hearts and Hats (Elinor Field) 1
May 25—For Love of Betty (Elinor Field) 1

ROTHACKER OUTDOORS

Apr. 6—A Palestine Pilgrimage 1
Mar. 30—Glimpsing the Gondolas 1
Mar. 23—'Mid Sahara's Sands 1
Mar. 16—In Pyramid Land 1
Mar. 9—An Eyeful of Egypt 1
Mar. 2—Columbia Highway 1
Feb. 23—A Peek at Paradise 1
Feb. 16—Out Wyoming Way 1
Feb. 9—A Bit of God's Country 1
Feb. 2—Doing the Dells 1

FAMOUS PLAYERS-LASKY EXCH.

ARTCRAFT

Aug. 17—A Society Exile (Elsie Ferguson) 5
July 20—Wagon Tracks (Wm. S. Hart) 5
June 22—The Avalanche (Elsie Ferguson) 5
June 15—Square Deal Sanderson (Wm. S. Hart) 5
June 1—The Splendid Romance (Enrico Caruso) 5
June 1—True Heart Susie (D. W. Griffith's) 5

PARAMOUNT

Aug. 24—Cock o' the Walk (Lila Lee) 5
Aug. 24—Nobody Home (Dorothy Gish) 5
Aug. 17—Love Insurance (Bryant Washburn) 5
Aug. 10—The Virtuous Thief (Enid Bennett) 5
Aug. 10—Bill Henry (Charles Ray) 5
Aug. 3—Fires of Faith (E. O'Brien and C. Calvert) 5
July 27—A Sporting Chance (Ethel Clayton) 5
July 20—Rose of the River (Lila Lee) 5
July 20—Louisiana (Vivian Martin) 5
July 13—The Love Burglar (Wallace Reid) 5
July 13—Nugget Nell (Dorothy Gish) 5
July 6—A Very Good Young Man (Bryant Washburn) 5
June 29—The Rose of Granada (Lina Cavalieri) 5
June 29—Girls (Marguerite Clark) 5
June 22—A Daughter of the Wolf (Lila Lee) 5
June 22—Hay Foot, Straw Foot (Charles Ray) 5
June 15—Other Men's Wives (Dorothy Dalton) 5

PARAMOUNT-ARTCRAFT SPECIALS

July 27—The Dark Star (Special Cast) 5
July 13—The Career of Katherine Bush (Catherine Calvert) 5
July 6—The Firing Line (Irene Castle) 5
June 29—The White Heather (Maurice Tourneur's) 5
June 15—Secret Service (Robert Warwick) 5

SUCCESS SERIES (Re-Issues)

Aug. 24—The Parson of Panamint (Dustin Farnum) 5
Aug. 17—The Lost Bridegroom (John Barrymore) 5
Aug. 10—The Dummy (Louise Huff and Jack Pickford) 5
Aug. 3—Miss George Washington (Marguerite Clark) 5
July 27—Esmeralda (Mary Pickford) 5
July 20—The Clown (Victor Moore) 5
July 13—Maria Rosa (Geraldine Farrar) 5
July 6—Sapho (Pauline Frederick) 5
June 29—Warrens of Virginia (Special Cast) 5
June 22—Redemption of David Carson (Farnum) 5
June 15—Behind the Scenes (Mary Pickford) 5
June 8—Still Waters (Marguerite Clark) 5
June 1—Great Expectations (Huff-Pickford) 5

TWO REEL COMEDIES

Aug. 24—Oh, Judge! How Could You (Flagg) 2
Aug. 17—1919 Comedy Review (Sennett) 2
Aug. 3—Treating 'Em Rough (Sennett) 2
July 27—The Immovable Guest (Flagg) 2
July 20—Among Those Present (Sennett) 2
July 13—Bunkered (Drew) 2
July 6—Trying to Get Along (Sennett) 2
June 29—"Con" in Economy (J. Mont. Flagg) 2
June 22—Hearts and Flowers (Mack Sennett's) 2

SINGLE REELS

Aug. 24—Salvaging Torpedoed Millions (Bray Pictographs) 1
Aug. 24—The Salvation Army on the Job (Holmes) 1
Aug. 17—Lake Mohonk—Weaving (Bray Pictographs) 1
Aug. 17—In Siamese Society (Holmes) 1
Aug. 10—New York the Stupendous (Bray Pictographs) 1
Aug. 10—Going Down to Buenos Aires (Holmes) 1
Aug. 3—Respectable Criminals (Bray Pictographs) 1
Aug. 3—Bangkok (Holmes) 1
July 27—The Miracle of Montior (Holmes) 1
July 27—Little Known New York (Bray Pictographs) 1
July 20—American Women in France (Holmes) 1
July 20—Science and Your Camera (Bray Pictographs) 1
July 13—The Cataract of Iguason (Holmes) 1
July 13—Salvaging Torpedoed Millions (Bray Pictographs) 1
July 6—Up the Upper Parana (Holmes) 1
July 6—Charting the Sky (Bray Pictographs) 1
June 29—Plant Growth (Bray Pictograph) 1
June 29—Chateau Thierry and Beyond (Holmes) 1
June 22—Mysteries of Snow (Bray Pictograph) 1
June 22—Frocks and Frills of the Filipinos (Holmes) 1
June 15—Beans (Bray Pictographs) 1

FILM CLEARING HOUSE EXCH.

INDEPENDENT SALES CORPORATION

July—Willard-Dempsey Boxing Contest 6
June—The Challenge of Chance (Jess Willard) 7
June—The Other Man's Wife (Stuart Holmes) 6
April—A House Divided (Blackton's) 5
April—Rothapfel Unite Program
Dec. —Wanted for Murder (Hammerstein) 6

TEN-TWENTY-THIRTY SERIES

Apr. —When a Woman Strikes (Ben Wilson) 5
Apr. —When My Ship Comes In (Jane Grey) 5
Mar. —Suspense (Mollie King) 5
Dec. —Her Mistake (Julius Steger Production) 6
Dec. —Life's Greatest Problem (Blackton's) 6
Dec. —A Woman's Experience (Bacon-Backer) 6

SHERRY SERVICE, WILLIAM L.

Mar. 9—Marriage for Convenience (Calvert) 6
Mar. 2—Love and the Law (Edgar Lewis's) 6
Feb. 23—Twilight (Doris Kenyon) 6
Feb. 16—Calibre 38 (Edgar Lewis Production) 6

BURLINGHAM TRAVEL (Sherry Service)

The Gornergrat Railway 1
Lovely Lucerne 1
The Riviera of Lake Leman 1
Scrambles in the High Alps 1
Allied War Heroes Arrive in Switzerland 1
The Pilatus Railway 1
Unknown Switzerland (The Lotschenthal) 1
Facing Death on the Blumlisalp 1

FIRST NATIONAL EXCHANGES

Sept. 15—Her Kingdom of Dreams (Anita Stewart) 6
Sept. 8—A Temperamental Wife (Constance Talmadge) 6
Sept. 1—The Hoodlum (Mary Pickford) 7
Aug. 25—Burglar by Proxy (Jack Pickford) 6
June 22—Bill Apperson's Boy (Jack Pickford) 6
June 21—Sunnyside (Charlie Chaplin) 3
Auction of Souls 8
Daddy Long Legs (Mary Pickford) 7
Mary Regan (Anita Stewart) 6
Whom the Gods Would Destroy 7
Mar. 10—A Midnight Romance (Anita Stewart) 5
The Romance of Tarzan (Elmo Lincoln)

FLORIDA FILM CORPORATION

(At State Right Exchanges)

June —Hot Sands and Cold Feet 2
June —His Muzzled Career 2
May —With the Moonshine on the Wabash 2
May —His Concrete Dome 2
Apr. —Fred's Fictitious Foundling 2
Apr. —Fabulous Fortune Fumblers 2

FOX FILM EXCHANGES

STANDARD PICTURES

Aug. 10—Wolves of the Night (William Farnum) 5
June 29—The Lone Star Ranger (William Farnum) 5
June 15—My Little Sister (Evelyn Nesbit) 5
June 1—A Woman There Was (Theda Bara) 5
May 18—A Fallen Idol (Evelyn Nesbit) 5
May 4—The Siren's Song (Theda Bara) 5
Apr. 20—The Jungle Trail (William Farnum) 5
Mar. 23—Thou Shalt Not (Evelyn Nesbit) 5
Mar. 9—When Men Desire (Theda Bara) 5

VICTORY PICTURES

Sept. 7—The Winning Stroke (George Walsh) 5
Aug. 3—The Seventh Person (George Walsh) 5
July 27—The Sneak (Gladys Brockwell) 5
July 6—The Wilderness Trail (Tom Mix) 5
June 22—Putting One Over (George Walsh) 5
May 25—The Divorce Trap (Gladys Brockwell) 5
May 11—The Coming of the Law (Tom Mix) 5
Apr. 17—Help! Help! Police! (George Walsh) 5
Apr. 13—Pitfalls of a Big City (Gladys Brockwell) 5

EXCEL PICTURES

Sept. 14—The Splendid Sin (Madlaine Traverse) 5
Aug. 17—Love Is Love (Ray and Fair) 5
Aug. 3—Cheating Herself (Peggy Hyland) 5
June 29—Be a Little Sport (Albert Ray) 5
July 20—Rose of the West (Madlaine Traverse) 5
June 15—Cowardice Court (Peggy Hyland) 5
June 6—When Fate Decides (Madlaine Traverse) 5

PRODUCTIONS EXTRAORDINARY

La Belle Russe (Theda Bara)
La Belle Russe (Theda Bara) 6
Salome (Theda Bara) 8
Cleopatra (Theda Bara) 8
Les Miserables (William Farnum) 8

SUNSHINE AND TOM MIX COMEDIES

Sept. 14—Dabbling in Society 2
Aug. 31—Her First Kiss 2
Aug. 24—Rough-Riding Romance (Tom Mix) 2
July 6—The Merry Jailbirds 2
June 15—Dabbling in Society 2
May 25—Virtuous Husbands 2
May 11—A Soft Tenderfoot (Tom Mix) 2
Apr. 20—The House of Terrible Scandals 2

MUTT AND JEFF CARTOONS

Sept. 7—Mutt and Jeff in Paris ..... ½
Aug. 31—The Frozen North ..... ½
Aug. 24—Mut and Jeff in London ..... ½
July 13—Down Stairs and Up ..... ½
July 6—Look Pleasant, Please ..... ½
June 29—A Prize Fight ..... ½
June 22—Pets and Pests ..... ½
June 15—Sweet Papa ..... ½
June 8—Hands Up ..... ½
June 1—Oh Teacher ..... ½

FROHMAN AMUSEMENT CORP.

(At State Right Exchanges)

TEXAS GUINAN SERIES

The Dangerous Little Devil 2
Little Miss Deputy 2
Some Gal 2
South of Santa Fe 2
The Girl of Hell's Agony 2
The She Wolf (Texas Guinan) 5
Once to Every Man (Jack Sherrill) 6

MACK SWAIN SERIES

Ambrose' Predicament
Heroic Ambrose
Ambrose' Day Off
Daddy Ambrose

GARDINER SYNDICATE

(At State Right Exchanges, Albany and Buffalo)

Yankee Doodle in Berlin 6
Mickey 7
Birth of a Race 10
The Bargain (Wm. S. Hart) 6
The Bandit and Preacher (Wm. S. Hart) 5
The Hell Hound of Alaska (Wm. S. Hart) 5
Staking His Life (Wm. S. Hart) 5

Releases continued on page 1504

"CHEATING HERSELF"
(FOX)

Mild Satire on the Simple Life

IT is difficult to characterize Peggy Hyland's latest, since it sort of leads a dual existence as a mild satire and a slap-bang comedy. One thing is certain, it shows no partiality toward either phase, but serves up an abundance of gentle comedy and exaggerated burlesque. And these phases have their virtues since they more or less eliminate the plot shortcomings. It is really much ado about nothing for there is an absence of story and characterizaiton.

A daughter of the rich conceives the scheme of taking up the simple life and before she learns that it is out of harmony with her culture and that of her family, the spectator is conducted through the slapstick school of "below stairs." Father, mother and daughter must needs scrub the floors and wash the pans. A surprise twist is introduced in the story which introduces a burglar as the power behind the plot. The heroine had planned to rob her father's safe, but the v-i-l-l-a-i-n beat her to it. The picture suffers lapses in direction since the players are permitted to do things far removed from actualities. This would have been all right had the burlesque phase dominated the action.

Miss Hyland is not exactly at home in these exaggerated roles. She is not a comedienne, but a pleasing ingenue. At that she manages to keep one interested even when she is carrying the whole burden of the story. The picture is adequately staged and will suffice as mild entertainment.—Length, 5 reels.—Released August 3.—*Laurence Reid.*

THE CAST

Patience Hilton.....Peggy Hyland
Hale Thompson.....Harry Hilliard
Mrs. Daniel Hilton.....Molly McConnell
Caroline Hilton.....Mrs. Jack Mulhall
Dugan.....William Elmer
Dan Hilton.....Edwin Booth Tilton
Magnus MacDonald.....Edward Jobson
By Charles Mortimer Peck.
Scenario by Ruth Ann Baldwin.
Directed by Edmund Lawrence.
Photographed by King Grey.

PRESS NOTICE—STORY

Peggy Hyland, the vivacious Fox star, will be seen at the ——— theatre in her latest picture, "Cheating Herself," on ——— of ——— week. This is the story of a madcap girl and was written for the star by Charles Mortimer Peck and produced under the direction of Edmund Lawrence. "Cheating Herself" is said to be even better than "Miss Adventure" in the possibilities it offers the star.

It provides hr with the role of Patience Hilton, a young woman who is the exponent of the simple life. She despises the devitalizing pastimes of the idle rich and is convinced that if her family can be persuaded that they are poor and forced to work for a living they will be far more content and happy. So Patience arranges with her father's secretary, one Magnus MacDonald, to join her in a fake theft of the family fortune and thus reduce them all to poverty. As the girl and the secretary are blowing the safe, after a lesson in burglary by a reformed crook, two men in police uniform spring into the room, gag and bind the pair and walk off with the fortune.

Consequently the Hilton family are obliged to perform their own household duties. The result is Patience learns that poverty is not a bed of roses. Indeed, she is convinced that poverty is something to be avoided. Luckily, Hale Hamilton, her fiance, coms to the rescue and he successfully trails the bogus policemen to their lair. So the Hilton fortune is restored to its rightful owners and Patience is no longer required to scrub floors. Hale heaps more pleasant cares upon her shoulders by asking her to be his wife.

The role of Patience fits Miss Hyland admirably well. Her romance, her adventures are all interesting to the extreme, so cleverly have they been handled by author and director. The picture is rich in humorous highlights. The star receives competent support.

SUGGESTIONS

Probably the best feature to play up in this film is the fact that it is a pleasant satire on the simple life. Concentrate upon the theme and outline how the heroine, a daughter of the rich, firmly believed that more happiness could be achieved in being poor. Tell how she planned to become poverty-stricken and how she dragged her family to the lowest level. The picture doesn't have any big moments, so it would be advisable to feature the star a great deal. Tell that it is a comedy-drama that sparkles with humorous situations. Play up that it is a tale of society and poverty. And how the rich people take up the simple life and find out that it doesn't pay.

Peggy Hyland, and two unusual members of the cast in the Fox offering, "Cheating Herself"

PROGRAM READER

Patience Hilton had thought it a great thing to take up the simple life. Although her rich father permitted her every indulgence, she didn't care a fig about the idle pastimes of society. She wanted to be poor because she believed that poor people were more contented and happy. Now, there was only one thing for Patience to do. She must rob the family safe. Accordingly the impulsive girl took a lesson in burglary by a reformed crook and just at the moment that the safe was robbed a couple of men bound and gagged her.

How she stepped into Poverty Row and dragged the other members of her family with her; how, when she took up the scrubbing brush, found out that pouring tea was much more delightful, how the family fortune was restored, and how the girl became contented after her trying experience in the simple life are situations which make this picture teem with bright moments. It has an unbounded wealth of humor and is cleverly staged and acted. "Cheating Herself" will be at the ——— theatre next ——— with Peggy Hyland as the star. Be sure and see it.

CATCH LINES

She was a firm advocate of the simple life, and though she was a member of the idle rich, she longed to live on Poverty Row. But when she became a little daughter of the poor her spirit rebelled. What happened? See "Cheating Herself."

See "Cheating Herself"—it is a humorous journey to Poverty Row by a rich family. Peggy Hyland swaps golden spoons for spoons of tin. Follow her adventures in the simple life.

HER GREATEST PERFORMANCE
(TRIANGLE)

Dramatic Vehicle Peculiarly Suitable for Star

A DRAMATIC story with scenes laid in England and portraying the love of a mother for her son. This is not a society, costume or war picture, nor is it a thrilling melodrama. But it holds the interest and satisfactorily serves as a highly suitable vehicle to display the histrionic abilities of that eminent English actress Ellen Terry, who portrays the mother.

It is good straight-way directing without tricky frills and the continuity is perfect. The photography is not exceptionally good but the scenes and sets are accurate and entirely in keeping with the story. The theme pictures an old retired actress overjoyed to see her son elevated to stardom on the stage. But he celebrates at cards and drink afterwards, and strikes a man who is afterwards killed by the "villain." The hero gets ten years and when an old woman eye witness of the murder is on her death bed she confesses to the mother that her son has been falsely convicted. The retired actress makes up like the dying old woman and forces a confession from the "villain," and her son is free to wed his fiance.

This picture should give satisfaction generally anywhere and if highly exploited will bring them in. It may not be considered strong enough in some theatres for a very long run but it is a good, and better than average photoplay.—Length, 5 reels.—Released August 24.—*Tom Hamlin.*

THE CAST

Mrs. Lovelace.....Ellen Terry
Supported by an entirely English cast in a story written especially for her screen debut.

PRESS NOTICE—STORY

Ellen Terry, foremost actress on the English stage has made her first motion picture and it is entitled "Her Greatest Performance." This Triangle photoplay comes to the ——— theatre on ——— of ——— week.

In her screen drama Ellen Terry portrays the greatest of emotions—the love of a mother for her son. All the exceptional histrionic ability that made this great star so popular with her audiences is said to be displayed while she interprets the mother role in "Her Greatest Performance."

Portraying a favorite actress who has retired from the profession and anxious to see her young son elevated to stardom, the old mother visits the theatre and witnesses his great triumph.

She shares honors with her son at the dinner given for him afterwards and goes home alone where she lives with her son's fiancee. The son celebrates with the boys at the club and afterwards becomes involved in cards and drink. During this time the son strikes a man who is afterwards killed by another man who is wealthy.

The son is sentenced to ten years in prison for manslaughter. There has been an eye-witness to the killing however. Blackmail silences her for awhile until on her death bed the old woman confesses to the retired actress that the wealthy man had committed the crime that her son had been convicted for.

Then the great actress was called upon to render "Her Greatest Performance." She made herself up as an exact likeness of the dead woman and demanding in that character more hush money from the wealthy man she leads him to actually confess the crime in the presence of hidden witnesses.

And her son is free to join his mother and wed his fiancee. A notable English cast interprets all the roles in the photoplay and the many dramatic situations are described as tense and of compelling interest.

SUGGESTIONS

When you book this picture the exploitation can only be concentrated upon the well known star, Ellen Terry, and that it is her first motion picture. This, in connection with the exceptionally good title, "Her Greatest Performance," should suffice. It is not a photoplay that can be exploitated by special advertising stunts or any extra array of lobby or stage effects.

A classy invitation addressed to a selected clientele from a high class list should answer the purpose admirably and at a small expense outside your regular newspaper advertising and .publicity. This invitation should read about as follows—"Ellen Terry, the eminent English actress, cordially invites you to see her first motion picture just released and to be shown at the ——— theatre on ——— of ——— week. This is conceded to be just what the title implies—'Her Greatest Performance.'"

Ellen Terry, beloved of stage fans for more than a generation, in the one and only picture she has made, "Her Greatest Performance," released by Triangle

PROGRAM READER

She had retired after a successful career of many years on the stage.

Her son had just been elevated to stardom and she was justly proud.

Then the blow fell. He was unjustly convicted of a crime and sentenced to ten years' imprisonment right at the beginning of his promising career.

When the eye witness, of the actual crime for which her son had been convicted, was on her death bed she told who the actual criminal was. And the role that the old mother determined to play was then decided upon.

She made-up with skilfull technique aided by a thorough knowledge of the art, until she was a perfect likeness of the dead woman.

When she visited the real criminal who thought she was the blackmailing eye-witness of his crime.

And, in the presence of three hidden witnesses, she forced a confession from him by adroit questioning and incomparable acting. And her son was set free.

This achievement would be possible in the hands of an eminent actress. And Ellen Terry, the noted English actress portrays the mother role in her first motion picture which comes to this theatre next week.

It is a Triangle photoplay and entitled, "Her Greatest Performance."

CATCH LINES

A great actress in "Her Greatest Performance" is the limit of artistic refinement. See Ellen Terry at the ——— theatre in her first photoplay.

"Her Greatest Performance" is the title of her first photoplay. And the photoplay is all that the title implies. And the star is Ellen Terry, at the ——— theatre.

Advance Information on All Film Releases

(Continued from page 1502)

Satan's Pawn (Bessie Barriscale).....5
The Straight Road (Chas. Ray and Bessie Barriscale)...5
One Day 5
How Molly Made Good.....6
The Birth of Man.....5
Heart of New York.....5
The Salamander 5
Birth of Character.....5
Custer's Last Fight.....3
The Real Roosevelt.....2
Satan on Earth.....2
The Hand of Vengeance (10 episode serial, Gaumont—2 reels each episode).....
The Demon's Shadow (Serial in 10 episodes of 2 reels each) all star cast.....
Series of 42 Fatty Arbuckle comedies, released one each week .....
Series of 29 Charlie Chaplin comedies, released one each week .....
Series of 28 Mack Sennett Keystone two-reel comedies, released one each week.....
Series of 28 Sennett Keystone Liberty comedies, one reel each, released one each week.....
Series of 24 Billy West two-reel comedies.....
Series of 16 Shorty Hamilton two-reel Western comedy dramas, released one each week.....
Series of 18 Wm. S. Hart two-reel Westerns, released one each week.....
Series of 15 Kay Bee Columbia two-reel Westerns, released one each week.....
Series of 15 Kay Bee Union two-reel Westerns, released one each week.....

GARSON-NEILAN PRODUCTIONS

(Producing for Open Market)

The Unpardonable Sin (Blanche Sweet).....9
The Hushed Hour (Blanche Sweet).....

GAUMONT COMPANY

(At State Right Exchanges)

Tuesdays—Gaumont News 1
Fridays—Gaumont Graphic.....1
The Real Roosevelt.....2
Satan on Earth.....2
The Hand of Vengeance (Serial, ten two-reel episodes).

GOLDWYN EXCHANGES

STAR SERIES

Aug. 17—Heartsease (Tom Moore).....5
Aug. 3—Upstairs (Mabel Normand).....5
July 27—The Peace of Roaring River (Pauline Frederick).6
July 6—Through the Wrong Door (Madge Kennedy)..5
June 22—The City of Comrades (Tom Moore).....5
June 8—The Fear Woman (Pauline Frederick).....5
May 25—When Doctors Disagree (Mabel Normand)....5
May 18—The Crimson Gardenia (Rex Beach's).....6
May 11—Leave It to Susan (Madge Kennedy).....5
May 4—One of the Finest (Tom Moore).....5

BENNISON SERIES

Oct. 1—Lord Jim (Bennison).....5
Aug. 15—High Pockets (Bennison).....5
May 11—The Road Called Straight (Bennison).....5
Mar. 23—Speedy Meade (Louis Bennison).....5
Jan. 5—Oh, Johnny (Louis Bennison).....5

SPECIALS

Lord and Lady Algy (Tom Moore).....5
Almost a Husband (Will Rogers).....5
Strictly Confidential (Madge Kennedy).....5
The Cup of Fury (Special Cast).....5
Empty Paradise (Mabel Normand).....5
The Stronger Love (Pauline Frederick).....5
The Girl from Outside (Special Cast).....7
The World and Its Woman (Farrar-Tellegen).....7
The Eternal Magdalene.....6
The Border Legion (Blanche Bates-H. Boswort'i).....6
For the Freedom of the World.....7
The Manx-Man 7
Social Ambition 7
Honor's Cross 7

CAPITOL COMEDIES

Aug. 24—Honeymooning (Carter De Haven).....2
July 27—After the Bawl (Carter De Haven).....2
July 13—Chasing Rainbeaux (Parsons).....2
June 29—Their Day of Rest (Carter De Haven).....2
June 15—A Wonderful Night ("Bill" Parsons).....2
June 1—In a Pinch (Mr. and Mrs. De Haven).....2
May 18—Circumstantial Evidence ("Bill" Parsons)....2
May 4—The Sea Wolf ("Smiling Bill" Parsons).....2
Apr. 20—Wanted—A Baby ("Bill" Parsons).....2

FORD EDUCATIONAL WEEKLY

[illegible].....1
July 20—The Town of Up and Down.....1
[illegible].....1
July 6—The Fable of the Olive and the Orange.....1
June 29—At the Crossroads.....1
June 22—Pure Havana 1
June 15—The Only Way.....1
[illegible].....1
June 1—The Land of the Ukulele.....1
[illegible].....1
May 18—A Wild Goose Chase.....1
[illegible].....1
[illegible].....1

HILLER AND WILK, INC.

(Pictures Handled in the Open Market)

The Silent Mystery (Francis Ford Serial).....
(Twenty-eight Triangle re-issues starring William S. Hart, Norma Talmadge, Douglas Fairbanks and Frank Keenan to state right buyers).....
The Wrath of the Gods.....
The Battle of Gettysburg.....
Raffles, the Amateur Cracksman.....

MAURICE TOURNEUR PRODUCTIONS

Sporting Life (Paramount-Artcraft Special).....
Woman .....
The White Heather.....
My Lady's Garter.....
Broken Butterfly .....
Romany Rye .....

HODKINSON CORP., W. W.

(See Pathe Exchanges)

The Blue Bonnett (Billie Rhodes).....6
The Volcano (Leah Baird).....6
Desert Gold (Benjamin B. Hampton's-E. K. Lincoln)...7
The Westerners (Benjamin B. Hampton's-Roy Stewart).7
Sahara (Louise Glaum).....7

INDEPENDENT SALES CORP.

(See Film Clearing House Exchanges)

IVAN FEATURE PRODUCTIONS

(At State Right Exchanges)

Life of Honor (Leah Baird-James Morrison).....7
Human Clay (Mollie King).....5

KLEINE SYSTEM, GEORGE

(See World Film Exchanges)

KREMER FILM FEATURES, VICT.

(Released on States Rights Basis)

Denny from Ireland (Shorty Hamilton).....5
The Snail (Shorty Hamilton).....5
The Ranger (Shorty Hamilton).....5
The Pen Vulture (Shorty Hamilton).....5

METRO EXCHANGES

Aug. 18—A Favor to a Friend (Emmy Wehlen).....5
Aug. 11—The Four Flusher (Hale Hamilton).....5
Aug. 4—Easy to Make Money (Bert Lytell).....5
July 28—The Belle of the Season (Emmy Wehlen).....5
July 21—The Microbe (Viola Dana).....5
July 14—In His Brother's Place (Hale Hamilton).....5
July 7—God's Outlaw (Bushman-Bayne).....5
June 30—The Uplifters (May Allison).....5
June 23—One Thing at a Time O'Day (Lytell).....5
June 16—Fools and Their Money (Emmy Wehlen)....5
June 9—Some Bride (Viola Dana).....5
June 2—Almost Married (May Allison).....5
May 26—Full of Pep (Hale Hamilton).....5
May 19—The Lion's Den (Bert Lytell).....5
May 12—Castles in the Air (May Allison).....5
May 5—The Amateur Adventuress (Wehlen).....5
Apr. 28—After His Own Heart (Hale Hamilton).....5
Apr. 21—False Evidence (Viola Dana).....5
Apr. 14—Blackie's Redemption (Bert Lytell).....5
Apr. 7—The Island of Intrigue (May Allison).....5
Mar. 31—The Parisian Tigress (Viola Dana).....5
Mar. 24—That's Good (Hale Hamilton).....5

NAZIMOVA PRODUCTIONS

The Red Lantern (Nazimova).....7
Out of the Fog (Nazimova).....7
Eye for Eye (Nazimova).....7
Toys of Fate (Nazimova).....7
Revelation (Nazimova) 7

SCREEN CLASSICS, INC., SPECIALS

The Man Who Stayed at Home (Special Cast).....7
A Man of Honor (Harold Lockwood).....5
Shadows of Suspicion (Harold Lockwood).....5
The Great Romance (Harold Lockwood).....6
Why Germany Must Pay (Special Cast).....6
The Great Victory (Special Cast).....6
Pals First (Harold Lockwood).....6

OUTING-CHESTER PICTURES

(At State Right Exchanges)

Aug. 3—The Ghost Coast.....
July 27—Mr. Outing Instructs.....
July 20—Put Your Cares on Ice.....
July 13—A Hair Raising Journey.....
July 6—A Haitian Night's Tale.....
June 29—They Grow Everywhere.....
June 22—Getting the Cassiar's Goat.....
June 15—Mr. Outing Climbs Aboard.....1
June 8—Picking After Pizarro.....1
June 1—Here Comes the Groom.....1
May 25—Wrangling Dudes 1
May 18—Where the Screen Tree Grows.....1

PATHE EXCHANGES

Sept. 14—The Virtuous Model (Dolores Cassinelli).....6
Aug. 31—The Thirteenth Chair (Yvonne Delva).....6
Aug. 24—The Love Cheat (Hale-Caprice).....5
Aug. 17—The World Aflame (Frank Keenan).....5
July 27—Our Better Selves (Fannie Ward).....5
July 13—Yvonne from Paris (Mary Miles Minter).....5
July 6—Gates of Brass (Frank Keenan).....5
June 29—The Profiteers (Fannie Ward).....5
June 22—Oh Boy (Creighton Hale-June Caprice).....6
June 15—The Little Diplomat (Marie Osborne).....5
June 8—The Bishop's Emeralds (Virginia Pearson)....6
June 1—All Wrong (Bryant Washburn).....5
May 25—The Master Man (Frank Keenan).....5
May 18—Caleb Piper's Girl (Helene Chadwick).....5

THE GREAT GAMBLE (Serial)

(Fifteen Two-Reel Episodes Starring Anne Luther and Charles Hutchinson)

Aug. 31—Fifth, The Draught of Death.....2
Aug. 24—Fourth, In the Law's Grip.....2
Aug. 17—Third, Into the Chasm.....2
Aug. 10—Second, The Clock of Doom.....2
[illegible] The Great Gamble.....2

Releases continued on page 1505

AMERICAN FILM COMPANY, INC.

July 27—The Tiger Lily (Margarita Fisher).....5
July 13—Yvonne from Paris (Mary Miles Minter).....5
June 29—A Sporting Chance (William Russell).....5
June 15—Trixie from Broadway (Margarita Fisher).....5
June 1—A Bachelor's Wife (Mary Miles Minter).....5
May 18—Some Liar (William Russell).....5
May 4—Charge It to Me (Margarita Fisher).....5
Apr. 13—The Intrusion of Isabel (Mary M. Minter)....5
Mar. 30—Brass Buttons (William Russell).....5
Mar. 16—Put Up Your Hands (Margarita Fisher).....5
Mar. 2—Where the West Begins (William Russell)....5

HODKINSON SERVICE

The Blue Bonnet (Billie Rhodes).....6
The Volcano (Leah Baird).....6
Desert Gold (Benjamin B. Hampton's-E. K. Lincoln)...7
The Westerners (Benjamin B. Hampton's-Roy Stewart).7
Sahara (Louise Glaum).....7

ROLIN COMEDIES

Aug. 31—Don't Shove (Lloyd, Pollard, Daniels).....1
Aug. 24—Heap Big Chief (Lloyd, Pollard, Daniels)....1
Aug. 17—Chop Suey and Company (Lloyd, Pollard, Daniels) 1
Aug. 10—Count Your Change (Lloyd, Pollard, Daniels)..1
Aug. 3—A Jazzed Honeymoon (Lloyd, Pollard, Daniels)1
July 27—Never Touched Me (Lloyd, Pollard, Daniels)..1
July 20—At the Old Stage Door (Lloyd, Pollard, Daniels)1
July 13—Just Neighbors (Lloyd, Pollard, Daniels).....1
July 6—Billy Blazes, Esq. (Lloyd, Pollard, Daniels)...1
June 29—Spring Fever (Lloyd, Pollard, Daniels).....1
June 22—Off the Trolley (Lloyd-Pollard-Daniels).....1
June 15—Swat, the Crook (Lloyd-Pollard-Daniels).....1
June 8—Pistols for Breakfast (Lloyd).....1
June 1—Back to the Woods (Lloyd-Pollard-Daniels)....1
May 25—The Marathon (Lloyd-Pollard-Daniels).....1
May 18—Before Breakfast (Lloyd).....1
May 11—Si, Senior (Lloyd-Pollard-Daniels).....1

TWO-REEL SPECIALS

May 11—His Vampy Ways (Walter Hall Comedy).....2
Jan. 19—Corinne, Come Here (Gloria Joy).....2

THE TIGER'S TRAIL (Serial)

(Starring Ruth Roland and George Larkin; Astra)

July 27—Fifteenth, The Tiger Face.....2
July 20—Fourteenth, At the Pistol's Point.....2
July 13—Thirteenth, The False Idol.....2
July 6—Twelfth, The Two Amazons.....2
June 29—Eleventh, In the Breakers.....2
June 22—Tenth, Bringing in the Law.....2
June 15—Ninth, The Missing Heir.....2
June 8—Eighth, Danger Ahead.....2
June 1—Seventh, The Flaming Waters.....2
May 25—Sixth, The Secret Assassin.....2
May 18—Fifth, The Tiger Trap.....2
May 11—Fourth, Danger Signals.....2
May 4—Third, The Human Chain.....2
Apr. 27—Second, The Glowing Eyes.....2
Apr. 20—First, The Tiger Worshippers.....3

THE LIGHTNING RAIDER (Serial)

(Fifteen Two-Reel Episodes, Astra Serial, Starring Pearl White, Warner Oland, Henry Gsell)

Apr. 13—Fifteenth, Wu Fang Atones.....2
Apr. 6—Fourteenth, Cleared of Guilt.....2
Mar. 30—Thirteenth, The White Roses.....2
Mar. 23—Twelfth, Hurled Into Space.....2
Mar. 16—Eleventh, The Bars of Death.....2
Mar. 9—Tenth, The Baited Trap.....2
Mar. 2—Ninth, Falsely Accused.....2

THE TERROR OF THE RANGE (Serial)

(Seven Two-Reel Episodes, Starring George Larkin and Bessie Compson; Produced by Diando)

Mar. 16—Seventh, Run to Earth.....2
Mar. 9—Sixth, Tangled Tales.....2
Mar. 2—Fifth, A Threat from the Past.....2
Feb. 23—Fourth, The Midnight Raid.....2
Feb. 16—Third, The Chasm of Fear.....2
Feb. 9—Second, The Hidden Chart.....2
Feb. 2—First, Prowlers of the Night.....2

NEWS REELS

Sundays—Topics of the Day.....
Wednesdays—Pathe News 1
Saturdays—Pathe News 1

PIONEER FILM CORPORATION

(At State Right Exchanges)

The Boomerang (Henry B. Walthall).....
Virtuous Sinners (Wanda Hawley).....
Sins of the Children (Alma Hanlon).....
Wives of Men (Florence Reed).....

RAVER PRODUCTIONS, HARRY

(At State Right Exchanges)

The Liberator (Maciste Serial).....

SELECT EXCHANGES

July —The Way of a Woman (Norma Talmadge)....5
July —The Better Wife (Clara Kimball Young).....5
June —His Bridal Night (Alice Brady).....5
June —Happiness a la Mode (Constance Talmadge)...5
June —Upstairs and Down (Olive Thomas).....5
May —Jacques of the Silver North (Lewis).....5
May —The New Moon (Norma Talmadge).....6
Apr. —Red Head (Alice Brady).....5
Apr. —The Veiled Adventurer (Cons. Talmadge).....5
Apr. —Marrying Mary (Marion Davies).....5

SELZNICK PICTURES

Everybody's Sweetheart (Elsie Janis).....5
The Country Cousin (Elaine Hammerstein).....5
The Sealed Heart (Eugene O'Brien).....5
Aug. —The Spite Bride (Olive Thomas).....5
Aug. —The Perfect Lover (Eugene O'Brien).....5

SPECIALS

The Undercurrent (Guy Empey).....7
Break the News to Mother (Special Cast).....6
The Hidden Truth (Anna Case).....5

Advance Information on All Film Releases

(Continued from page 1504)

Ruling Passion (Julia Dean-Edwin Arden).....5
The Midnight Patrol (Ince Production).....5
The Cavell Case (Julia Arthur).....5
The One Woman (Special Cast).....6

S-L PICTURES

(At State Right Exchanges)

Virtuous Men (E. K. Lincoln) Ralph Ince Attraction...

SHERRY SERVICE, WILLIAM L.

(See Film Clearing House Exchanges)

SOUTHERN FEATURE FILM CO.

(At State Right Exchanges)

Beyond the Law (Emmett Dalton).....

STATE RIGHT EXCHANGES

DOLL VAN FILM CORP. (CHICAGO)

(In Illinois, Indiana and Southern Wisconsin)

The Mad Lover.....
Public Defender.....
Carmen of the Klondike.....
The Grain of Dust.....
Hearts of the World.....
The Crucible of Life.....
Nine-tenths of the Law.....
The Belgian.....
The Zeppelin's Last Raid.....
Those Who Pay.....
Just a Woman.....

DOO LEE FILM COMPANY, INC. (N. Y. STATE)

Aug. 27—When Arizona Won (Shorty Hamilton).....5
Aug. 15—The Pen Vulture (Shorty Hamilton).....5
July 29—The Snail (Shorty Hamilton).....5
July 15—The Ranger (Shorty Hamilton).....5
July 1—Denny from Ireland (Shorty Hamilton).....5
Aug. 6—Miss Arizona (Gertrude Bondhill).....
July 22—The Profiteer (Alma Hanlon).....
July 8—When the Desert Smiles (Neal Hart).....
Feb. 22—His Daughter Pays (Gertrude McCoy).....
June 29—Beyond Reproach (Ann Little-Jack Richardson)
June 22—Wanted (Little-Richardson) .....
June 15—Lurking Danger (Little-Richardson).....
June 8—The Winning Loser (Little-Richardson).....
June 1—The Recognition (Little-Richardson).....
May 25—The Law of Hate (Little-Richardson).....
May 19—The Range Rider (Little-Richardson).....
May 17—Fatal Return (Little-Richardson).....
May 4—A Canyon Romance (Little-Richardson).....
Apr. 27—Western Honor (Little-Richardson).....
Apr. 20—Prodigal Love (Little-Richardson).....
Apr. 13—Luxury's Lure (Little-Richardson).....
Lured (Billy West).....2
Coppers and Scents (Billy West).....2
Flirts (Billy West).....2
Her First False Hare (Billy West).....2
Her Tender Feet (Billy West).....2
Out of Tune (Billy West).....2
Soaked (Billy West).....2
The Farmerette (Gale Henry).....2
Cash (Gale Henry).....2
Her Honor, the Scrub Lady (Gale Henry).....2
The Slavey (Gale Henry).....2
Stung (Gale Henry).....2
Saved by Her Horse (Tom Mix).....1
The Stage Coach Driver and the Girl (Tom Mix).....1
The Mexican (Tom Mix).....1
Getting a Start in Life (Tom Mix).....1
The Sheriff's Reward (Tom Mix).....1
The Ranger's Romance (Tom Mix).....1

TRIANGLE EXCHANGES

Aug. 31—Black Eyes (Taylor Holmes).....5
Aug. 24—Her Greatest Performance (Ellen Terry).....5
Aug. 17—One Against Many (Anita King).....5
Aug. 10—Fruits of Passion (Alice Mann).....5
Aug. 3—The Lyons Mail (Henry Irving).....5
July 27—The Unbroken Promise (Special Cast).....5
July 20—Mistaken Identity (Anita King).....5
July 13—Muggsy (Jackie Saunders).....5
July 6—Prudence of Broadway (Olive Thomas).....5
June 29—Dombey and Son (Special Cast).....6
June 22—Upside Down (Taylor Holmes Special).....5
June 15—Lady Windemere's Fan (O. Wilde Play).....5
June 8—Love's Prisoner (Olive Thomas Special).....6
June 1—The Root of Evil (Frances Mann).....5
May 25—Mayor of Filbert (Belle Bennett-Special).....8
May 18—The Water Lily (Alice Mann).....5

TYRAD PICTURES, INC.

The Red Viper (Garett Hughes).....6
Human Passions (Special Cast).....6
Your Wife and Mine (Special Cast).....6
And the Children Pay (Garett Hughes).....7

UNITED PICTURE THEATRES

(See World Film Exchanges)

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

The Trap (Olive Tell).....6
The Ace of the Saddle (Harry Carey).....6
Major Allen's Animal Hunt (Lion Trapping).....1
A Petal on the Current (Mary MacLaren).....6
The Man in the Moonlight (Monroe Salisbury).....6
The Heart Punch (Jess Willard).....6
Hiding in Holland (German Crown Prince).....1
The Spitfire of Seville (Hedda Nova).....6
A Little Brother of the Rich (Mayo-Adams).....6
The Outcasts of Poker Flat (Harry Carey).....6
The Weaker Vessel (Mary MacLaren).....6
The Sleeping Lion (Monroe Sailsbury).....6
Pretty Smooth (Priscilla Dean).....6
Riders of Vengeance (Harry Carey).....6
The Big Little Person (Mae Murray).....6
The Weaker Vessel (Mary MacLaren).....6
The Blinding Trail (Monroe Sailsbury).....6
The Delicious Little Devil (Mae Murray).....6

JEWEL PRODUCTIONS, INC.

July 21—The Jazz Monkey (Joe Martin).....2
July 14—Winning His Wife (Maude Heming).....2
July 7—Monkey Stuff (Joe Martin).....2
July 7—Home (Mildred Harris).....6
June 16—A Star Over Night (Belasco-S. W. W. R.)....2
June 2—Destiny (Dorothy Phillips).....6

L-KO COMEDIES

Aug. 20—Charlie the Hero (Charlie of the Orient).....2
Aug. 11—Sirens of Suds (Mr. and Mrs. Dan Russell)..2
Aug. 4—A Puppy Love Panic (Lois Neilson).....2
July 23—Brown Eyes and Bank Notes (Lois Neilson)..2
July 16—Two-Gun Trixie (Mr. and Mrs. Dan Russell).2
July 7—A Pair of Deuces (Charlie of the Orient —Alexander).....2
June 30—The Spotted Nag (Lois Nelson-Harry Keston) 2
June 18—Beauty and the Boob (Alice Howell).....2

CENTURY COMEDIES

Aug. 27—Lonesome Hearts and Loose Lions (Mr. and Mrs. Dan Russell).....2
July 30—A Lion Special.....2
June 25—Howling Lions. Circus Queens (D. Farley)...2
May 28—Frisky Lions and Wicked Husbands.....2

STAR COMEDIES

Aug. 16—Penny Ante (Lyons and Moran).....1
Aug. 11—Two Tired (Neal Burns).....1
Aug. 4—Waiting at the Church (Lyons and Moran)...1
July 28—The Tea Hound (Jack Dillon).....1
July 21—All Bound Round (Lyons and Moran).....1
July 14—Temporary Alimony (Neal Burns).....1
July 7—Half and Half (Lyons and Moran).....1
June 30—Happy Returns (Neal Burns).....1
June 23—A Model Husband (Lyons and Moran).....1
June 16—Stop, Cease, Hesitate (Neal Burns).....1
June 9—All in the Swim.....1
June 2—Miss Wives 1
May 26—Taking Things Easy.....1
May 19—Three in a Closet.....1
May 12—The Bullshiviks.....1
May 5—Fun in a Flat.....1

OKEH KOMEDIES

Aug. 25—Billy's Hat (Ben Wilson, Neva Gerber).....2

EDDIE POLO SERIES

July 14—For Life 2
July 7—Cyclone Smith's Partner.....2
June 30—Down But Not Out.....2
June 23—The Missing Bullet 2
June 16—Cyclone Smith Plays Trump.....2
June 9—A Pistol Point Proposal 2
June 2—Cyclone Smith's Come-back.....2
May 26—The Wild Rider 2
May 19—A Phantom Fugitive.....2
May 12—A Prisoner For Life.....2

WESTERN AND RAILROAD DRAMAS

Aug. 30—The Four Bit Man (Jack Perrin and Josephine Hill) 2
Aug. 23—The Hidden Badge (Pete Morrison).....2
Aug. 16—The Fighting Heart (Pete Morrison).....2
Aug. 4—A Western Wooing (Pete Morrison).....2
July 26—Gun Magic (Pete Morrison).....2
Aug. 2—Getting Acquainted (Pete Morrison).....2
July 19—The Jaws of Justice (Pete Morrison).....2
July 11—To the Tune of Bullets (Morrison-Lane).....2
June 30—The Four Gun Bandit (Pete Morrison).....2
June 28—The Captive Bride (Pete Morrison).....2
June 21—Kingdom Come (Morrison-Sedgewick).....2
June 14—The Last Outlaw (Jones-Hutton).....2
June 7—Ace High (Pete Morrison).....2
May 31—Two Men of Tinted Butte (W. Whitman).....2
May 24—The Gun Packer (Pete Morrison).....2
May 17—Lone Larry (Benedict Sedgwick).....2

ELMO THE MIGHTY (Serial)

(Fifteen Two-Reel Episodes Starring Elmo Lincoln)

Aug. 25—Eleventh, The Burning Den.....2
Aug. 16—Tenth, Victims of the Sea.....2
Aug. 11—Ninth, The House of a Thousand Tortures....2
Aug. 4—Eighth, The Flaming Pit.....2
July 28—Seventh, The Masked Pursuer.....2
July 21—Sixth, The Puma's Paws.....2
July 14—Fifth, The Phantom Rescue.....2
July 7—Fourth, A Fiendish Revenge.....2
June 30—Third, Flames of Hate.....2
June 23—Second, Buried Alive.....2
June 16—First. The Mystery of Mad Mountain.....2

THE RED GLOVE (Serial)

(Eighteen Two-Reel Episodes with Marie Walcamp)

July 14—Eighteenth, Run to Earth.....2
July 7—Seventeenth, The Rope of Death.....2
June 30—Sixteenth, In Deadly Peril.....2
June 23—Fifteenth, A Mysterious Message.....2
June 16—Fourteenth, The Lost Millions.....2
June 9—Thirteenth, The Lost Millions.....2
June 9—Thirteenth, Trapped.....2
June 2—Twelfth, In Death's Grip.....2
May 26—Eleventh, Through Fire and Water.....2
May 19—Tenth, Out of Death's Shadow.....2
May 12—Ninth, A Leap for Life.....2
May 5—Eighth, Facing Death.....2
Apr. 28—Seventh, A Desperate Chance.....2
Apr. 21—Sixth, The Flames of Death.....2
Apr. 14—Fifth, At the Mercy of the Monster.....2
Apr. 7—Fourth, The Passing of Gentleman Yeoff.....2
Mar. 31—Third, The Vulture's Vengeance.....
Mar. 24—Second, The Claws of the Vulture.....
Mch. 17—First. The Pool of Mystery.....

NEWS AND MAGAZINE REELS

Mondays —Hearst News (International).....1
Wednesdays—International News 1
Fridays —Current Events (International).....1
Fridays —New Screen Magazine (Universal).....1

VITAGRAPH EXCHANGES

The Wolt (Earl Williams).....
Over the Garden Wall (Bessie Love).....
The Gamblers (Harry T. Morey).....
The Bramble Bush (Corinne Griffith).....5
Daring Hearts (Bushman-Bayne).....6
Belinda Puts Her Hair Up (Gladys Leslie).....5
Shadows of the Past (Anita Stewart).....5
The Girl Woman (Gladys Leslie).....5
The Hornet's Nest (Earle Williams).....5
Cupid Forecloses (Bessie Love).....5
A Girl at Bay (Corinne Griffth).....5
The Man Who Won (Harry Morey).....5

VITAGRAPH SPECIALS

The Painted World (Anita Stewart).....5
The Third Degree (Alice Joyce).....7
Two Women (Anita Stewart).....5
From Headquarters (Special Anita Stewart).....5

BIG V SPECIAL COMEDIES

Yaps and Yokels (James Aubrey).....2
Zip and Zest (Montgomery and Rock).....2
Flips and Flops (James Aubrey).....2
Harems and Hokum (Montgomery and Rock).....2
Healthy and Happy (James Aubrey).....2

LARRY SEMON COMEDIES

Between the Acts (Larry Seamon).....2
The Simple Life.....2
His Home, Sweet Home.....2
The Star Boarder.....2

PERILS OF THUNDER MOUNTAIN

(Fifteen Two-Reel Episodes Starring Antonio Moreno and Carol Holloway)

Fifteenth, Fate's Verdict.....2
Fourteenth, The Hut of Disaster.....2
Thirteenth, The River of Dread.....2
Twelfth, The Rushing Horror.....2
Eleventh, In the Ocean's Grip.....2
Tenth, The Flaming Sacrifice.....2
Ninth, Prisoner of the Deep.....2
Eighth, The Iron Clutch.....2
Seventh, The Lightning Lure.....2
Sixth, The Tree of Torture.....2
Fifth, The Cliff of Treachery.....2
Fourth, Cave of Terror.....2
Third, The Teeth of Steel.....2
Second, The Bridge Trap.....2

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Souls Redeemed .....

WESTERN IMPORT COMPANY

(At State Right Exchanges)

Mickey (Mabel Normand).....

WORLD FILM EXCHANGES

Aug. 25—The Man Without a Name (John Lowell)....5
Aug. 18—The Girl Alaska (Lottie Kruse).....5
Aug. 11—The Praise Agent (Ashley-Green).....5
Aug. 4—Coax Me (June Elvidge).....5
July 28—Bringing Up Betty (Evelyn Greeley).....5
July 21—A Broadway Saint (Montague Love).....5
July 14—Dust of Desire (Ruby De Remer).....5
July 7—The American Way (Ashley-Green).....5
June 30—Home Wanted (Madge Evans).....5
June 23—Love and the Woman (June Elvidge).....5
June 16—The Devil's Trail (Compson-Larkin) 5
June 9—Through the Toils (Montagu Love).....5
June 2—Phil for Short (Evelyn Greeley).....5

SPECIALS

Mar. 16—The Better 'Ole.....5
Feb. 10—What Shall We Do With Him?.....5

UNITED PICTURE THEATRES

June 29—The Woman Under Oath (Florence Reed)....5
—A Man's Fight (Dustin Farnum).....5
June 8—Playthings of Passion (Kitty Gordon).....5
Apr. 13—Her Code of Honor (Florence Reed).....5
Feb. 23—A Man in the Open (Dustin Farnum).....6
Jan. 26—Adele (Kitty Gordon).....6
Jan. 5—The Light of Western Stars (D. Farnum)....6

PRIZMA

Model Girls (The Apache Trail).....1
Glacier Park (Kiddies—Old Faithful).....1
Everywhere with Prizma (Hawaii-Trout).....1
China (Skyland-Birds and Flowers).....1
Volcano—Kilauea's (Alaska Revelations).....1

NEW REELS

Tuesdays and Saturdays—Kinograms.....1

KLEINE SYSTEM, GEORGE

Triple Trouble (Charley Chaplin).....
The Bank (Charlie Chaplin).....
Police (Charlie Chaplin).....
Shanghaied (Charlie Chaplin).....
A Night in the Show (Charlie Chaplin).....
Behind the Lines in Italy.....
Conquered Hearts .....

MISCELLANEOUS

The Ghost of Slumber Mountain.....1
Little Orphant Annie.....5
The Master Mystery (Houdini Serial).....2

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For All Busy Exhibitors

The thirteen preceeding pages present in a compact form for filing purposes, a most valuable array of useful information for ready reference.

The review of each film feature—the exploitation aids on each feature—a list of all films released recently or to be released in the near future—a one-line report on every feature released during the last three months—a list of important comments by exhibitors on films they have played—etc., etc.

MICHIGAN

Farmington—Harry Newcombs and Henry Pauline have acquired property and propose to erect a building to include a theatre.

MISSOURI

Kansas City—The Big Four Amusement company proposes to build a new picture theatre at 1021 Main street, it is said.

NEW JERSEY

Camden—Mackler and Fredrick are to build a new picture theatre on Mt. Ephriam avenue and Everett street.

Newark—A new picture theatre is to be erected on Bradford Place and is to cost $250,000, it is stated. F. W. Wentworth of Newark is architect.

NEW YORK

Schenectady—F. F. Proctor is to build a new theatre on the State street to Smith street site. It will cost $750,000, it is said, and will seat 3,100.

Johnson City—George F. Johnson has bought the vacant parcel between the Imperial Hotel and former Mayor F. M. Duryea's residence on Willow street and proposes to erect a new picture theatre.

Gloversville—New York and Gloversville residents, it is said, are interested in the erection of a new picture theatre on a piece of property adjacent to Main street.

OHIO

Cincinnati—Plans are being prepared for a picture theatre on Gilbert avenue near the intersection of that street with Woodburn and Hewitt avenues. The seating capacity will be about 1,600.

OKLAHOMA

Wilson—Local people will let a contract, it is said, for the erection of a new picture theatre in the near future.

Directory of New Theatres

TENNESSEE

Memphis—A Barasso has purchased a site at the corner of 3rd street and Beale avenue and is now erecting a new picture and vaudeville theatre. It will represent an investment of $85,000 and will seat 1,500, it is said.

Chattanooga—A new picture theatre is being built on Market street at a cost of $25,000. It will seat about 800. S. H. Borisky will be manager.

TEXAS

Wichita Falls—Dye, Ford and Rogans are to erect a new picture theatre, with a seating capacity of 1,500. It will cost about $125,000.

El Paso—Work on the erection of a new theatre to cost $36,000, to be located on the west side of So. El Paso street, has been commenced. J. C. Quinn and Silvic Lacoma are interested.

UTAH

Salt Lake City—A new picture house will be erected on the north half of the W. N. Williams building on North Main street and the property to the rear extending as far as Richards street.

VERMONT

Burlington—Plans are now in the hands of H. L. Pitcher for the erection of a new theatre and stores building. It will be located in the center of the city.

TEXAS

Oak Cliff—Ed. Foy is planning to erect a new picture theatre at 7th and Bishop streets.

VERMONT

Burlington—Business men of this town are to finance the building of a new picture theatre and convention hall. The house will seat 2,200.

WASHINGTON

Renton—Frank Connolly's new picture theatre is now nearing completion. It will have a seating capacity of 700.

Wapato—The new theatre building on East Third street, erected by J. Blaschke, has been completed. It will seat 500.

Snoqualmie—A new picture house is in process of erection on Railroad avenue. James Bennett and E. W. Sandell are proprietors.

Blaine—E. H. Haubrouck is to erect a picture theatre on the site of the John Dahl building.

Yakima—The new Liberty theatre is in process of construction.

TENNESSEE

Greenville—The People's Theatre Company is to erect a new $90,000 theatre here.

Nashville—According to a statement given out Marcus Loew is to erect a new theatre here.

TEXAS

Ranger—Colonel Harry Cole of Austin, Texas, is to erect a new theatre on Austin street.

Denison—A new theatre will be erected on West Main street in the 400 block by a stock company. It will be operated by Peebles and Campbell.

UTAH

Salt Lake City—Universal Film Company is erecting a new picture theatre at the corner of Main and Broadway. It will have a seating capacity of 1,100.

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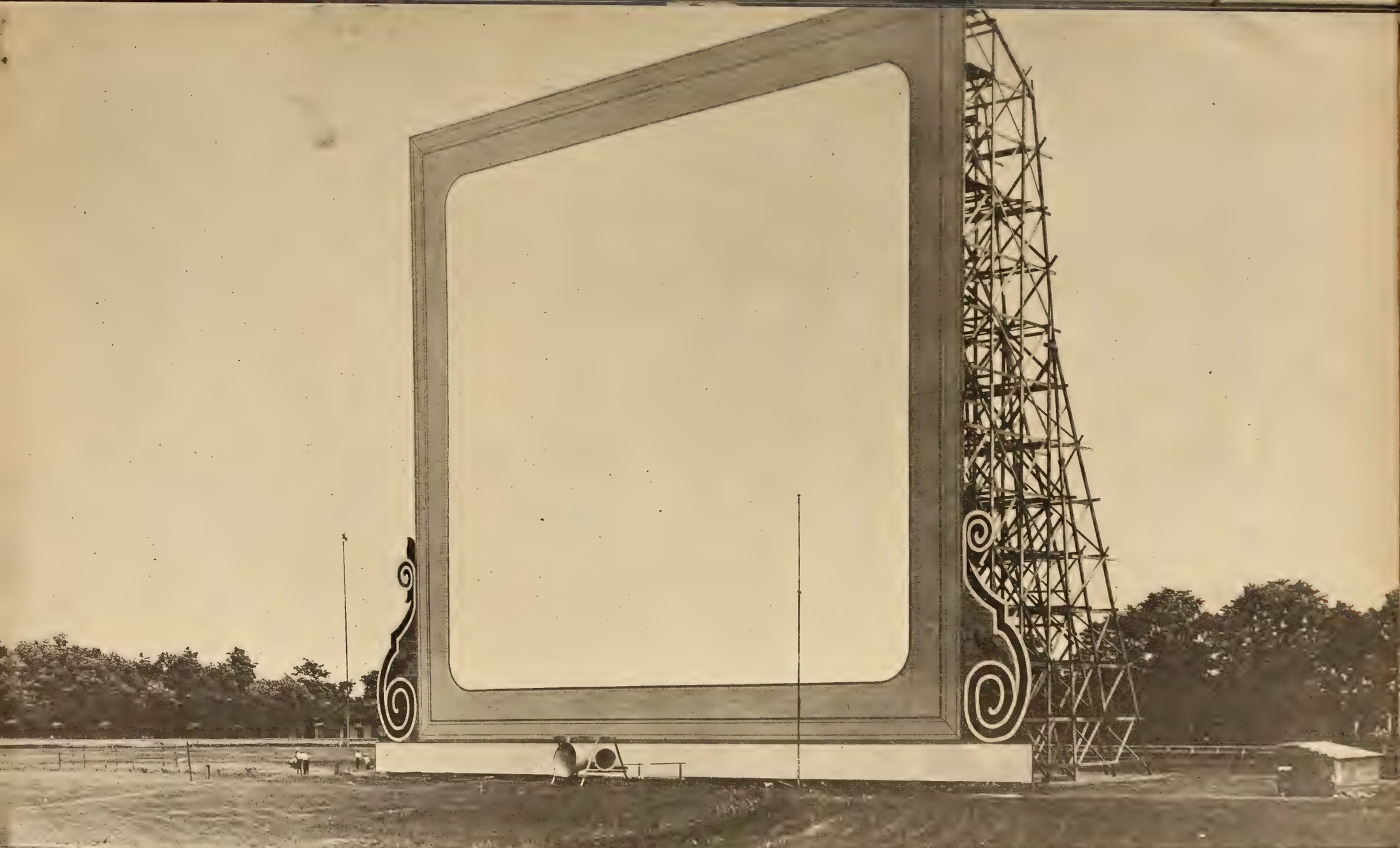

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AUGUST 23, 1919

Motion Picture News

Reg. U. S. Patent Office

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MARION DAVIES

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Cosmopolitan Productions

"THE DARK STAR"

BY
ROBERT W. CHAMBERS
WITH
MARION DAVIES

A Paramount-Artcraft Special

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"THE DARK STAR"

BY

ROBERT W. CHAMBERS

WITH

MARION DAVIES

A Paramount-Artcraft Special

FAMOUS PLAYERS-LASKY CORPORATION

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"THE DARK STAR"

By ROBERT W. CHAMBERS

With MARION DAVIES

is the thrilling romance of a beautiful girl, bred in the atmosphere of the country, whom circumstances force into a maelstrom of deceit, treachery and the most astounding series of adventures it has ever been a young girl's lot to encounter.

It literally vibrates with action, unusual situations and heart interest.

It is certain to keep the most blaze of fans on the edge of his seat, continually on the qui vive of expectancy.

It will shatter every present conception of what capacity business means.

A Paramount Artcraft Special

FAMOUS PLAYERS-LASKY CORPORATION

"THE DARK STAR"

By

ROBERT W. CHAMBERS

With

MARION DAVIES

will be backed by the greatest advertising campaign in the history of pictures. The wise exhibitor will secure his bookings early.

A Paramount-Artcraft Special

FAMOUS PLAYERS-LASKY CORPORATION

ARTCRAFT PICTURES

Cosmopolitan Productions

Cosmopolitan Productions

"THE DARK STAR"

By ROBERT W. CHAMBERS

With MARION DAVIES

A Paramount Artcraft Special

FAMOUS PLAYERS-LASKY CORPORATION

"While many of the motion picture concerns are announcing their plans to make better pictures in the future, the VITAGRAPH company is *going ahead and doing it.*"

HELEN POLLOCK
In the Sunday Telegraph

Here Are Two That Will Prove It!

EARLE WILLIAMS
in
"THE WOLF"

One of Eugene Walter's Greatest Stage Plays!

A picture of perfect proportions. A production that gives Earle Williams a new atmosphere. A red blooded romance in the rough, with the famous Hudson Bay country as its brawny background.

HARRY T. MOREY
in
"THE GAMBLERS"

Another Thrilling CHARLES KLEIN Drama!

A story of love, high finance and political ambition. Hundreds of thousands saw the stage presentation. That many and more will want to see it on the screen.

PRINTS NOW READY FOR YOU TO SEE AT ALL VITAGRAPH EXCHANGES

To See Them Is To Book Them—To Book Them Means Cashing In On Two Great Stars, Two Great Plays and Two Famous Authors

VITAGRAPH
Albert E. Smith, President

This Announcement Is As Good As Sound Collateral At A Bank

W. W. Hodkinson Corporation announces to the *Exhibitors* of the United States that:

No matter what picture or pictures any producers may be holding before your eyes as the first attractions with which to open the new season in September, the

Benjamin B. Hampton & Eltinge F. Warner

presentation of

ZANE GREY'S

most powerful story

DESERT GOLD

Directed by T. HAYES HUNTER

is without question and on a basis of side-by-side comparison with any other picture as to production, story, direction and all-star cast

With an All-Star Cast:

E. K. LINCOLN

MARGERY WILSON
EILEEN PERCY
W. LAWSON BUTT
WALTER LONG
RUSSELL SIMPSON
ARTHUR MORRISON
EDWARD COXEN
FRANK LANNING
FRANK BROWNLEE
WILLIAM BAINBRIDGE

The Biggest Motion Picture of the Past Thirty-six Months.

"Not since I first saw 'The Birth of a Nation' have I had such a thrill from a motion picture," is W. W. Hodkinson's comment on this remarkable production. And a great competitive leader in the industry says: "'Desert Gold' *is not in the* same street with any other picture I can remember."

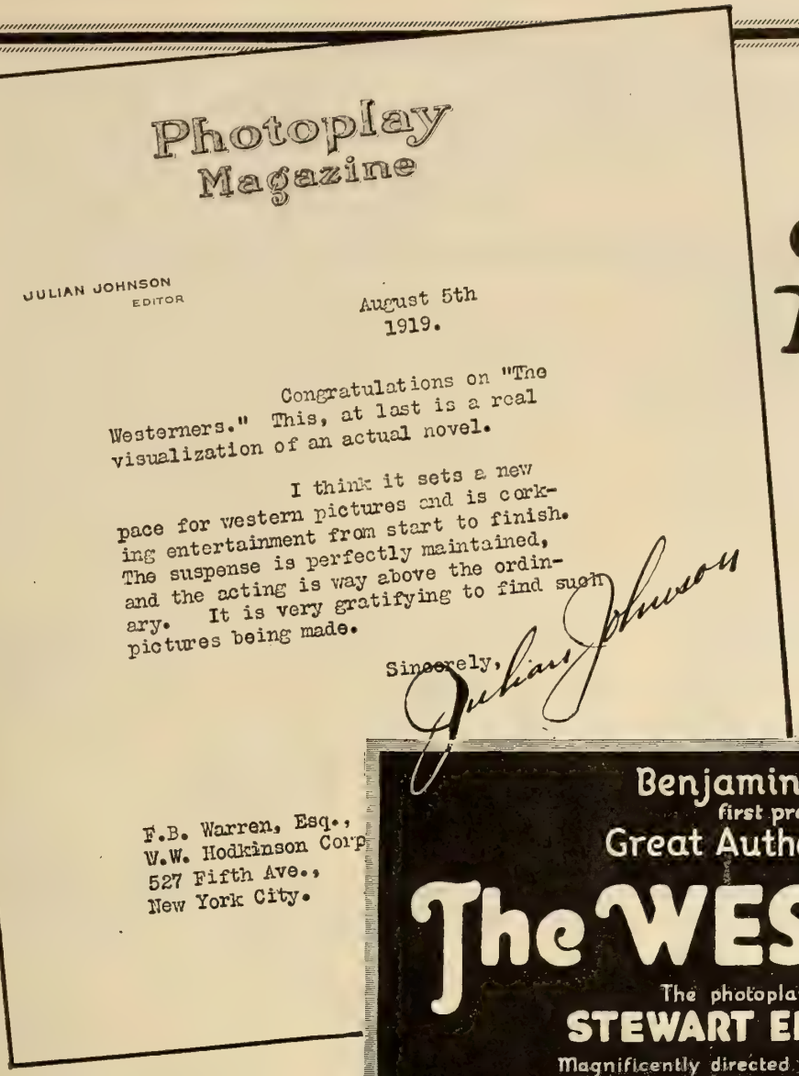
We invite all exhibitors who think their competitors have outwitted them to take "Desert Gold" and whip them overwhelmingly in patronage and popularity. No pre-release or release of "Desert Gold" will be permitted anywhere prior to the first of September.

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ *Exchange, Incorporated*

Foreign Distributor, J. Frank Brockliss, Inc. 729-7th Ave.



Photoplay Magazine

JULIAN JOHNSON
EDITOR

August 5th
1919.

Congratulations on "The Westerners." This, at last is a real visualization of an actual novel.

I think it sets a new pace for western pictures and is corking entertainment from start to finish. The suspense is perfectly maintained, and the acting is way above the ordinary. It is very gratifying to find such pictures being made.

Sincerely,

Julian Johnson

F.B. Warren, Esq.,
W.W. Hodkinson Corp
527 Fifth Ave.,
New York City.

The "Ace" of America's Picture Critics says:

"At last a real visualization of an actual novel"—

Benjamin B. Hampton's
first production for
Great Authors Pictures Inc.

The WESTERNERS

The photoplay of the novel by
STEWART EDWARD WHITE
Magnificently directed by EDWARD SLOMAN

with an all-star cast:

ROY STEWART

MILDRED MANNING
FRANKIE LEE
ROBERT McKIM
MARY JANE IRVING
WILFRED LUCAS
GRAHAM PETTIE

AND THE TRADE PRESS CRITICS CONFIRM HIS JUDGMENT:

VARIETY: Stanton Leeds: This is a great picture! Full of sure-fire detail; love and sympathy, pathos and fight. *It rings the bell every hundred feet.* Who is responsible for putting the *unexpected* in this picture?

MORNING TELEGRAPH: "The Westerners" comes under the head of *fewer, better and bigger pictures.* If the rest of the companies that are promising us improved films in the Fall offer productions of the caliber of "The Westerners" fans and exhibitors will suffer no disappointments.

MOVING PICTURE WORLD: One of the best box-office attractions of the season... Red-blooded and with acting and story to hold the attention of any audience.

MOTION PICTURE NEWS: Laurence Reid: The story of "The Westerners" has been so splendidly realized that a new language has been given expression. *It has everything:* punch and pathos, action and atmosphere. *It has the breath of life.*

WID'S: "The Westerners" is largely straight screen narration... Pictorially effective... One of its chief virtues is the work of the players. The director has seen that they do not spoil their work by over-acting. It has punch.

TRADE REVIEW: George T. Pardy: "The Westerners" carries a punch in every moment of its swiftly-pulsing action—a story well worth the telling and *told as it should be in pictures.*

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

What the Trade Press Says About THE VOLCANO

Here again the Exhibitor has the double advantage of seeing a powerful, finished production by a recognized big author and—

to have in his pocket as he sees the picture the carefully-balanced, mature judgments of the critics of the important trade journals on

Harry Raver's
presentation of

AUGUSTUS THOMAS'

Challenging Drama

THE VOLCANO

Starring Beautiful

LEAH BAIRD

with a cast of 2,000 persons including Gov. Alfred E. Smith of New York

Directed by GEORGE IRVING

SENSATIONAL, SAYS WID'S : GREAT, SAY OTHER CRITICS

WIDS' DAILY: Those who made "The Volcano" succeeded in getting over their message....A picture with many interesting features...A story that touches many ends...Will stand sensational methods of exploitation...A picture that will go over well with real Americans...Much sympathy will be obtained by those parts in which a returned wounded soldier takes part...A strong love interest running throughout the story helps considerably...Leah Baird gets away splendidly with a part that keeps her much in the foreground. "The Volcano" is out of the ordinary. Leah Baird and Augustus Thomas are a good combination.

MORNING TELEGRAPH: Leah Baird is splendid as Ruth Carroll, a school teacher fighting radicalism, in "The Volcano" and the picture itself is highly interesting with a big news flavor.

MOVING PICTURE WORLD: "The Volcano" is a forceful drama that will win the applause of the American masses. This picture will serve a good purpose. Leah Baird gives a splendid performance. The cast is fine.

W.W. HODKINSON CORPORATION
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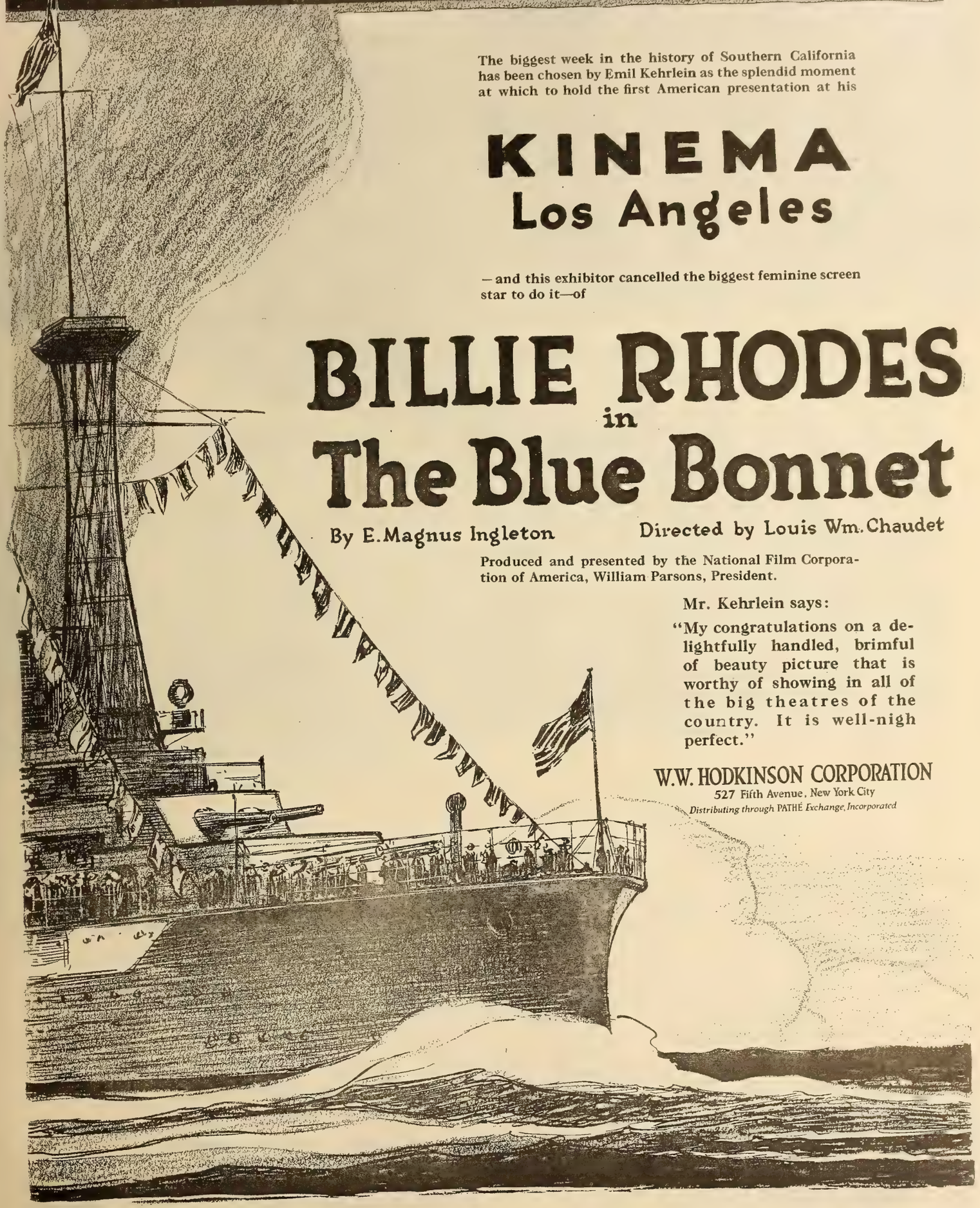
FLEET WEEK PRE-RELEASE



The biggest week in the history of Southern California has been chosen by Emil Kehrlein as the splendid moment at which to hold the first American presentation at his

KINEMA
Los Angeles

—and this exhibitor cancelled the biggest feminine screen star to do it—of

BILLIE RHODES
in
The Blue Bonnet

By E. Magnus Ingleton Directed by Louis Wm. Chaudet

Produced and presented by the National Film Corporation of America, William Parsons, President.

Mr. Kehrlein says:

"My congratulations on a delightfully handled, brimful of beauty picture that is worthy of showing in all of the big theatres of the country. It is well-nigh perfect."

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
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Outright Sale of Negatives

For United States and Canada

"LOVE THE ONLY LAW"

From EYVIND OF THE HILLS *By* Johann Sigurjonsson

"A MAN THERE WAS"

From Ibsen's Celebrated Poem by the same title

"FLAME OF LIFE"

From The Famous Novel by Johannes Linnankoski

"DAWN OF LOVE"

From a Novel by the Nobel Prize Winner
Dr. Selma Lagerlöf

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THE Swedish Biograph Company, Ltd., known the world over as one of the oldest and foremost Producing Companies

ANNOUNCE

That they have entered the American market with the view of releasing their productions.

The negative right on four Big Productions are offered you for United States and Canada.

"THE GIRL FROM THE MARSH CROFT," the first feature brought to this country, was sold before a Trade Announcement was made.

This feature was run at TREMONT TEMPLE, BOSTON, MASS., for two record breaking weeks.

The four productions now offered you are considered even better than the one already sold.

In purchasing you may select one, two, three, or all of these productions.

E. MATTSSON, General Manager

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THE SWEDISH BIOGRAPH COMPANY, Ltd.

220 West 42nd Street **NEW YORK CITY**

SWEDISH BIOGRAPH
STOCKHOLM · SWEDEN

VICTOR KREMER
FILM FEATURES

STATE RIGHT PICTURES

NEW YORK
CHICAGO
LOS ANGELES
SAN DIEGO

FOUND!
Comedies de Luxe That Please Every Audience

FABLES IN SLANG

WRITTEN SPECIALLY FOR THE SCREEN BY

George Ade

AMERICA'S GREATEST HUMORIST

TO THE STATE RIGHT DISTRIBUTOR: You know there is a big demand for first class comedies. But what pleases the patrons of one theatre does not always please others. Thus your sales are limited. The George Ade Fables in Slang, with their genuine humor and side splitting situations, appeal alike to those who enjoy subtle wit, and to the lover of slap-stick. Hence you have a universal and unlimited market. Ten scintillating comedies ready now. Write or wire.

TRY TO BE FIRST TO BOOK
10 WESTERN DRAMAS
Featuring BRONCHO BILLY
10 SNAKEVILLE COMEDIES
Featuring SLIPPERY SLIM

New Prints—New Advertising
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Colored Slides
On Every One of These 30 Subjects

VICTOR KREMER FILM FEATURES

1333 Argyle St., Chicago
105 West 40th St., New York

HOW TO PUT AN IDEAL INTO PLAIN PRACTICE

You see these Goldwyn Pictures before you book them

NOW arises the most difficult of tests—the great distribution ideal is to be put into plain practice.

The producers built up the beautiful idea of no iron-bound contracts; no program; no automatically produced-and-accepted films. But instead, a newer, cleaner, finer way. *See a picture and then book it or not, as discretion dictates.* The announcements and promises were spread across the prints and newspapers of the industry. Goldwyn decided on this process of booking, fixed the method as the goal of the institution, sent forth the promises and policies of the new season.

Now to the test—the first Goldwyn pictures under the new system are in the Goldwyn Exchanges throughout the country. You will certainly not take them unless you are convinced of their excellence and the possibilities they hold in exploitation methods, to fill your theatres and please your patrons.

In point, let it be spread broadcast—

The new Capitol Theatre and the Strand Theatre *did book* the pictures of this group which *they saw.*

GOLDWYN
PICTURES CORPORATION
.... SAMUEL GOLDWYN *President* .....

A New Epoch Has Come in Picture Making

Samuel Goldwyn
Presents

Geraldine FARRAR

in

The WORLD AND ITS WOMAN

With Lou Tellegen

By Thompson Buchanan *Directed by Frank Lloyd*

IT is the greatest feature of Farrar's career, the best picture in Goldwyn's history, the outstanding drama of the screen year.

It is far beyond the advertising writer's power to represent the magnitude of the picture. The title barely suggests the bigness of the production.

It is Goldwyn Supreme

See It If You Can

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*

WILL ROGERS

the famous star of the Ziegfeld Follies, is funnier on the screen than he ever was on the stage.

And you know how funny he was on the stage.

He packs a laugh in every gesture, just as he does in every utterance.

The captions of "Almost A Husband" are as droll as Will Rogers' own epigrams.

See this picture—then book it.

YOU SEE THIS GOLDWYN PICTURE
···· BEFORE YOU BOOK IT ····

Now If You Could Get Married Without A License

Here's a funny thing—no license required, wealthy Eva finds herself married to the ugliest man with the funniest face. It was at the party—you know the kind of games.

Suppose "no license required" went into effect? What all might happen? Think it over and you'll begin to realize a fraction of the fun that bubbles all through this picture.

Samuel Goldwyn
Presents

WILL ROGERS

An Actor Who Never Acts

IN

ALMOST A HUSBAND

By Opie Read *Directed by Clarence G. Badger*

When this picture was first selected, there was just one man in the world who could play the principal role, and that man was Will Rogers, an actor who never acts, who makes you laugh just to look at him.

If human nature is the same as it used to be, then Will Rogers is the one of all comedians before the film public today who will carry off first honors. A plain looking man to be sure, he gets the plain people by his sympathetic manner and the bigger folks by his dry humor.

GOLDWYN PICTURES
CORPORATION

YOU SEE THIS GOLDWYN PICTURE
···· BEFORE YOU BOOK IT ····

How's Your Pedigree?

Was your grandfather a butcher? Did your great-aunt do washing for a living? Let's hope you aren't burdened with an ancestry that includes coats of arms and relation to royalty.

How's your pedigree? Are you ashamed of it? What do you say about it?

Samuel Goldwyn
Presents

MADGE KENNEDY
in
Strictly Confidential

By Jerome K. Jerome Directed by Clarence G. Badger

Madge Kennedy was never better placed or better played. This is the fascinating idea in Goldwyn's own favorite picture.

How's your pedigree? Full house standard? Overflowing box-office records? This picture seems to us to be Madge Kennedy's best, and by far the best picture of its sort of the year.

You decide—see it first.

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*

YOU SEE THIS GOLDWYN PICTURE
···· BEFORE YOU BOOK IT ····

SAMUEL GOLDWYN
PRESENTS

PAULINE FREDERICK
IN
Bonds of Love

By Louis Sherwin *Directed by Reginald Barker*

A star at the zenith of her power—

A great drama of realistic moments—

A series of counter attacks of powerful situations—

This is the story—

Which is the strongest love? For son or wife; for husband or an ideal; for mother or father? The pull, the tug, the never ending draw of the many loves of a woman and a man.

You decide—See it first

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*

This is the head of the service staff and his four assistants. They prepare your press books, exploitation ideas, mats, electros, displays, etc.

This is the head of the publicity staff of Goldwyn, and his twelve writers, who send forth the stories to your local newspapers, magazinestradepapers and organizations.

This is the head of the whole advertising works of Goldwyn, and his five assistants, concerned with the making of your paper, announcements and advertising.

This

is one of the twenty-two local press and service men, placed right on your territory, to carry out the instructions of the whole home staff: and further to act with you in all situations arising where you need him. Here is a list of the men and their managers. Find your man and have him see you at your convenience.

ATLANTA
Arthur Lucas, Manager
N. L. Royster, Exploitation

BOSTON
Howard M. Davis, Manager
A. A. Lionais, Exploitation

BUFFALO
Geo. A. Hickey, Manager
A. Rittenburg, Exploitation

CHICAGO
I. Von Ronkel, Manager
Ben Garsten, Exploitation

CINCINNATI
O. F. Bower, Manager
H. V. Martin, Exploitation

CLEVELAND
H. A. Bandy, Manager
C. Deardouff, Exploitation

DALLAS
L. B. Remy, Manager
Exploitation man later

DENVER
H. Bradley Fish, Manager
W. L. Gullett, Exploitation

DETROIT
J. E. Flynn, Manager
H. R. Guest, Exploitation

KANSAS CITY
P. A. Bloch, Manager
R. C. Gary, Exploitation

LOS ANGELES
Maurice Wolf, Manager
J. W. Rankin, Exploitation

MINNEAPOLIS
L. E. Davis, Manager
Max Doolittle, Exploitation

NEW YORK
S. Eckman, Jr., Manager
Exploitation man later

PHILADELPHIA
Harry M. White, Manager
R. N. Seltzer, Exploitation

PITTSBURGH
Geo. W. Smiley, Manager
E. E. Rutter, Exploitation

SAN FRANCISCO
G. C. Parsons, Manager
Exploitation man later

ST. LOUIS
C. E. Maberry, Manager
Exploitation man later

SEATTLE
J. A. Koerpel, Manager
E. M. Taylor, Exploitation

WASHINGTON
Jean J. Crandall, Manager
Benj. Caplon, Exploitation

NEW ORLEANS
Lee Crandall, Jr., Manager
J. H. Gihon, Exploitation

OMAHA
E. J. MacIvor, Manager
Miss Hamry, Exploitation

SALT LAKE CITY
W. E. Banford, Manager
Exploitation man later

Twenty-Five of the Best Promotion Selling Men Right on Hand to FILL YOUR THEATRE

WHEN a Goldwyn picture is booked for your house, then every force to fill your theatre during the showing of that film is called into action.

Every publicity idea which human ingenuity can devise is set at work.

The best brains are employed.

The most successful advertising and publicity men are on the job.

However, you are not concerned with what is done in other parts of the country. You care only about your own *immediate section.* Under the Goldwyn plan, you have working *immediately for you,* these twenty-five crowd-getters. Twenty-four are in New York, but they are expressing themselves to you and understanding your needs through your local Goldwyn press and service in *your immediate territory* all of the time. Thirty-seven men are on the job—twenty-five of them are *concerned directly with you.*

The outlet for all the extraordinary crowd-building efforts is *your theatre.*

The inlet for all the results is *your theatre.*

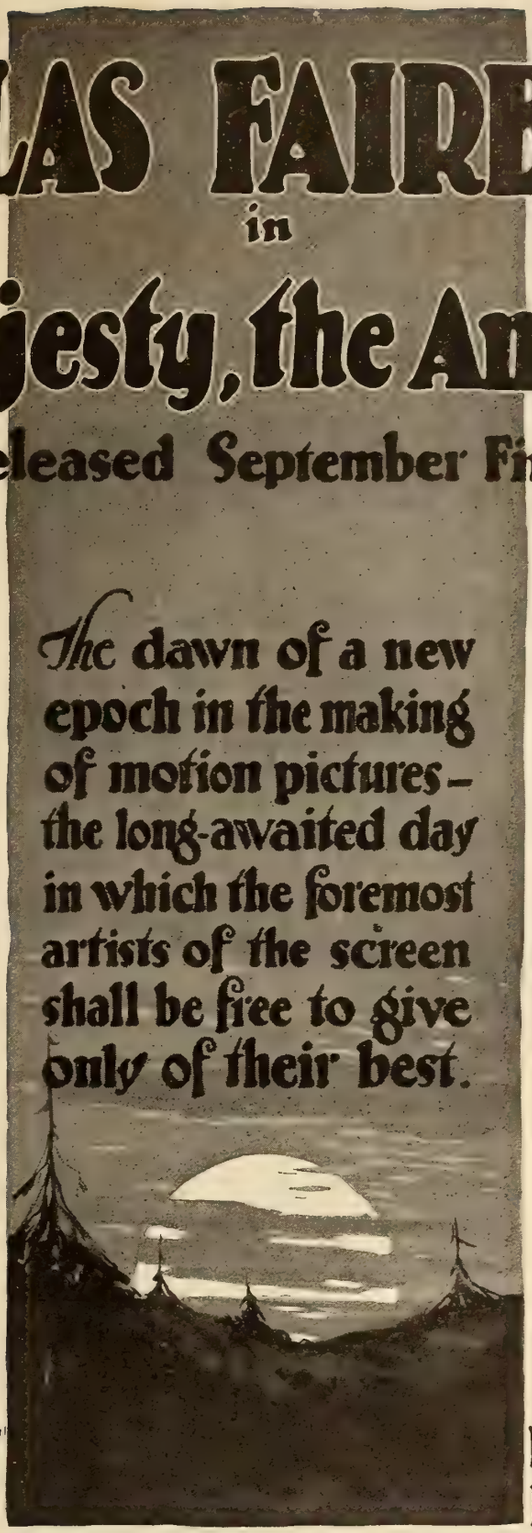
GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*

DOUGLAS FAIRBANKS

in

"His Majesty, the American"

Released September First


The dawn of a new epoch in the making of motion pictures – the long-awaited day in which the foremost artists of the screen shall be free to give only of their best.

MARY PICKFORD
CHARLIE CHAPLIN

DOUGLAS FAIRBANKS
D.W. GRIFFITH

UNITED ARTISTS CORPORATION

Oscar A. Price, President — Hiram Abrams, General Manager

729 Seventh Ave. New York

WORLD-PICTURES

When BEARCAT Went DRY!!

BEARCAT accessories available NOW!.

Get your supply from your nearest World Branch.

WORLD PICTURES
130 West 46 St. N.Y.C.

What Realart Is

¶ The money of the principal nations is made from similar stuff, but it is not all equally valuable.

The same basic ingredients enter into most cake, but all cake is not equally good.

Nature is as much evidenced in stormy as in fair weather, but its efforts are not equally prized.

Star, story, direction and photography are the essentials of a motion picture, but motion pictures do not possess equal quality

The STORY is the heart of the picture, the ACTOR its soul, the DIRECTOR its brain, and PHOTOGRAPHY the atmosphere it breathes. Perfection is attained only through *harmonious functioning* of these parts.

REALART stands for the *accurate blending* of all the essentials of motion picture production. Realart Pictures are so *perfectly balanced*, so smooth-running, that one is conscious only of their absorbing appeal and marvelous entertainment value.

Realart insures satisfaction to your patrons and reflects its unusual quality in increased box-office returns!

You can learn today about the Realart idea and Realart service at branch offices in all the principal cities of the country.

Alice Brady
REALART PICTURES

What Makes An Actress Great?

YOUTH, Beauty, Talent. Yes, and a Genius for hard work. She must give of her best. Absolute Sincerity marks the relation of the great artist to her public.

ALICE BRADY

has singularly demonstrated these qualities through triumph after triumph--an unbroken record of stage and motion picture successes, in which she has endeared herself to the whole amusement loving world.

Charming, captivating innocence amid morally sordid environment--innocence that is protected because of its truth--such is the role in which Miss Brady achieved one of her biggest stage successes--a role in which she is to be seen throughout the world through the medium of Realart Pictures--little "Mary Horton" in

SINNERS

New York and the country have paid exceptional tribute to Miss Brady as the stage star of this great Owen Davis drama. Now exhibitors everywhere are to have the opportunity shortly of profiting from the great screen production being made under direction of Kenneth Webb.

Service That Serves

YOU have read a great deal, and heard more, about producer service -- about courtesy, square dealing, promptness and hearty co-operation.

And that is why you will be interested in knowing that Realart Pictures Corporation has adopted this policy as a business principle, and that Mr. J. S. Woody, General Sales Manager, and Mr. Ben F. Simpson, Field Manager, have installed in branch offices, managers who recognize the value of backing up good pictures with service that serves.

Twenty exchanges are being established.

The following have been opened to date:

CITY	STREET ADDRESS	MANAGER
ATLANTA	Room 305 Hirsch Bldg., 149 Marietta St.	To Be Announced
BOSTON	5 Isabella Street	Walter R. Scates
BUFFALO	221 Franklin Street	Henry E. Wilkinson
CHICAGO	Room 1204 Consumers Bldg., 220 S. State St.	Harry W. Willard
CINCINNATI	Room 910 Mercantile Library Building	Mark Goldman
CLEVELAND	Room 200 Bangor Bldg., 942 Prospect Ave., East	James B. Reilly
DALLAS	1905 Commerce Street (Temporary Address)	D. Callahan
DENVER	1742 Glenarm Street	Bert R. Latz
DETROIT	Room 607 Joseph Mack Building	C. G. Kingsley
KANSAS CITY	Rooms 509-10 Republic Building, Cor. 10th & Walnut Sts.	To Be Announced
LOS ANGELES	Suite 839-840 Merchants National Bank Bldg., Sixth and Spring Streets	Oren F. Woody
MINNEAPOLIS	Room 801 Produce Exchange Building	Harry L. Hollander
NEW YORK	729 Seventh Avenue	Lester W. Adler
OMAHA	1214 Farnam Street	B. A. Lucas
PHILADELPHIA	To Be Announced	Jay Emanuel
PITTSBURGH	412 Ferry Street	Nat Barach
SEATTLE	Room 216 White Building	Albert W. Eden
ST. LOUIS	3626 Olive Street	J. C. Ragland
WASHINGTON	Rooms 806-820 Mather Bldg., 916 G St., N.W.	Wm. H. Rippard

REALART PICTURES CORPORATION

ARTHUR S. KANE, President

112 West 42nd Street, New York City

HARRISON'S REPORTS

TO ALL EXHIBITORS

$5,000.00 Value Given to You for Only $10.00

This is no Press Agent stuff; it is an absolute fact

If I were on your pay roll, reviewing pictures exclusively for you, you would have to pay me $5,000 a year. By becoming a subscriber to HARRISON'S REPORTS, you get exactly the same service for the insignificant amount of $10.00. Isn't this the best bargain you ever had in your life?

If HARRISON'S REPORTS do no more for you than put you wise to one bad picture in a whole year, and make you avoid booking it, will not your money have been well invested? But it will do more than that, it will help you know every picture. You will soon learn to consider HARRISON'S REPORTS your *bible*.

Charles G. Branham, that live wire of a manager, who can take any old run down house and make it pay, a man who once brought about the unconditional surrender of a competitor with unlimited resources, now manager of the Strand and Colonial Theatres, in Birmingham, Ala., books his pictures guided by HARRISON'S REPORTS.

The Northwest Exhibitor's Circuit, Inc., of Seattle, Wash., are heart and soul back of HARRISON'S REPORTS.

The Theatre Owners Association, of San Francisco, Cal., are back of HARRISON'S REPORTS.

The KANSAS STATE EXHIBITORS ASSOCIATION, of Wichita, Kansas, are back of HARRISON'S REPORTS.

Crandall's Theatres, of Washington, D. C., are on our list.

Chas. H. Williams, manager of the Million Dollar Strand, of Providence, R. I., is a staunch supporter of HARRISON'S REPORTS.

THE SUNDAY NEWS LEADER OF CLEVELAND, OHIO, HAS SECURED THE EXCLUSIVE PRIVILEGE OF PUBLISHING HARRISON'S REPORTS IN THEIR SUNDAY ISSUES WORD FOR WORD.

An exchangeman from Dallas, Texas, asked that SEVEN copies weekly be sent to him.

Are these names a sufficient guarantee to you as to the fearlessness, impartiality and accuracy of HARRISON'S REPORTS?

Sit down and write your check of $10.00, for a year's subscription. You don't have to write any letters, nor fill any blanks. Just write your check and send it in. When we receive it, we know what it means. If the name of your theatre is not printed on your check, just write it on. But do it now, don't put it off for another day. Don't miss any of the red hot Editorials. Mr. Herb L. Weil, Port Huron, Mich., writes they are worth as much as the reviews.

P. S. HARRISON
47 West 42nd Street, New York City

P. S.—To exhibitors using old service we give free advice on pictures they wish to book.

Which is Closest to Nature?

At first he thought the quiet of the mountains and the dull peace of a rustic retreat would give him a vacation close to nature. But the ups and downs of a farmer-directed boarding-house seemed closer to a well-known place where our best friends are told to go.

So he packed up and despite their good natures were none too comfortable—until they came to the seashore.

Smiling Bill Parsons presents

Mr & Mrs Carter De Haven

Bathing Girls— Closest to Nature

The surf was kindly, the girls were dressed down to the latest fashions. There were no cows, nor were there any mountains or rustic pools. Nature in her own garb was missing except in the presence of the ocean populated with a Broadway crowd.

But it was close to nature, no doubt of that. He liked it, and she did, but not correspondingly well.

Of such corking material is the "vacation comedy" woven. It's a capital Capitol comedy:

in Close to Nature

The world of motion picture has no other clean comedy couple to compare with the Carterdehavens. Isn't it so? 'Course it is.

GOLDWYN DISTRIBUTING
CORPORATION
SAMUEL GOLDWYN *President*

Tyrad Pictures, Inc.

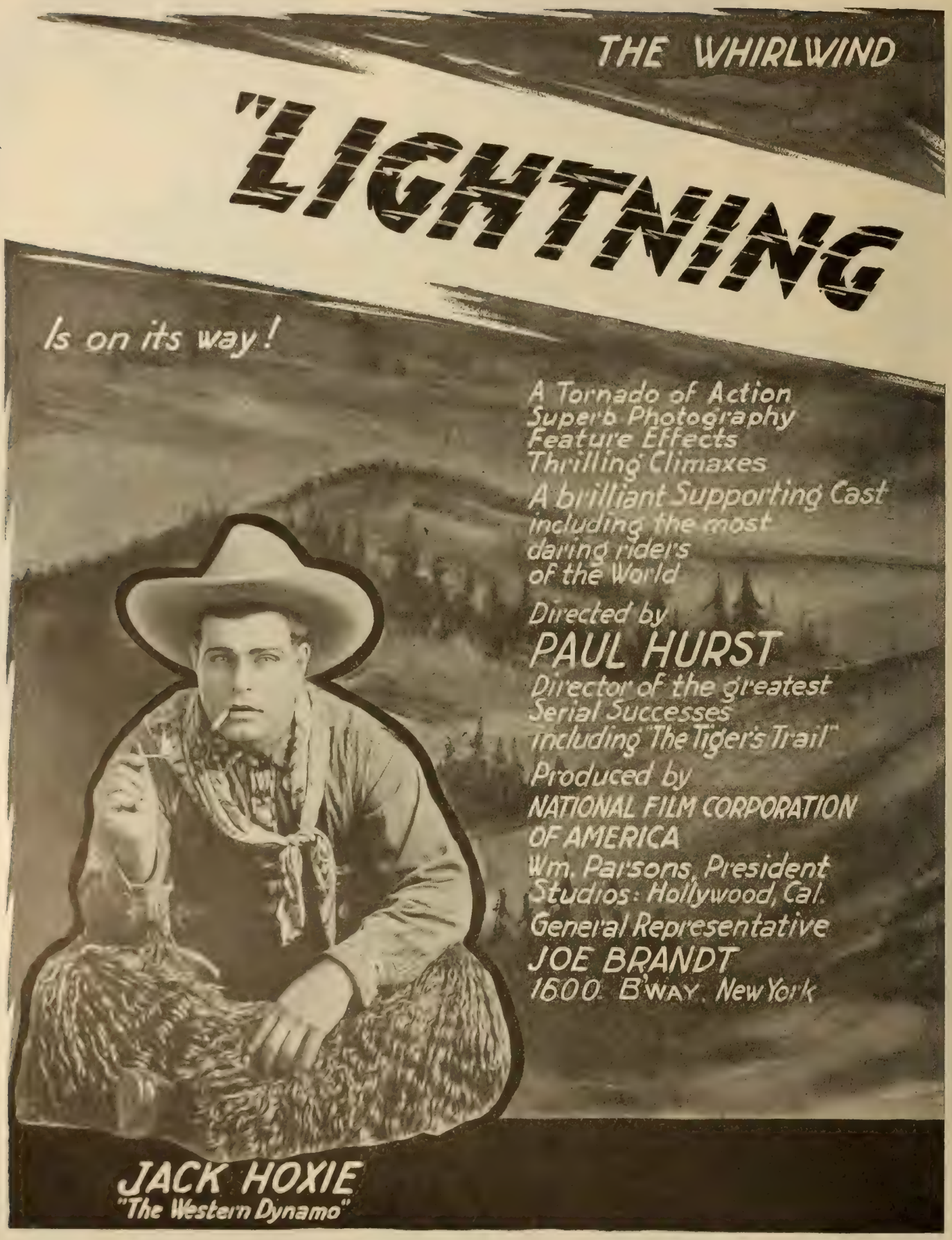
PRESENTS

THE RED VIPER

STORY BY
WINIFRED DUNN

DIRECTED BY
JACQUES TYROL

NOW READY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A Tornado of Action
Superb Photography
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A brilliant Supporting Cast
including the most
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Directed by
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Director of the greatest
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Late Paramount Star; now being featured in Jesse Lasky's Production "Told in the Hills"

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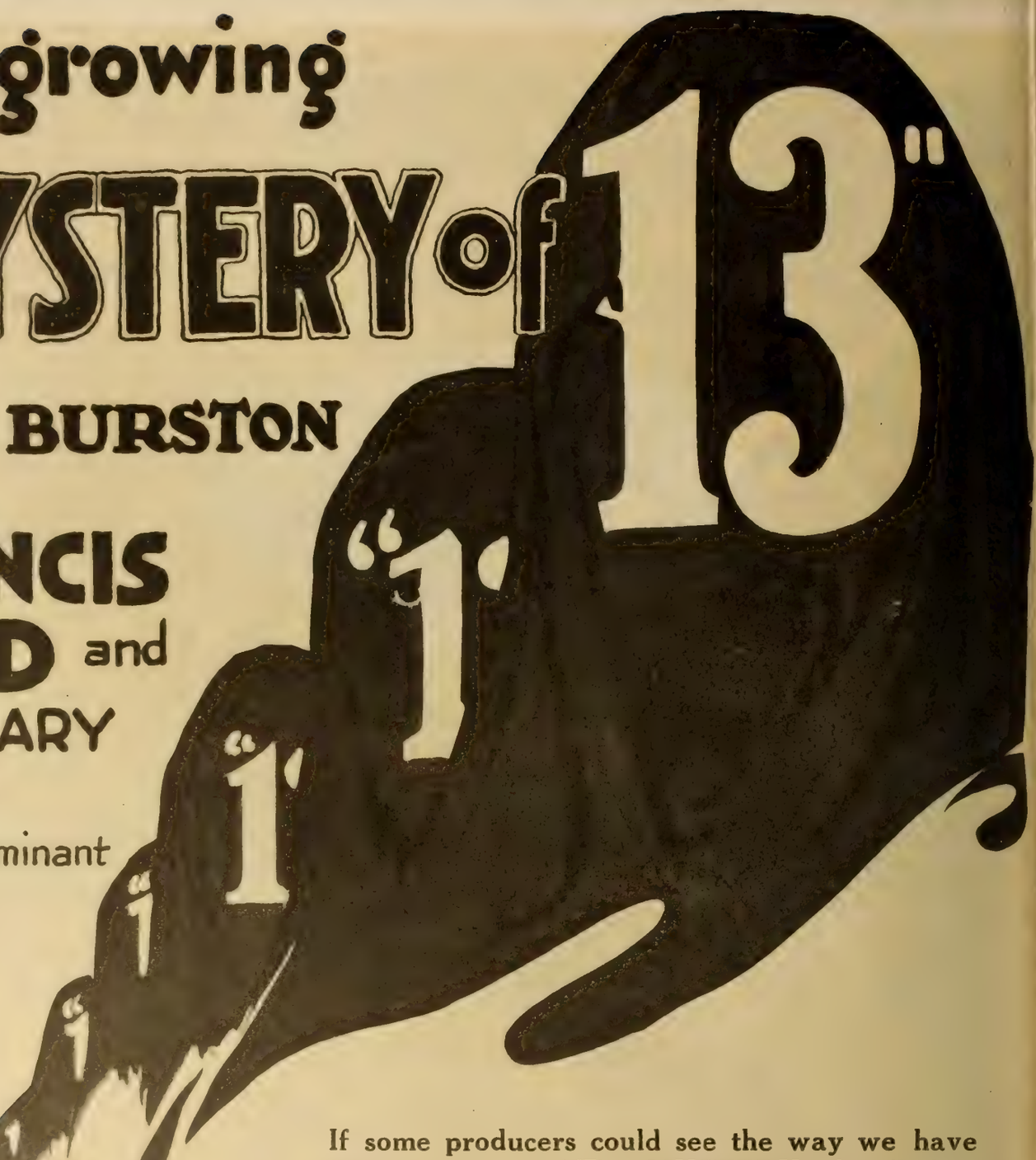

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FRANCIS FORD and ROSEMARY THEBY
in 1919's Dominant Serial.

BURSTON FILMS INC.
1476 Broadway
NEW YORK

If some producers could see the way we have spent money on "The MYSTERY of 13" they would holler about the dent in the old bank roll.

But the result is a constantly growing interest, and a deeper and deeper mystery that is going to pull them in as readily in the fifth and the ninth episode as at the first showing.

The first, biggest and best, *really* FIFTEEN WEEKS SERIAL.

Write me for particulars.

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Burston Films, Inc.

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MOST IMPORTANT PRODUCTION
OF THE SEASON

It will be Distributed by

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Ten Big-Perfect Productions

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Four Productions with
ANOTHER IMPORTANT STAR

Two Productions
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"And The Greatest of These Is –
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A Gripping Human Drama of the Golden West—Based on the Story, "Beating Back," as Published in THE SATURDAY EVENING POST

STATE RIGHTS GOING QUICK

Soon Ready—
NEAL HART
·IN·
"THE SQUARE SHOOTER"

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CONSUMERS BLDG. CHICAGO.

Next Release
AL JENNINGS
·IN·
"FATE'S DOUBLE CROSS"

D. W. GRIFFITH

Has started on his first personally directed production for "First National"

FIRST NATIONAL EXHIBITORS CIRCUIT

MARSHALL NEILAN

Has started on his first personally directed production for "First National"

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Now Released

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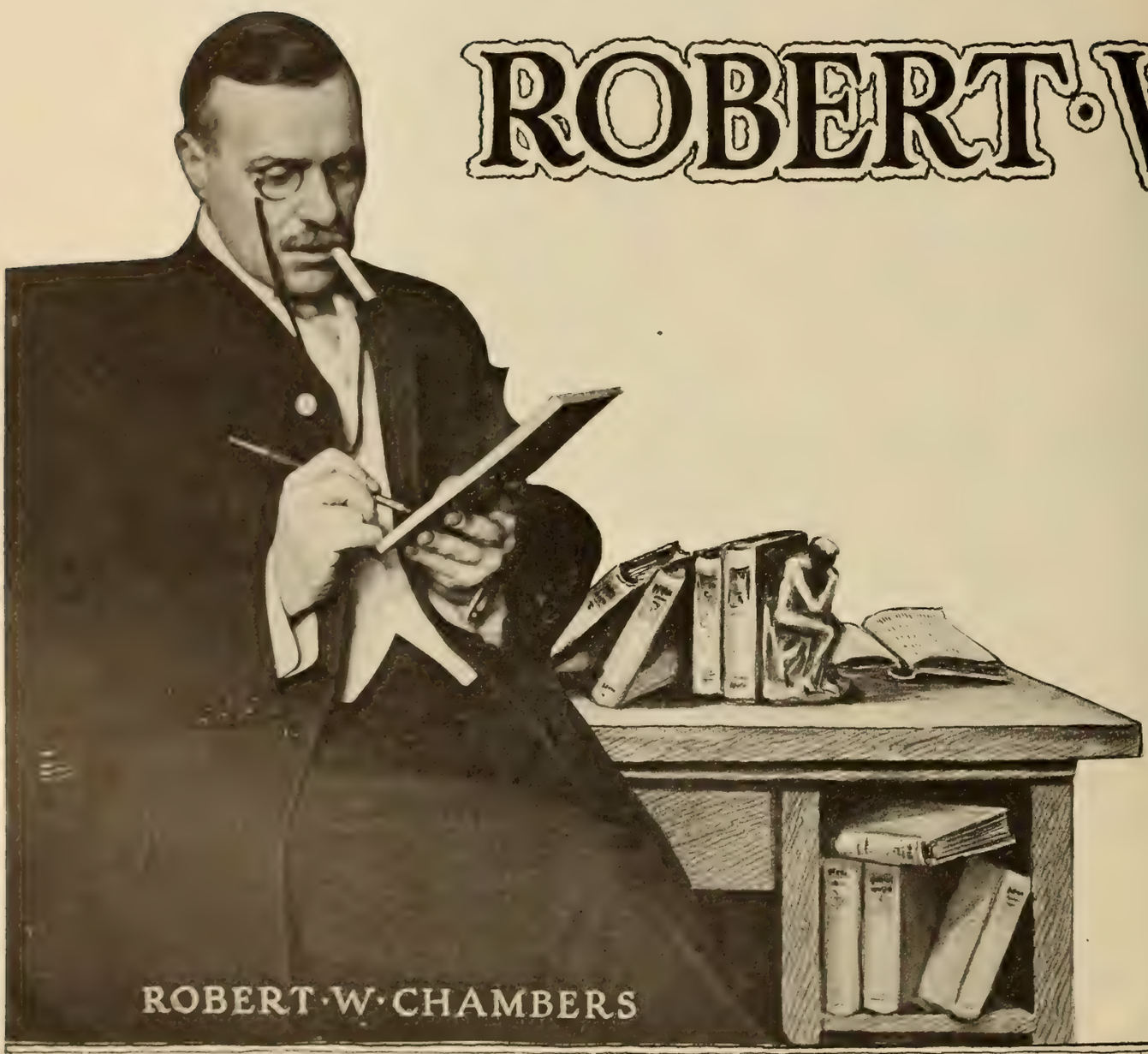

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A. H. FISCHER FEATURES, INC.
NEW ROCHELLE, N.Y.

THE SURPRISE PICTURE OF THE YEAR

THE SPECIAL REPORT

OF THE NATIONAL BOARD OF REVIEW OF MOTION PICTURES ON "THE BIRTH OF A RACE"

Entertainment Value: EXCELLENT.

Educational Value: EXCELLENT.

Artistic Value: Dramatic interest of story GOOD.

Coherence of narrative: CLEAR. Acting: Fine.

Photography: BEAUTIFUL. Technical handling: GOOD.

Costuming: Fine. Atmospheric quality—Scenic setting, VERY GOOD. Historical value, HIGH MERIT.

General Comment: AN UNUSUAL PHOTOPLAY OF EXCEPTIONAL MERIT, WELL CONCEIVED AND WORKED OUT WITH MANY BEAUTIFUL SCENES AND FINE ENSEMBLE EFFECTS.

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5 WEEKS AT THE BLACKSTONE $2 TOP PRICE

Chicago's Most Exclusive Theatre at

ASCHER BROS., LUBLINER & TRINZ, BALABAN & KATZ AND JONES, LINICK & SCHAEFER HAVE BOOKED IT OVER THEIR ENTIRE CIRCUIT OF THEATRES AT A HIGHER PRICE THAN THEY HAVE EVER PAID FOR A PICTURE BEFORE.

Don't mistake "The Birth of a Race" for just an ordinary feature. Measured by any standard, it is the one great production of the year.

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Every one

In Two Reels of Clean and Wholesome fun with

One every Month
beginning with
SEPTEMBER

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220 W. 42 ST.

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Juliana Ralston
and
clever support.

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and fun that's clean all the time.

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September

Mark M. Dintenfass

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The Other

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Directed by
KING W. VIDOR

Creator of the "TURN IN THE ROAD" *and* "BETTER TIMES"

Half

ANOTHER Brentwood creation of even greater merit than "The Turn in the Road" and "Better Times" is this broad heart-gripping story of "The Other Half." It is not a ranting, railing, damnation of one class by another, but it is a gentle unfolding on the screen of the good that Lincoln said was in every heart. It is a story so simple, so well told, so well acted, that you never miss an inch of film.

IT deals with one of the most important questions of the day, Capital and Labor, but the manufacturer and the worker can sit side by side in your theatre to see this picture and they will leave it hand in hand. There is not a line of hatred in it. There is a heart grip, a suspicion of tears, a human sympathy that gets you whether you are a millionaire or pauper if you are human.

Distributed by

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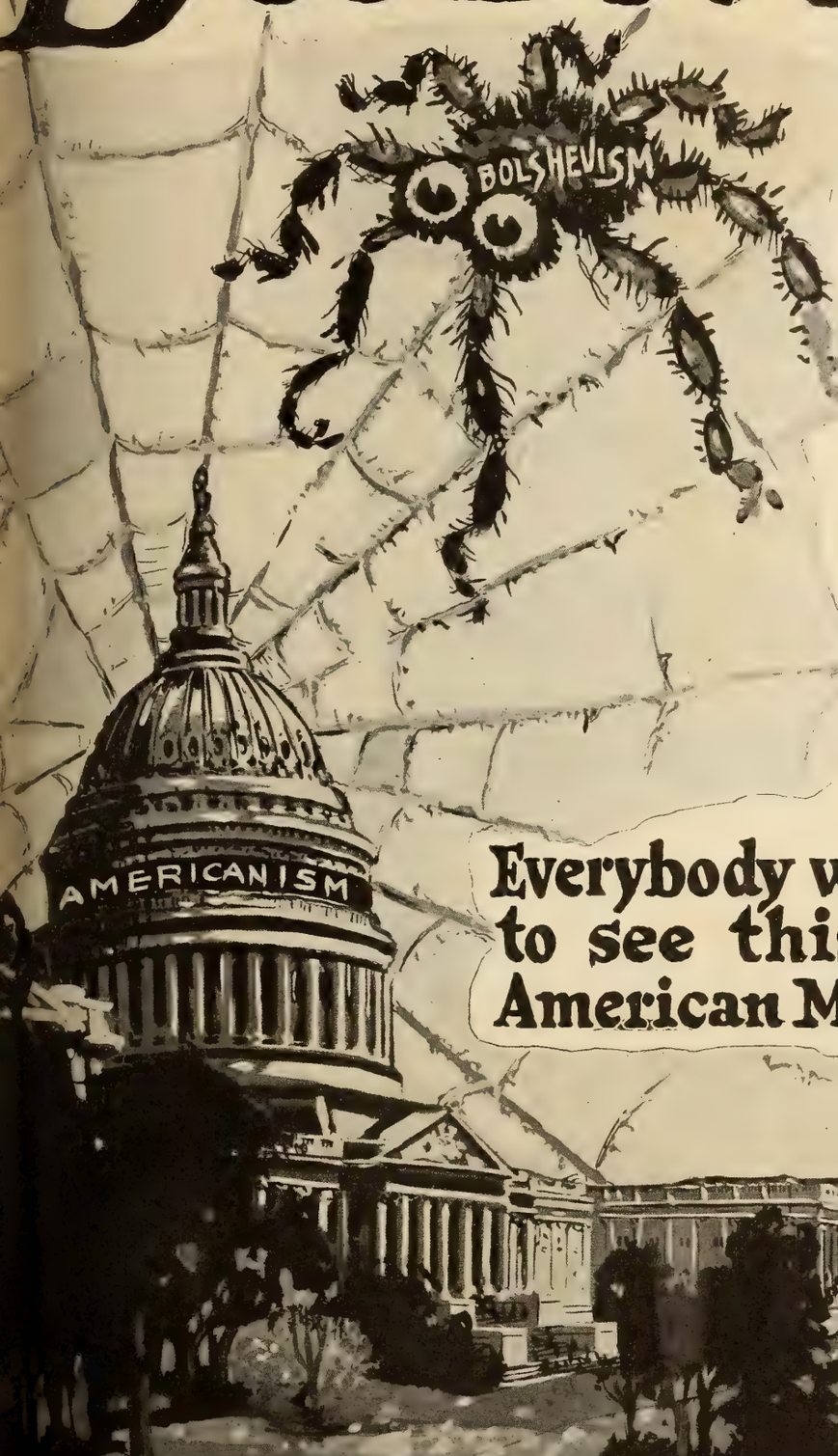
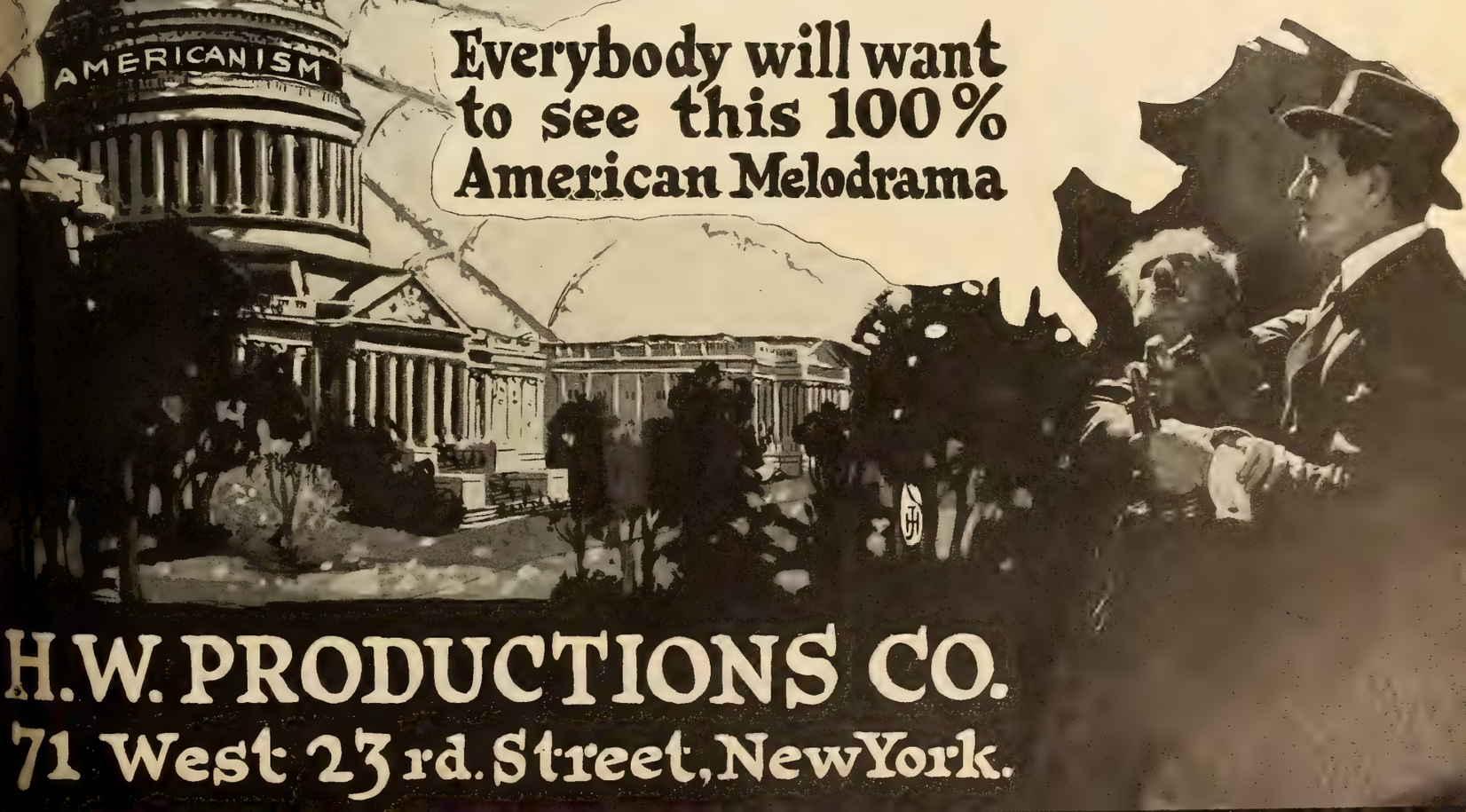


Is the AMERICANISM that will help destroy the insidious web of Bolshevism

Everybody will want to see this 100% American Melodrama



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6. Beginning September 7th opportunity for the public and the exhibitor will be materially increased through the new arrangements of distributing through Goldwyn.
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There will be these new features:

A wonderful new type of cartoon, made under completely new processes, by which such astounding perfection in animation is reached that people cannot believe they are made from drawings.

Popular Science Romances and adventures, taking the observer to far-off planets and revealing the hidden forces of nature. Under the editorial direction of Waldemar Kaempfert, editor of "Popular Science Monthly," these popular science features have the backing of that most important national magazine. They are made by special processes controlled by Bray.

Exceedingly interesting studies of sports, travels, curious novelties and news, extraordinary personalities, the wonders of nature.

The greatest achievement in the history of the single reel will be shown in the new, natural color photographs and the new cartoons in color which will make a sensation throughout the industry.

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Goldwyn Distributing Corp.
Samuel Goldwyn, President

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MONOPOL PICT

OFF

TO STATE

"CRIMSON SHOALS"

STARRING FRANCIS FORD IN AN AMAZING TRIPLE CHARACTERIZATION

TERRITORY

READ THIS CAREFULLY:

"Crimson Shoals," an electrifying melodrama of punch, suspense, mystery, action and marvelous photography, presents Francis Ford, the serial player supreme, in his greatest achievement of the screen. Ford portrays vividly three (3) distinct characters of Son, Father and Grandfather, appearing in the same scenes at the same moment. His remarkable performance, combined with the astounding photographic effects abounding in "Crimson Shoals," will prove the sensation of the year.

WRITE—WI

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1476 BROADWAY

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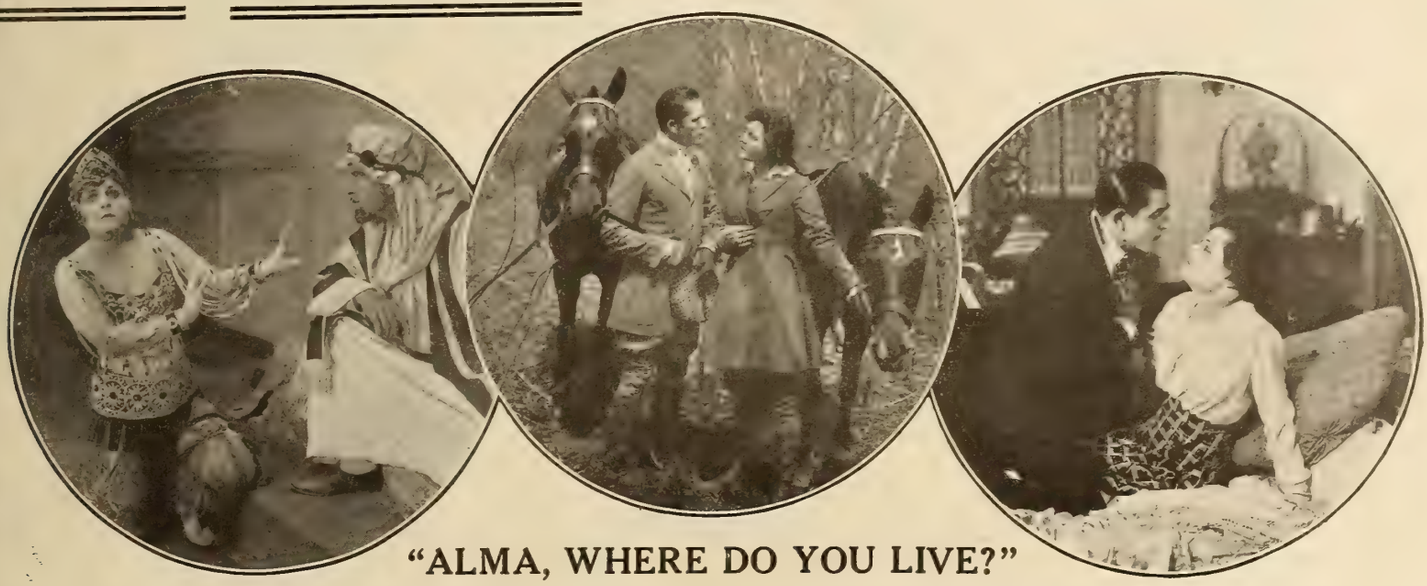
and "ALMA, WHERE DO YOU LIVE?"

STARRING RUTH McTAMMANY AND GEORGE LARKIN
PICTURIZED FROM THE FAMOUS BROADWAY PLAY SUCCESS

NOW SELLING



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Constantly at Hand to Save Them from Disaster

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From the book by the same name by C. A. & N. Williamson. Produced by Serico Producing Co.

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With Juanita Hansen and George Chesbro

Produced by Wm. N. Selig, and featuring the most remarkable collection of wild animals in captivity

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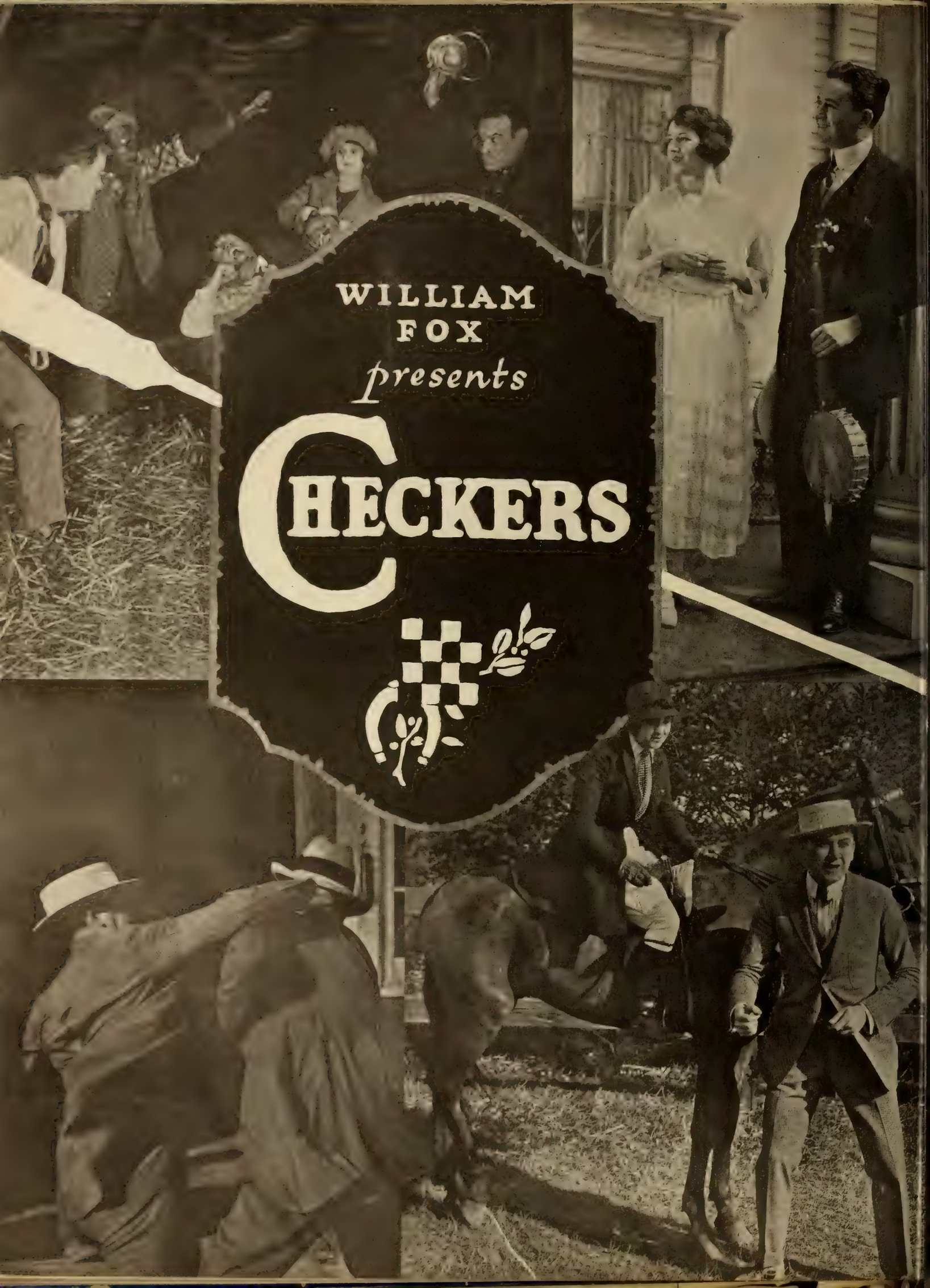
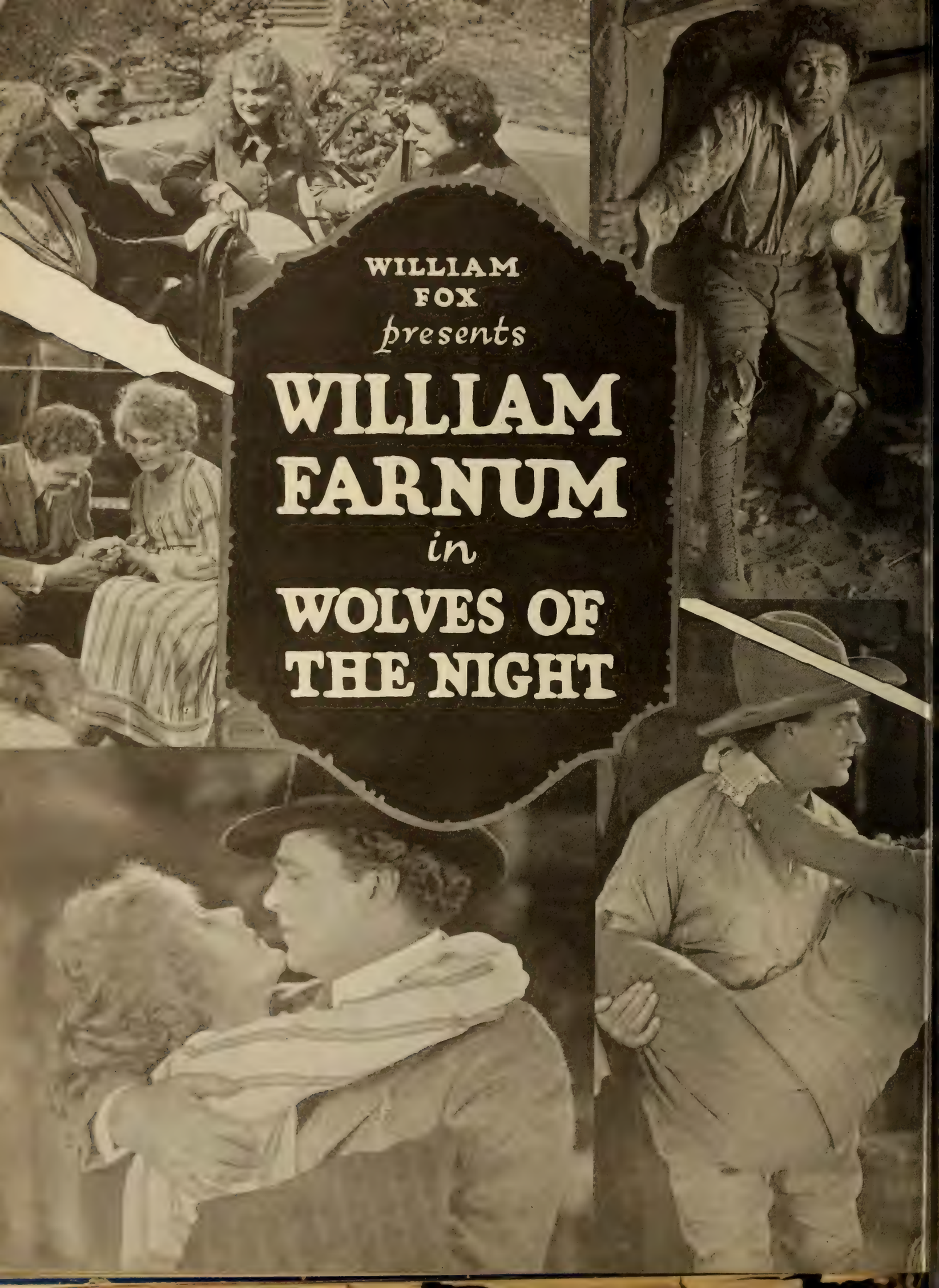
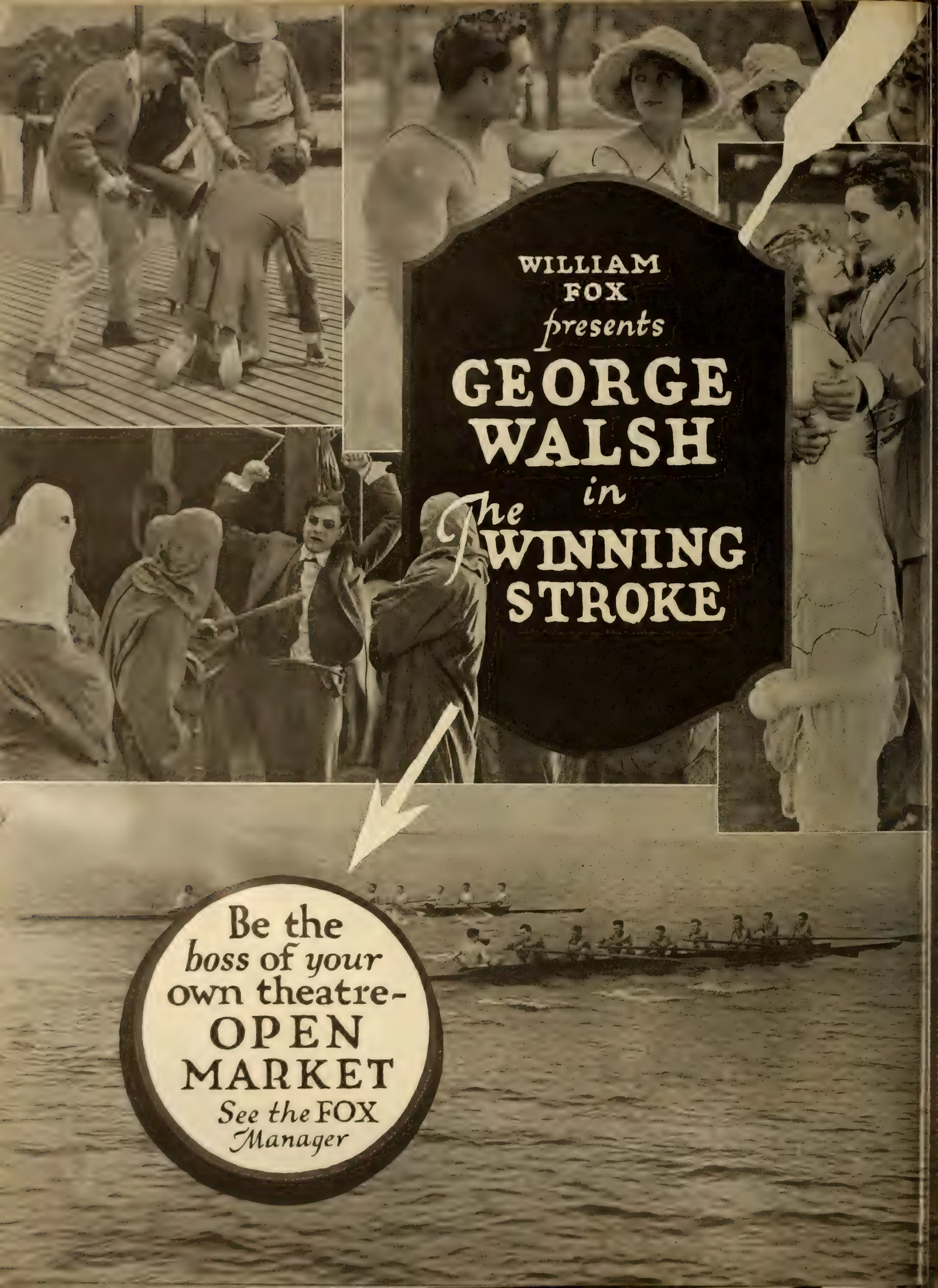
FOX
presents
MADLAINE
TRAVERSE
in
The
SPLENDID
SIN
Be the
boss of your
own theatre-
OPEN
MARKET
See the FOX
Manager


WILLIAM
FOX
presents
CHECKERS

Be the
boss of your
own theatre -
OPEN
MARKET
See the FOX
Manager


WILLIAM
FOX
presents
WILLIAM
FARNUM
in
WOLVES OF
THE NIGHT

Be the
boss of your
own theatre -
OPEN
MARKET
See the FOX
Manager


WILLIAM FOX
presents
GEORGE WALSH
in
The WINNING STROKE
Be the boss of your own theatre-
OPEN MARKET
See the FOX Manager

A room full of people and yet—

A life snuffed out in the darkness—

That of the man in the 13th chair!

Why was he killed?

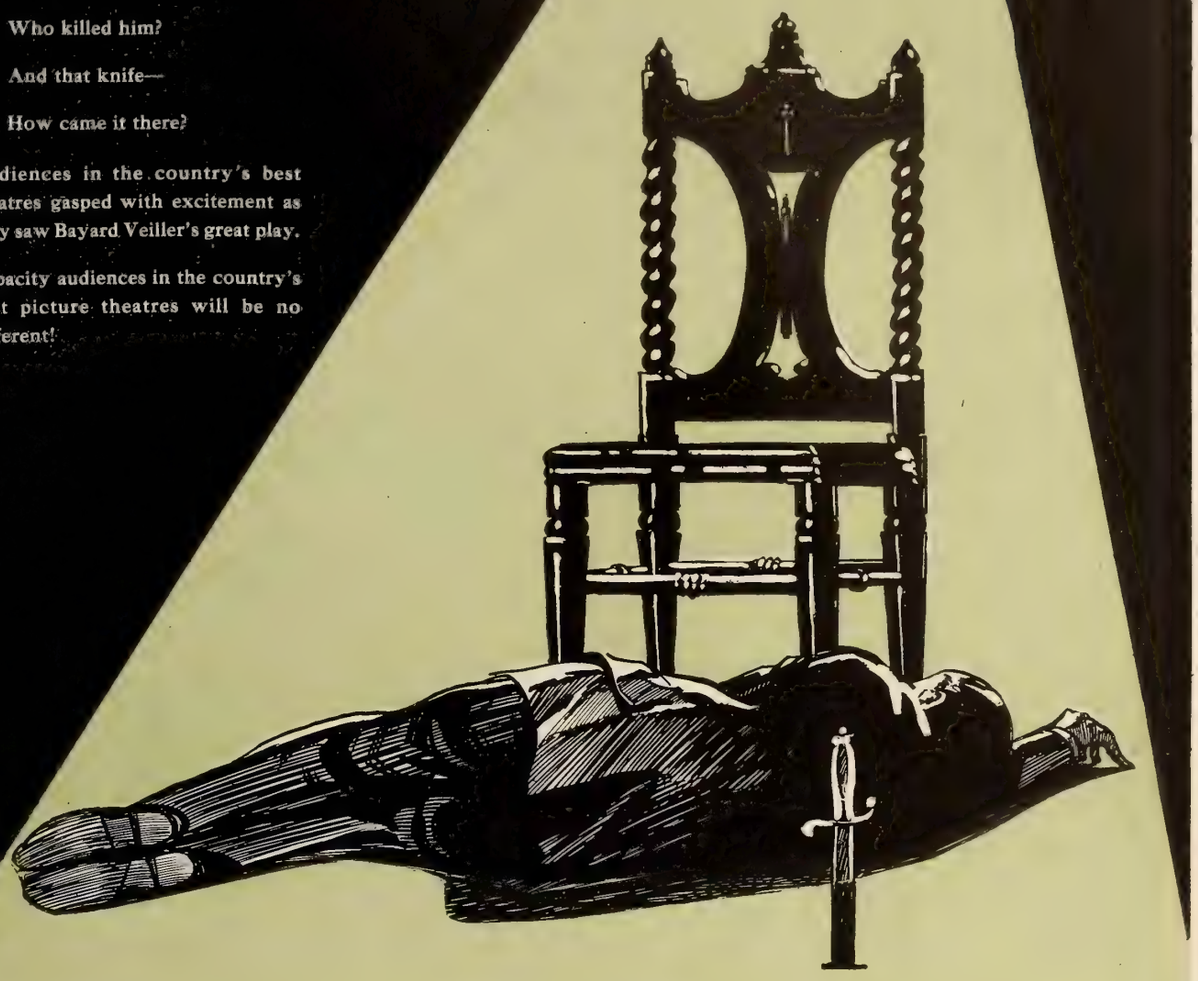
Who killed him?

And that knife—

How came it there?

Audiences in the country's best theatres gasped with excitement as they saw Bayard Veiller's great play.

Capacity audiences in the country's best picture theatres will be no different!



Yvonne Delva and Creighton Hale
in the box-office triumph

"The Thirteenth Chair"

Produced by Acme Pictures Corp'n Adapted and directed by Leonce Perret

A SPECIAL

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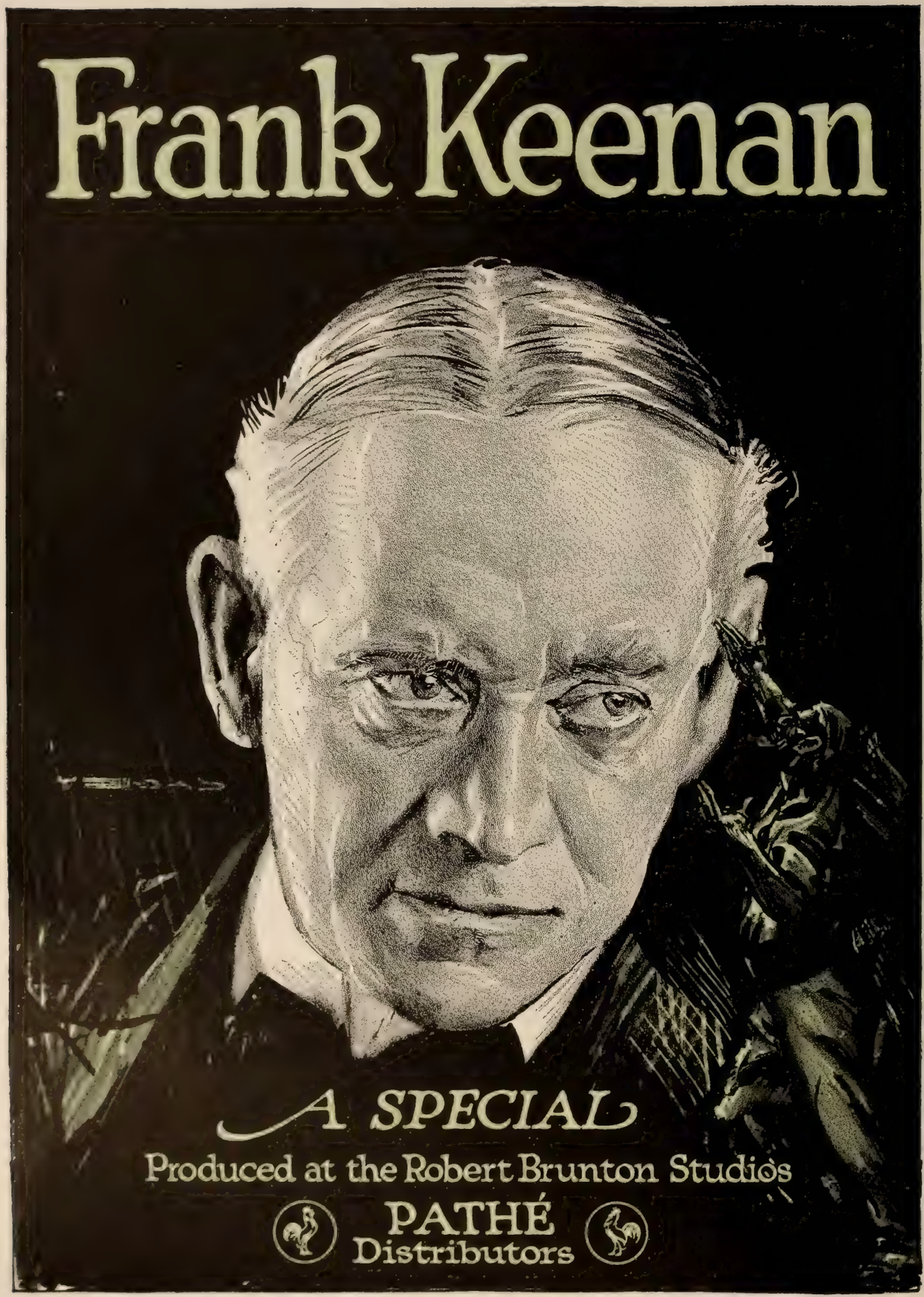
Frank Keenan
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Produced at the Robert Brunton Studios
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in The World Aflame

Mr. Keenan is the commanding figure of the screen; a man who depends not upon "stunts" or a matinee idol personality for his popularity, but upon unequalled powers of acting; upon an Art that shone upon the stage and now enriches the screen.

"The World Aflame" is a superlative picture; one that will be talked about and argued about for months after it is shown in every town and city in the land.

Pathe Exchange Inc. invites every exhibitor who wants BIG pictures, the BEST that money can buy, to have "The World Aflame" screened for him at the nearest Pathe exchange.

Directed by
Ernest Warde

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Albert Capellani Productions Co. Inc.
presents

JUNE CAPRICE & CREIGHTON HALE
in
The Love Cheat

Produced under the personal supervision of
ALBERT CAPELLANI *himself*

To get a wealthy wife he was willing to cheat; but when he found he loved her — well, that made a difference!

A DISTINCTLY ENTERTAINING
COMEDY-DRAMA

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ROBERTSON-COLE PRODUCTIONS

JESSE D. HAMPTON
presents

William Desmond

in

A Sagebrush Hamlet

MEN — WOMEN — HORSES — GUNS

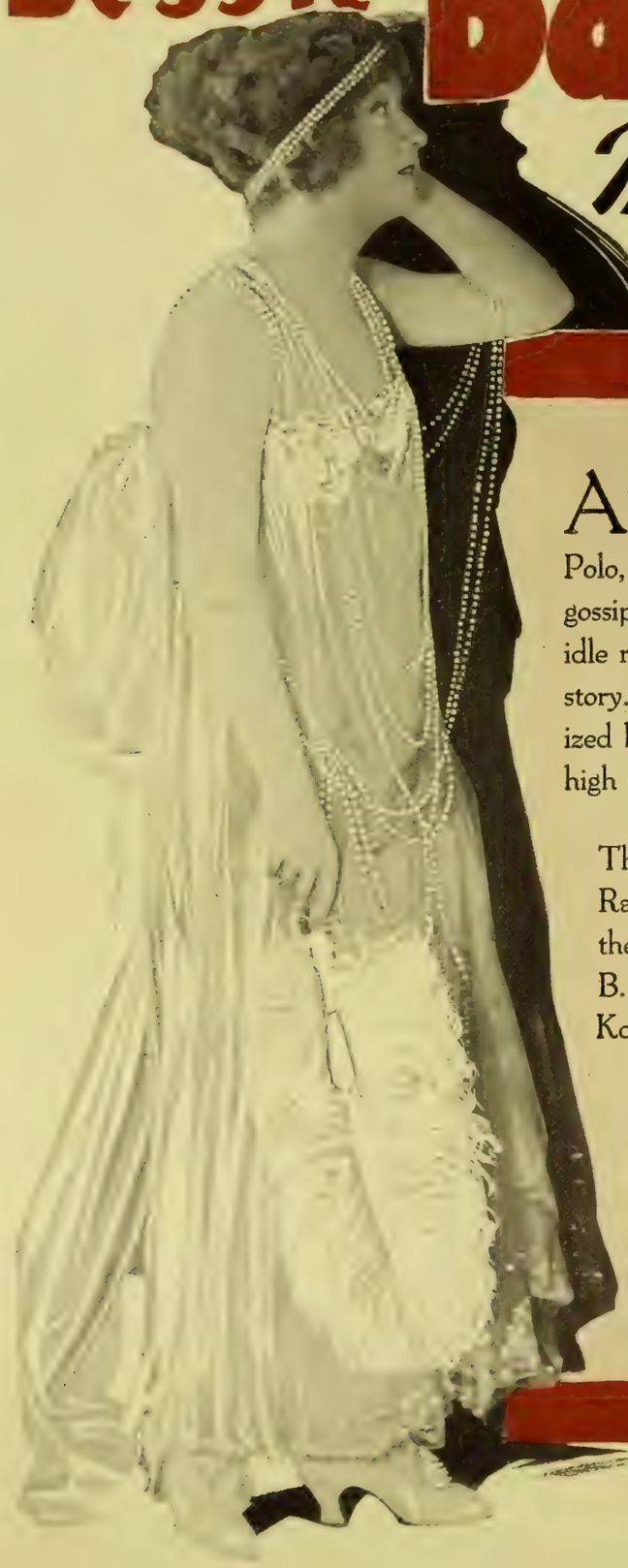
A whole town caught up in a swift, dashing whirl of adventure. It brings the great, rollicking, strong spirit of the West right to you.

Distributed by
Exhibitors Mutual

ROBERTSON-COLE PRODUCTIONS

Bessie Barriscale

The Woman Michael Married



A FASCINATING picture of life in the high-flying fast set of society. Polo, dancing, hunting, bathing, flirting, gossiping, and all the diversions of the busy idle rich are shown in this daringly original story. The entire production is characterized by a supreme richness of detail and a high standard of excellence.

The play is from the story of Du Vernet Rabell in Ainslee's Magazine, adapted to the screen by Fred Myton, produced by B. B. Features, and directed by Henry Kolker.

This is the sixth great Barriscale triumph of 1919. She has achieved phenomenal success in "Tangled Threads," "Josselyn's Wife," "A Trick of Fate," "Hearts Asleep," and "All of a Sudden Norma."

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E. K. Lincoln
to be presented
in a series of Super-Productions
American Cinema Corporation
Walter F. Niebuhr, Pres. 220 W. 42. St. N.Y.C.

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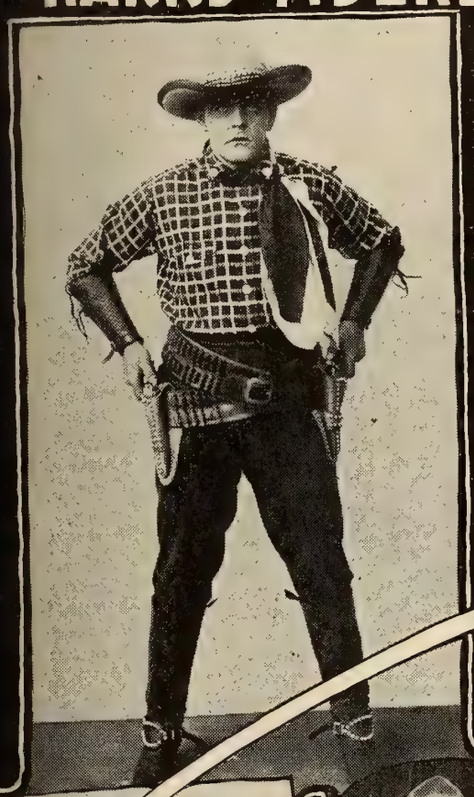
Here's another opportunity to get aboard an Arrow offering that will make you as much money as our recent release "The Masked Rider". Now, then, all you boys who were too late to buy the other big money maker, don't wait another minute but get busy now! These "Lone Star Western Dramas" will literally clean up for you. I refuse to be responsible for lost opportunities. Here's your chance! W. E. Shallenberger.

OF TWO REEL WESTERN DRAMAS

THE LONE STAR Wm. Steiner WESTERN DRAMAS

FEATURING

HARRY MYERS - JUNE KEITH - CHARLES GRAHAM



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EVERY STORY COMPLETE.
EVERY STORY A TWO REELER.
EVERY STORY LAID IN THE WEST.
PLAYED BY WESTERNERS; STRONG, VIRIL CHARACTERS THAT BREATHE THE VERY ESSENCE OF THE GREAT PLAINS OF THE GLORIOUS WEST.
THERE'S A THRILL IN EVERY MOVE. A REASON FOR EVERY ACTION--A STORY THAT HOLDS YOU TILL THE END -- AND THEN YOU WISH FOR MORE.

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In September

¶ Worth-while theatres from coast to coast will inaugurate the new season of 1919-1920 on Labor Day. The annual "sprucing-up" process is commendable, and is certain to result in added interest on the part of moving picture patrons.

The live theatre manager is sparing no effort that will make his new program better than any of previous years. He has come to the realization that the novelty and "audience appeal" of his attractions will depend upon his choice of short subject material.

He knows that a wise selection of short subjects will double and triple his opportunity of pleasing his patrons. His past experience has taught him that in many cases it has been the single reel that has satisfied his patrons and really built business.

¶ Consistent *quality* and *variety* have established the absolute leadership of the Educational organization in the short subject field. There is a personal guarantee back of every Educational release, and a real desire to *know* that every subject can "make good" on any high-class bill.

The coming season will see an extension and development of Educational that is to be the triumph of five years of *specialization*. The Bruce Scenics, "International" cartoons and "Photoplay Magazine Screen Supplement" are to be augmented by the new releases of the American Red Cross and other features not yet ready to be announced.

¶ It is our aim to make the Educational product the mainstay of the careful manager who seeks just the right measure of variety and balance. We intend to safeguard the exhibitor who banks on "Educational" quality, and make certain that he need never lack attractive entertainment. Any part of "the Complete Short Subject Program" will be available for booking at conveniently located Educational exchanges.

E. W. Hammons

Vice-President and
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AUG 13 1919

Motion Picture News

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NUMBER 9

AUGUST 23
1919

The Big Business Era

¶ A notable period of expansion is on in the picture business.

Capitalizations are being increased; a huge investment, probably close to one hundred millions, has been suddenly poured into the building of new theatres; the making of pictures is being internationalized; world markets are being considerably extended; national and even international advertising appropriations of large size have been made; new and big producing plants are shortly to be built.

There are various causes for this expansion.

The after-war period is having its effect upon this business as upon all others.

Capital is more fluid; a good deal of it has been idle, and a good deal of new capital has been made. It seeks investment or reinvestment, and the picture field is most attractive.

Prohibition has had and will continue to have an inestimable effect upon theatre attendance in this country.

Europe, on the other hand, is turning to the picture theatres to forget the war and to learn of and hope for the new future.

In the new era of social reconstruction facing the entire world the picture, along with newspapers, magazines and books—but with a scope and force far greater than any or all of these—is to play a very great part, a part which in the years to come will be clearly known and will stamp the picture for what it is—the latest and greatest of all mediums of expression.

There are these various causes; and there is nothing abnormal about them except insofar as we may make them abnormal—by inflation, that is to say by over capitalization, or over building of theatres, or over production of pictures.

The one big cause for expansion is the world demand for pictures.

It is a matter of demand.

The bigness of the industry—and today it is entering the ranks of big business—was inevitable. It is big because of the big possibilities of the motion picture. From the very beginning this industry has been swept along by its own momentum. And that is just what is happening in this present period of expansion.

The business of the picture, as we have often pointed out, is not the business of the stage. It must not be so rated.

Individually the picture theatre is a show place and its management is a piece of show business. But the industry which supplies the theatre with its show goods is vastly different from the business of stage play production.

It is a modern industry with a weekly world market. Its trade machinery is exactly like that of any other trade dealing in any other commodity; its producers, distributors and exhibitors are the manufacturers, wholesalers and retailers of other industries.

It calls for plants and organizations. It uses a large selling machine. It demands national advertising direct to the consumers. It calls for manufacturer-dealer cooperation.

(Continued on following page)

The Big Business Era

(Continued from preceding page)

As an industry it is subject to the fundamental business law of supply and demand—and to all those economic laws which rule all other industries.

In its progress the industry has already and it always will show the guiding force of these business laws. It may be diverted into strange bypaths, it may shoot off now and then into alarming angles, but all in all this industry will steer a straight course. It will do this of itself because the industry and the business laws which guide it will prove greater than the mistakes of its leaders.

The present bigness of the industry calls for new vision and foresight and equipment.

The makeshift days are gone.

Organizations and organization made pictures will rule the market.

Substantial capital is needed to build and back organization. Capital must be planned not merely to make pictures, but also to advertise them. This is of the utmost importance. The time will come, and shortly, when the advertising appropriation will, as in other businesses, head the annual budget.

Above all, it behooves the leaders of this business to study other big businesses, their methods of organization and merchandising and their safe and sane policies of development.

* * * * *

Barring the Social Disease Pictures

¶ Through its recent resolution, unanimously adopted at Rochester, the National Association of the Industry has made a plain declaration to the makers of the social disease pictures that every legitimate effort will be made to exclude these pictures from the distributing channels and picture theatres. This applies also to any other such objectionable picture.

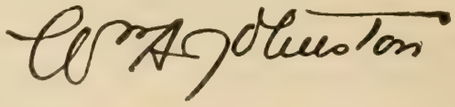
This is eminently right.

The reform element, of course, will seize upon the news and distort it to suit their ends. They will call the resolution an admission from the industry that unfit pictures do exist, etc. The liberal mind, the unbiased mind, we might say the ordinarily human mind, knows that no industry, no community, is proof against the entrance of an undesirable citizen: that the salacious play, book, story and still picture has existed right along until the law takes a hand; that it is utterly unfair to charge the ninety-nine per cent decent element with the one per cent or less of indecency and irresponsibility.

But since we may expect no fairness whatsoever from the single track hobby-horse brigade, and since we know it, why use silk gloves?

The plain fact is that this industry has foisted upon it now and then a picture of which it is ashamed. This picture is the direct cause of the agitation of the preposterous idea of censorship: it is the ammunition of the professional reformer. We don't want these pictures, and "we" means practically the entire membership of the motion picture industry.

Therefore, if our National Association has one supreme duty facing it, it is the frank, open arrangement of the intruder and the taking of every step within its means to shut tight the industry's machinery against it.



Dealing in Personalities

THOSE rumblings that bespoke news all during the first part of the week around the Universal corner on Broadway evoluted into a real announcement as we went to press that half-way made up for the lethargy being experienced along film row these summer days. Yess'r, Universal came to bat and made a clean hit with the news that it is interested in what is hailed as the first American-Italian film organization extant.

And, furthermore, it is promised the capitalization of $5,000,000 is not of the brand left following the lunch hour on the Astor Hotel tablecloths to furnish food for the laundry.

Maybe it will not be much news that the new organization intends to keep its best eye on the foreign market, as Old Man Foreign Market is keeping quite a bunch of attention focused on him these days, but it is worthy of note that Universal is, as usual, right in the van when it comes to keeping pace with things. And another point of interest is that P. A. Powers is president and R. H. Cochrane is treasurer. And you can get a list of directors from the detailed story which is carried in this issue before the other publications get a crack at it.

Speaking of new organizations reminds us that we have a prediction to make. And to make it a double-barreled one we'll expect to announce two new producing companies under the wing of Herbert Lubin and his partner, Sawyer, about the time we tear a sheet off the calendar. As we're always late with that calendar thing, that'll make it about Sept. 5. Lubin left last week for the Coast, stopping off on the way long enough to consume three weeks' time before reaching Los Angeles.

We notice they all take their time on the way out, but coming back—well, the ticket reads straight through.

MORE activities and preparations that gave the lie to the established legend that film row is "deadernhell during the summer" were in evidence all week around the Metro headquarters, Times Square, U. S. A. Here the staff was all aflutter to hail the return from Europe of the chief, Richard A. Rowland, who went abroad about two months ago. As we went to press it was expected that Mr. Rowland would sail into the North River and unload himself from the liner on August 14 or 15, and all ears are at attention to hear some interesting conversation as a result of the trip just as soon as Publicity Director Jack Meador gets the typewriters well oiled.

It may be significant that the Metro president was among the few American producers to journey personally to Europe to give things the up and down that spells progress in producing and distributing. William Fox was another.

'Personalities" claims the "scoop" of being the first to publish a smile picture ecured at random during the Rochester convention. The wearers of the smiles are H. H. Bruenner, manager Biograph; W. E. Shallnberger, president Arrow, and Samuel L. Rothapfel, exhibitor and producer.

W. H. Productions Company helped bulge the news columns this week with the hot-off-the-griddle announcement that it has secured the world rights to "The Lost Battalion," a timely picture that is making its mark throughout the country. You can't stop that W. H. company from plugging ahead, even when every one should be taking a vacation. And that's "Everybody's Business," according to H. J. Shepard.

IT'S a wise trade journalist who can get by a week nowadays without having to pound out something about that all important subject, longer runs. This week it is United Artists' fault that we turn over a few lines here to the worthy cause. We have just looked over a list of bookings of the Douglas Fairbanks film, "His Majesty, the American," and it looks like Paul Lazarus has used up a ream of white paper in writing "three weeks," "six weeks" and even longer runs at the various theatres. Maybe we'll soon experience picture runs for a season all over the country, thus making the slogan of "fewer and better" pictures a concrete fact and long awaited reality.

In the progress of events, the Douglas Fairbanks picture is setting a precedent by avoiding the Chicago Loop on its first-run trip to the Windy City. The Castle is the theatre to draw the premiere, and we'll wager this is a bit of film history that is not going unrecorded in the books of the observing.

Charley Pyle favored Broadway and the bee hive of industry at 729 Seventh Avenue with his presence last week. This man Pyle is making a splash with his changeable sign proposition and is reported as making more headway than a belated director rushed for time. (Adv.)

THE fountain of information from which we secure our exclusive tips gurgles in our ear this week that pep and ginger are the watchwords at 218 West Forty-second street, where Inter-Ocean Film Company makes good use of the whole building. This rumor, maybe, would not have survived to reach our desk had not Bert Adler been noticed around town when he was expected to be on a well-earned vacation in the mountains. It is our guess that Inter-Ocean will break forth with some unusual news in the near future, among which we can expect to see the information that the organization has secured the foreign rights to "The Long Arm of Bannister."

We would even go further, and say that Inter-Ocean may possibly take under its wing a Brenon picture with Marie Dora as the star.

If these public-spirited members of the industry don't delay all usual fall activities until cool weather we'll soon lose track of the seasons.

"Personalities" would be amiss if it did not recognize genius, so-called or otherwise. For that reason we announce that Richard Barthelmess, who helped make Griffith famous, may abandon acting for directing or combine the two. Here's a lad who might easily wear the shoes of Donald Crisp and Marshall Neilan if he sets himself to the task.

WHILE on the subject of directors we'd like to mention Hampton Del Ruth, a Fox fixture who directs six other directors. And we admit that it's SOME job.

Only a few years ago Del Ruth made his debut in motion pictures in the editorial capacity, stepping soon into the managerial end of the industry and distinguishing himself immediately by the new departures he introduced in the field of film comedy. Then he joined the staff of directors under William Fox and became supervising director of the two-reelers, known as Sunshine Comedies. To be frank, Mr. Del Ruth never attracted our personal attention until he organized the Sunshine Beauty Brigade of feminine fairness. But, after that, well, we had to acknowledge he knows what he's about. It is rumored the director is busy planning some novelties for forthcoming productions which may be expected to knock a glass eye out.

Maybe General Manager W. E. Atkinson of Metro will think we are a bit too reserved because we refuse to get excited over an announcement that 610 laughs were counted in the stage version of "Lombardi, Ltd." What we would like to know is: Are these laughs, or chuckles, to be registered in the screen version made by Screen Classics? If so, will they be in the titles or in the action?

"PERSONALITIES" rejoices at the news that Thomas D. Soriero is enjoying a vacation this year after four years of the

(Continued on page 1610)

What Is Your Policy?

Putting the Shoe on the Other Foot, an Exchangeman Comes Back with Pointed Question to Exhibitors

By Paul H. Bush

Manager of Universal Exchange at Kansas City, Mo.

"MR. EXHIBITOR, what is your policy?"

That is the manner in which one man would interrupt the flow of producers' plans and have them pause for a moment. Furthermore, he asks, "Is the main point in the discussion and expounding of plans by producers being lost sight of?" Are the producers letting loose of a wealth of pent-up energy in a wild and undirected fashion that will net them nothing? This man seriously believes that this is so and takes the point of view of the salesman, of the man who has come in contact with the exhibitor and knows what he, the exhibitor, wants. He believes that instead of the exhibitor asking the question, "Mr. Producer, what is your policy," the question should be re-stated and read, "Mr. Exhibitor, what is your policy?"

Paul H. Bush, manager of the Universal Film Exchange at Kansas City, Mo., is the man who draws this conclusion from his large experience in handling the middle-man not only in motion pictures but in other lines of industrial pursuits. And the lessons that are learned in other industries can be applied to the film business with good effect, Mr. Bush believes.

"We read and hear much of the policies that the different producers are putting out for the consumption of the exhibitor," he said. "The sales forces and the managers are called to the home offices and given instructions that such and such is the policy for the ensuing year. All of which is restated to the exhibitor that they will be benefitted by the policy. Such is the producers' line of reasoning. But what is the fact, not theory, in the field where the films are bought by the exhibitor?

"The sales manager and the salesman find that the situation is turned exactly around! Instead of the exhibitor asking, 'Mr. Producer, what is your policy?' it is, 'Mr. Exhibitor, what is your policy?' That is the condition in fact and not in theory in the field. And that is the condition that the producer will have to meet if he is to cope adequately with the real problem of the film business. In the last analysis the exhibitor makes the policy; he makes it as a result of coming in contact with his public, and it is to him that the producers through their representatives must come if a real plan or policy is to be worked out.

"The exhibitor makes the policy, then. And what is his policy? TO MAKE MONEY! A simple answer but the truth; so simple that it sounds laughable to mention so evident a fact. Yet—that is just the point that the producers are losing sight of with their plans and policies with which the exhibitor has no interest. Mr. Exhibitor wants his policy; he wants to make money; and all the policies of the producers will net them nothing if the exhibitor does not buy because he can make no money out of the picture whether sold by any plan submitted by the producer. All boiled down the producer must answer, 'Does the exhibitor make more money by this plan or that plan? Does that make him sell more pictures; does it draw the crowds? Does it make him more money?' If it does not the exhibitor is left in the same predicament that he was last year, the year before last and every year before that.

"So the question is, 'Mr. Exhibitor, what is your policy?' Answer, 'TO MAKE MONEY!'

"And the simplest way of all is to help him make money by seeing that he gets a fair return on every picture that he books. He must be helped to sell his picture to the public and not left to flounder about until he sinks. In the end it is his success that makes the producer's success. That is a truism not only in the film business but it is also so in the industrial world at large. The man who puts a new brand of tobacco on the market does not wait for the merchant to push it for him. If he did he would be marked for failure. The merchant *has* goods; it is the producer who *pushes* the goods. The middle-man is just the cog in the wheel of reaching the public.

"The very same thing holds true in the moving picture industry. The success of a picture depends upon the public buying the picture. It is up to the producer to see that the picture is *pushed,* that the public know about it, that it is properly exploited, and not merely that the exhibitor gets and *has* the picture. And the film industry has it on the others because the exhibitor, unlike most merchants, wants to get all the help he can in exploiting every picture that he runs. Universal has found this so, and so will the other producers who are adopting the plan of aiding the exhibitor.

"So all talks and expositions of plans and policies, as far as the salesman is concerned, end in the query. 'Mr. Exhibitor, what is your policy?' If the producer listens for the answer and heeds it, success is his as well as the exhibitor's. For it will mean a fifty-fifty proposition with satisfaction for both. And that is the way any and all successful industries are run."

They Go Wild, Just Wild

Being Another Instance in Which the Motion Picture Proves Its Worth

"WHEN is a chaplain not a chaplain?"

"When his name is Charlie!"

The sing-song reply was in chorus from five hundred voices, the owners of which were already in their places for the Big Show, although it was more than an hour before the real performance would begin. Eagerly anticipating the show that was scheduled to be given by the American Red Cross Hospital Cinema Service in France, these wounded doughboys were cheerfully slandering each other as well as all the "noted" celebrities of the day. It was a capacity house, too, that precluded even a mention of S. R. O. As a matter of fact, it looked enough like a New York subway train at rush hour to be its twin brother.

"They go wild, simply wild—" The song ended most abruptly, prematurely, for the screen announced that the play was beginning. The hush was momentary. For the next two hours the audience laughed unrestrainedly at their favorite heroes, heroines, and other screen folk, who amuse with their antics and are gone like shadows.

"The End" and "Good Night" were in due time cast impartially at them from the screen. But they did not budge one inch. They looked at each other, grinned and clapped vigorously and uproariously, while the few hundreds of boys outside were becoming more impatient to have a turn at seeing the show. A riot was imminent. A compromise was therefore effected speedily and consisted merely of the promise of an extra picture on the next evening's program (for every night is picture night there). Even that invisible force, the operator, is sometimes called upon to use his powers of diplomacy, although the Red Cross is glad to say that "the movies were generally considered by the boys as a spontaneous source of pleasure."

As America's hospital population in France grew, there was an increasing need for mental diversion among the patients. Many of the hospitals were situated in out-of-the-way places; in spite of any obstacle that confronted the undertaking, however, a Cinema service was started by the Red Cross—on a small scale at first, to be sure, but with a growing range in keeping with its growth in popularity as American-made films supplanted the French films, the latter being the only ones available at the outset.

(*Continued on page* 1605)

Are You Lazy? Or Just Indifferent!

Springfield Newspaper Man Insists Cobwebs Are Clogging Brain of Many Exhibitors

By W. F. Dagon

Motion Picture Editor of the Illinois State Journal, Springfield, Ill.

AS an advertising solicitor I have called on a great many business men in my time, but the fellows that really "get my goat" are the "lazy" exhibitors. I suppose mine is the same experience that has fallen to many others. If so, they will bear me out in some of the statements I am going to make, and some of the accusations.

It is not hard to spot a theatre run by a lazy exhibitor. You can tell by the front of the house generally the type of man who is trying to run it. The sidewalk is usually littered with paper and dirt that has been blown in and around the lobby, or that has been thrown there by people coming in and going out of the theatre. You will find handbills, paper bags, peanut shells and popcorn from the edge of the sidewalk right into the main aisle and down to the edge of the screen. The glass in the box office may have been wiped off at some time or other, and the inside of the box office is usually a dumping ground for circulars, magazines, papers, lithographs, photos and all the paraphernalia needed in the business. The box office is the one place of all places where it is not needed.

Going into the theatre you will find some of the lights out that are supposed to be burning. There will be others burning that should be out. The electric fans may be out of "whack," but they will be fixed, you will learn if you ask, when Jim gets around to it. The piano player is playing the jazziest two-step Irving Berlin ever turned out, yet Robert McKim or some other good villain may be dying on the desert sands, far from water and Broadway. If you sit down in a seat you are liable to get hung up in some way and lose the pocket out of your best coat. Sometimes the seat will go down, if you push hard enough and are of the "sticker" type. After you get seated you may notice that the air in the place is not Florida-water perfumed.

YOU wait for the picture. The lithos outside said that Dorothy Dalton would be seen in "The Flame of the Yukon." The show starts. Imagine your surprise when W. S. Hart is thrust on the screen in "The Two-Gun Man," or some other oldtimer. If you go out to the box office, or ask the doorman if Miss Dalton is showing today you will be told: "No; Jim put out the wrong paper. She don't come till next Tuesday."

You may think the above is exaggerated but it is being done in many cities in this country every day. But the biggest fun of all is trying to get advertising out of the "lazy" exhibitor.

You go and try and find out from the manager what he will show tomorrow. After as many as ten trips to a theatre I have caught the manager. "Let's see, what have I got tomorrow," is usually the reply. "Oh, yes, tomorrow I have Mary Pickford in 'Rags.'" No, it wouldn't do to advertise it, as everybody knows Pickford and if they want to see her they will come in. So after you have argued yourself black in the face, you may be given an advertisement so that the manager will be rid of you.

He has no press matter. He has no cuts. The paper hasn't come in yet, it ought to be at the express office now. Fix something up; something good. The matter is left to the advertising man. He knows, perhaps, more about the picture than that exhibitor knows, so he rushes back to the office, goes through his books, finds some good stuff on "Rags," digs up a swell cut of Pickford, and gives the manager a good run for his money. Next day he goes around, by the purest luck bumps into the manager, asks him what he thought of the "layout this morning" and gets this reply: "I dunno; ain't seen your paper."

I have argued with exhibitors for as much as four hours in one day what that exhibitor ought to run on a picture. And I have won out several times. And every time I have won out I have had that exhibitor tell me to go ahead and fix up the ad and notices, leaving the matter entirely in my hands! He, and there are many of them, never as much as looked up a piece of publicity to help out after having agreed to spend as much as two hundred dollars in advertising. If the advertising pulled the business, all well and good; if it didn't, the exhibitor would be found with a grouch, and firm in his conviction that "advertising don't get you nothing."

THERE are many exhibitors who have absolutely no idea of what to advertise in a picture. The reason for this is that they do not take the time nor trouble to find out. Some of them discover at the last minute that the press book has been lost, or it hasn't come, or that the cuts weren't ordered. And if its a pre-release it may be that nothing can be found on it. Imagine having to fix up a quarter page ad and a half column reading notice on a picture that you haven't seen, that no advertising has been run on, and that you don't know a thing about! Can you expect to pull business for an exhibitor who is so careless in his affairs?

To illustrate this article we had to get a snapshot of a wide-awake exhibitor, as a lazy one could not be found. He's telling the author that live exhibitors CAN be found.

I am writing this from the angle of calling on theatres who do not employ advertising men, but who let newspaper men do all their work for nothing.

I have called on exhibitors who made it a point to reach the theatre punctually at six o'clock in the afternoon. Of course the show had been running from eleven or twelve o'clock. The exhibitor would ask the box office girl a question—how many tickets had been sold—and then leave the place to play pool or rum for the rest of the evening, not returning until time to lock up.

I have asked exhibitors if the picture they had on was a good one, and have been told "they didn't know, they hadn't seen it," and it had been showing for three days.

I have called on exhibitors who never knew until it was time to start the first show whether they had the right picture in the box in the booth or not. I have called on exhibitors who have lost a whole day's business by not getting their show on time, because the exhibitor was not on the job to see that it got in. And I have called on exhibitors who have run off shows that took an hour's time to fix the films for proper presentation, leaving the spectator sitting down in the dark, and wondering what in h-ll was the matter.

I have called on exhibitors who booked the cheapest pictures they could buy, the oldest and "crummiest" comedies on the market, and had them foist them on the patrons.

I HAVE called on exhibitors who have kicked at every ad they ever ran in the paper, and complained that their competitors were getting all the best of it. I have called on a great many exhibitors who knew all about running a newspaper, yet they had never worked on one, and had been horseshoers all their life.

I have called on exhibitors who complained that rates were too high, and yet the same exhibitors were charging the top admission prices.

I have called on exhibitors who complained that business was rotten and yet they were making money hand over fist, and were afraid if they said it was "good" that they would be asked to advertise. I have called on exhibitors who made it a point to insult every newspaper man in town at every opportunity, and then expect to be "taken care of" if anything happened at the theatre.

Under the heading "Lazy Exhibitor" I class all the above men. Laziness is responsible for all of their ills. They don't care about anything, yet they expect to see the end of the month show the regular handsome profit.

In conclusion I ask, do you know a "lazy exhibitor"? If you do, try and get him to wake up, for he is missing a great chance. Either that or have him sell out and get into a business that does not require brains and "pep." I'm tired of calling on him.

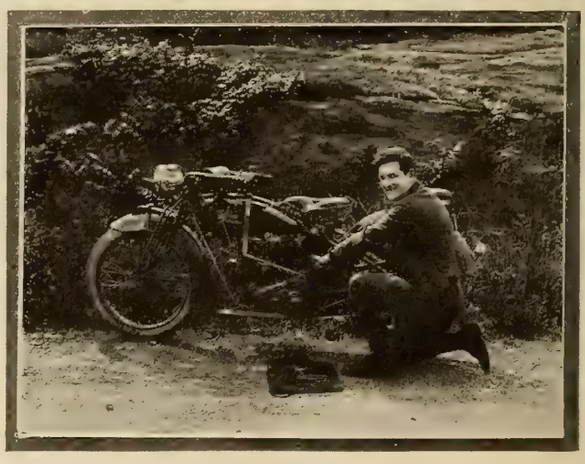
Vacation Time In Studio Land!

The second assistant villain in Pathe's "The Great Gamble" will get his vacation after Charles Hutchinson is through with him. Nature's scenic beauty remained unscarred

Doris Kenyon doesn't worry about a vacation as long as Theodore Deitrich sends her to "locations" as pleasant as this

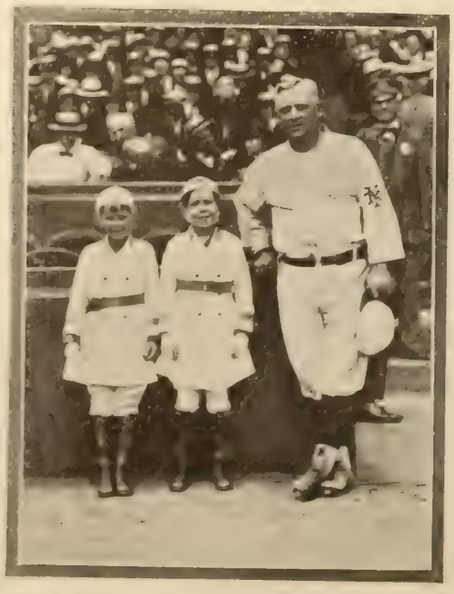
A more enjoyable spot could not be picked out than this, which served to make Earle Williams and the Vitagraph players feel as though "it's a vacation to work," especially on location

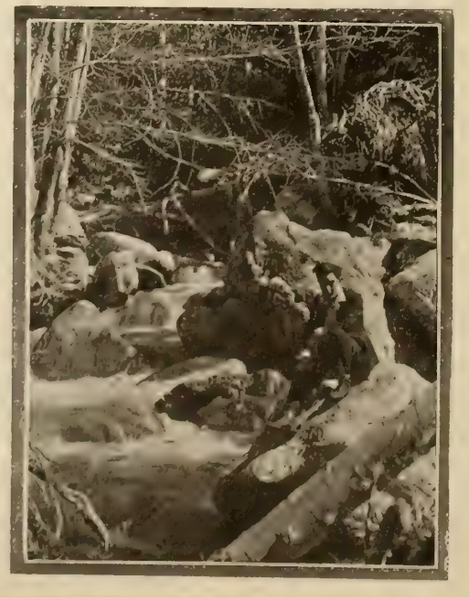
The Paramount-Briggs Comedy Company paused for rest and recreation while shooting fun-makers for the edification of the thousands of regular vacationists of the country



"Ah, this is the life," said Charles Hutchinson, Pathe daredevil, as he took his motorcycle apart and put it back together again. He did this between scenes and called it a vacation

Jane and Katherine Lee take advantage of their vacations between pictures to have their photograph taken with celebrities. John McGraw, of the New York Giants, was the lucky one here





Sessue Hayakawa, Robertson-Cole celebrity, appears to be having a lonely vacation. But he only appears to be. In fact he is going through a scene for a new picture

PRESENT, PAST AND FUTURE

Five Years Ago—

History Repeats Itself—New York State Exhibitors Bolt Organization

JUVENILE officer at Omaha proposes ordinance prohibiting children under sixteen years of age from attending motion picture theatres after nine o'clock at night.

Operators who have been on strike for the past three months in Dallas have gone back to work as the largest house, the Hippodrome, has just signed the scale.

G. S. Weaver resigns as secretary of the Nebraska state branch of Motion Picture Exhibitors' League of America as he is retiring from the show business.

A print of "The War of Wars" has arrived from Europe consigned to the Ramo Company and is pronounced an "elegant" picture.

City officials allow advertising men to operate free motion pictures in the parks at Birmingham, Alabama, without requiring licenses. This has aroused the ire of exhibitors.

S. L. Rothapfel, manager of the Strand theatre in New York City, deplores the lack of interest among exhibitors when it comes to campaigns against prospective drastic legislation so vitally affecting their business. He says that he found much of the same lack of interest when he was manager of the Lyric theatre in Minneapolis.

Robert Edeson gave a dinner to Jesse Lasky and Samuel Goldfish in Los Angeles.

Motion Picture Exhibitors' League of New York state fails to send delegates to the "Harmony" meeting and demand that all the officers elected at Dayton resign.

They Go Wild, Just Wild

(*Continued from page* 1602)

Motion picture machines were installed in the recreation huts of all our large hospitals in France. Small portable projection machines were used in the wards where patients were well enough to be amused but unable to go to the recreation rooms. The operators were, in the majority, French reformes, recovered wounded who were not to be returned to the battlefield. This idea worked out very well in its efficiency, as well as giving work that would in itself help maintain the morale of these worthy patriots of our ally.

Of course it was necessary to establish a circuit for the plays. The Hospital Cinema Service therefore established its headquarters in Paris, and upon a working basis might be likened to a large wheel, the hub being a small three-story building on Rue St. Honore, where all the operators came to obtain their weekly consignments of films. Two motor trucks were kept busy transporting the operators and their precious cargo to and from the railroad stations. This idea of having operators travel with their films proved to be the more satisfactory way, as it obviated loss or delay, either one of which would have caused no small amount of inconvenience to the audiences.

The Cinema Service of the American Red Cross will continue its activities until every sick doughboy comes floating up the Hudson. Until then, it will continue to unreel its 1,418,000 feet of film featuring favorite comedies and current events of the U. S. A.

Pertinence and Poetry Pertly Put and Partly Pun

The ravages wrought by the bites of the strike germ the country over are felt the more because of the existing state of under production.

A strike could scarcely damage the M. P. game along that line, however.

* * *

With malice toward none, nor yet holding a brief for walk-outs in general or particular, we personally would be content to struggle along were some one to "call out" all publicity men for a week.

* * *

"Our man" (none other than Managing Ed. Robert Emmett Welsh) is "on the spot" at Saratoga this week, and we look for some "hot tips." Providing, of course, he escapes unscratched the barbed wire obstacles of "better half" and R. E. W. Jr.

Associate Ed. Lee Ferguson is back, a sadder and wiser man, and so also, 'tis said, is "Bill" Rudolph.

* * *

MOTHER GOOSE UP TO DATE

Hickory, dickory doc,
The press agent looked at the clock,
"A half hour more,
Grind out stories galore,
Give 'em our whole blamed stock."

* * *

OUR OWN EXHIBITORS' SERVICE

Run good pictures.

* * *

Many former lights of Park Row, now in the fillum game, were brought up to the axiom that the greatest story ever written—the Bible—could be crowded into 200 words.

How fleeting is memory.

* * *

THE FILMERS VACATION

Gerry Rudolph was up from Buffalo and Tuesdayed in our city, being the guest of Winnie Sheehan at the automat and going to the Bijou nickleodeon in the evening.—*Evening Mail Note.*

* * *

Hard to decide in these days of song-tie-ups whether the picture was taken from the song, or the song from the picture.

* * *

FAMOUS EXPRESSIONS

"This is far and away the greatest work this star has ever done."

* * *

"B-U-N-K"

Scene: Curbstone offices fronting 729 Seventh Ave.

Dramatis Personae: Two film magnates. (Self titled.)

First: Well, I started a new million dollar company today. Signed Horatio Ashcan to star in five super-features. Going to spend the limit for exploitation. Will clean millions.

Second: Great business with me, too. Can't handle the demand for Pearl LeCurlique's dramas. Best ever made. Set a new mark. Hired fifty more publicity men this morning.

First: Yea? Well, s'long. Gotta big deal on at an Astorbilt luncheon.

Second: 'Bye. Banquet being given me y'know.

(They separate. First looks longingly at a "deal-em-off-the-arm" joint across the street, fingers keys in pocket—and "takes the air." Second pushes way through several "offices," interrupting momentous conferences, feels tailor bill nestling in pocket and—decides exercise is more beneficial than common food.—Finis.)

* * *

Fine feathers do not make fine birds—and it is just as true that fine mahogany office furnishings are not of particular aid in making fine pictures.

GEORGE D. GOULD.

Keeping Both Eyes Open?

Or Are Exhibitors Missing Some Good Bets That Flourish Under Their Very Noses?

ARE exhibitors overlooking their best exploitation bet?

It seems that they are, from results accomplished recently by S. Barret McCormick, managing director of the Circle theatre, Indianapolis, Ind., and by Robert Lieber, president of the First National Exhibitors' Circuit.

Are showmen who have applied diligently every known method of promotion and who are constantly seeking new ideas, unconsciously neglecting a little trend of preferment that means tremendous crowds and profits?

This seems to be the case, according to the success of an exploitation campaign planned by Messrs. McCormick and Lieber which brought forth the biggest two weeks' business in the history of the English theatre in Indianapolis, despite the fact that the weather for these fourteen days was the hottest days of the year.

The new idea and which appears to be probably the most important in exploitation is *the creation of publicity items by the attractions and by incidents surrounding its presentation.*

An entirely new line of publicity, different from anything that had ever before appeared in Indianapolis in conjunction with the presentation of a motion picture attraction was the campaign waged by the English theatre under the direction of Messrs. McCormick and Lieber. Perhaps the decided success should not be attributed entirely to them. However, it is unquestionable that their judgment and handling of the exploitation cards caused their victory.

And here's what happened:

The good old town of Indianapolis emitted several thousand astonished gasps when a sensational assortment of advertising matter announcing "Auction of Souls," starring Aurora Mardiganian and of which First National Exhibitors' Circuit is the official distributor, began taking the star spots on all billboards and in all newspapers. This was not altogether different from the policy of the well-known McCormick because he *always* exploited his attractions. But this exploitation which featured "Auction of Souls" was unusual because it was considerable more pronounced than anything which he had previously been responsible for.

And with Mr. Lieber attending to the business and commercial end of the exhibitor and with Mr. McCormick devoting his efforts to the artistic phases of the presentation, these two experienced exhibitors made the sweltering population of the Hoosier capital forget all about the heat and turn out en-masse to see their attraction.

The extensive exploitation campaign in billboards and newspapers started several days in advance of the opening of the picture.

(*Continued on page* 1611)

Large American-Italian Amalgamation

Universal Is Local Firm in Newly Formed Roma-New York Corporation; Special Attention Is to Be Given to the European-Asiatic Market

AMALGAMATION of foreign and American film interests on a large scale was recorded last week with the formation of what is claimed to be the first American-Italian film corporation. The concern will be known as Roma-New York Pictures Corporation, and is capitalized at $5,000,000. The American company is represented by Universal, and the Italian interests by General Guisippi Garibaldi and Captain Ezio Garabaldi.

Universal points to the amalgamation as the first evidence in the important world reconstruction which is the topic of general interest at the present time, and as the predecessor to many other big American and Italian combinations.

Carl Laemmle, R. H. Cochrane and P. A. Powers were the three Universal officials responsible for the alliance.

Growing Foreign Market

The two Garibaldi brothers who represented the Italian interests are two very famous men in their country. The Garibaldis are of the family that has been prominent in Italian history and General Garibaldi is one of the heroes of the Italian army, having served in many of the important engagements of the recent war. The two Garibaldi brothers are among the most influential and successful business men in Italy.

The officers of the new Roma-New York Corporation are: P. A. Powers, president; General Garibaldi, vice-president; Miss Ann Feinman, secretary; Captain Ezio Garibaldi, assistant secretary, and R. H. Cochrane, treasurer. Besides the officers named, members of the board of directors are: Tarkington Baker, general manager of the Universal company, and Dan B. Lederman, assistant to Carl Laemmle. Mr. Amerigo Serrao will be director of publicity for the corporation.

The corporation, according to the statements of the officials, is to be made the largest of its kind in the motion picture industry. The proposition has been under consideration for some time by the Universal officials and the formation of this corporation enables the American interests of the company to have complete charge of the distribution of the Italian films made by the company in this country. Besides the releasing of the films made under the American directors of the corporation—the company will have access to all the Universal foreign exchanges as well as the distribution in Asia and the Orient through exchanges of its own which are to be established in the near future.

The largest film producing companies in Italy are connected with and interested in this new alliance. The more prominent of the Italian producers who are represented in the corporation are men who were actively engaged in the production of such famous film successes as "Cabiria," "Quo Vadis," "Giulio Cesare" and other successful plays; the Bertini Film Co. and the Kerenne Film Co.

The statement was made that special attention would be given to the European-Asiatic field and the Russian market. The Italian producers, even at the maximum production, have never been able to supply the demands of this large field. General Garibaldi said: "If every theatre in Italy were to be closed and the entire output given to the near-Orient and Russian fields, we could not satisfy within forty per cent the demands that are constantly coming to us from those markets. With this new corporation we will now be able to cover the entire field."

Carl Laemmle, of Universal

Within recent months more than one of the larger American producing companies have sent players overseas for the purpose of making a number of productions. The supposition can be allowed that it is only a matter of time before these companies with studios, American owned, will endeavor to invade the European field.

Lynch Adding to His Florida String

It is reported in Tampa, that the S. A. Lynch Enterprises have acquired the Court and Arcade theatres in Fort Myers, Florida, and also the Royal theatres in Tarpon Springs and Clearwater, Florida.

It is also reported that they have secured a location at Lakeland, Florida, and will erect a $30,000 house there.

EXHIBITORS PICNIC GUESTS OF MARY MILES MINTER

DEDHAM, Mass., will be the Mecca of New England exhibitors on Sunday, August 17. From a distance of fifty miles or more around Boston, they will assemble at Dedham for a big picnic, the features of which will include the filming of several scenes for a photoplay, luncheon, games and the meeting of Mary Miles Minter.

Miss Minter, assisted by her company, is to be the hostess of the occasion, and the exhibitors will be present in response to invitations personally sent out by the Realart Pictures star. Miss Minter has been in Dedham for about three weeks making scenes for "Anne of Green Gables," under the direction of William Desmond Taylor.

The picnic is the result of visits which exhibitors have made within the last two weeks to the location where Miss Minter is working. The interest they manifested suggested to Miss Minter the desirability of giving the picnic.

Country Solid on Tax Repeal

Reports Are That Sentiment Is Universal; United Picture Theatres Aiding

SENTIMENT favoring the repeal of the motion picture taxes is reported sweeping the country. Reports received this week by Louis F. Blumenthal, chairman of the Committee on Legislation and Tax of the Motion Picture Exhibitors of America, Inc., show that the organization of the committee's fighting machine is 90 per cent. completed.

From California, Nebraska, Oklahoma, Michigan, Indiana and the states of the Northwest came reports that meetings of exhibitors in those states resulted in the adoption of the committee's plan of action. Hundreds of petitions have already reached Washington and will continue to pour in. In most of the states the necessary funds to carry on the fight are being provided, the Cleveland plan of financing the fight having been adopted in many cases.

Patrons of theatres are showing their willingness to back the exhibitors by eagerly signing petitions which are being circulated in cities of all sizes. Hundreds of theatres are showing slides and working up a genuine sentiment against the taxes. On top of this many Congressmen who were backward in replying to the committee's initial questionnaires are writing favorable replies to exhibitors in their districts.

The movement received fresh impetus on Monday last when an organization representing all lines of industry, following the lead of the motion picture exhibitors wrote to President Wilson and every member of Congress asking for a repeal of all the war time taxes.

Every member of the United Picture Theatres of America, will know this week that there is a real campaign on. Through the co-operation of J. A. Berst and Milton Goldsmith the front page of the United Exhibitor sent out to each member of the organization was devoted to the tax campaign.

Allens Acquire Two More Houses

Two more theatres were added to the rapidly growing chain of the Allen Theatre Interests during the past week with the opening of Allen's Danforth in Toronto, the home city of the circuit, and the reopening of the former Royal theatre, Peterboro, Ontario, as the Allen.

The Danforth is the first of six new neighborhood or suburban theatres now building for Messrs. Jule and Jay J. Allen who claim that in this theatre they have set a new mark in neighborhood house construction, for the building is one of the handsomest in all Toronto and does not suffer by comparison with any of the downtown houses. The Danforth seats 1,800.

The Royal theatre, Peterboro, has been completely refurnished and redecorated since having been taken over by the Allens.

Realart Sales Manager in Los Angeles

J. S. Woody, general sales manager for Realart, arrived in Los Angeles this week after a trip over the coast, during which he opened offices at Denver, Seattle, San Francisco, and is now looking for a location for an exchange in Los Angeles. Orrin Woody, who has been manager of the Select office at Denver, is to serve as manager of the new Los Angeles Realart Exchange.

Managing New Theatre

J. H. Michael, former manager of the New Academy theatre, Buffalo, which recently was sold to a Chicago burlesque syndicate, has been appointed manager of the Victoria theatre, the big neighborhood house built by the late Mitchel H. Mark at the corner of West Ferry and Grant streets.

State Exhibitors Prepare for Big Fight

Executive Body of New York Organization Discusses Protective Measures Against the Alleged Producer-Owned Theatres

FREEDOM of discussion and unanimity of opinion marked the meeting in Rochester, on Aug. 5 and 6, of the Executive Committee of the M. P. E. L. of New York state. The problem of protecting the exhibitor from unfair competition, which it was alleged was threatened by certain interests, was discussed at length.

It was pointed out that unless action was forthcoming these picture interests would dominate the exhibiting end of the field, to the injury of thousands of exhibitors.

The use of the screen to advertise manufacturers' articles was condemned by the committee, over which Jules Michaels of Buffalo presided.

Co-operative Booking

The matter of co-operative booking occupied a good deal of the deliberations of the Committee. On motion of Mr. Earl Crabb of Buffalo, the meeting adopted as its own proper sentiment an "Exhibitor's Creed" a copy of which is to be sent to the trade press and to every exhibitor in the State of New York, and later possibly to every theatre owner in the country.

The following committee was appointed by the Chair to formulate plans for co-operative booking: Leo Brecher, H. Rachmiel, B. Crob, Sydney S. Cohen, Charles L. O'Reilly, Walter Hayes, John H. Springer, Lawrence Bolognino, William Dillon and Ira T. Mosher.

How to meet the threatened aggression of producing interests and to protect the exhibitor in the possession and control of his theatre was discussed very thoroughly and earnestly. The matter was finally left in the hands of a committee consisting of Messrs. Walter Hayes, Harold Franklin, Ira T. Mosher, David Picker, W. H. Linton and Sydney S. Cohen. The committee in the preparation and maturing of its plans will have the guidance and legal advice of Mr. John J. McInerney, the attorney for the League.

The question of certain remedial and protective legislation to be sought by the League at Albany at the coming session of the Legislature was taken up and most carefully considered. The officers of the League were empowered to introduce and promote legislation substantially modifying the present law, against the admission of minors into the motion picture theatres. The officers of the League were given full power to have introduced such other legislation as was deemed necessary to protect the interests of the exhibitors of the State of New York and also other legislation beneficial not only to the exhibitor but to the great mass of motion picture patrons will be submitted and their adoption urged.

Messrs. Berman and Hayman who had attended the meeting at St. Louis and there defined and submitted plans for the basis of a genuinely national and democratic exhibitors' representation, reported on their mission. Their actions at St. Louis were fully sustained and approved. The committee

(*Continued on next page*)

APPOINTING COMMITTEE EXECUTIVES

PRESIDENT WILLIAM A. BRADY, of the National Association of the Motion Picture Industry, has requested the member companies to nominate executives for service on the various committees of the Association for the coming year, with the understanding that nominations will be equivalent to appointment by the president.

This plan of allowing each company to pick the men it wishes to see as its representatives on each important committee was initiated last year, and worked so well that it has been decided to continue it. To the committees has been intrusted a great part of the work of the Association, and to their efforts a substantial portion of the concrete accomplishment of the organization during the past year must be credited.

At the Rochester meeting of the Association printed reports were submitted covering the general activities and accomplishments of the body during the year on Sunday opening, film theft prosecution and various other important subjects.

Harmony Rules Convention

Wind-up of New York State Exhibitors Session Marked by General Good Will

AS the culminating feature of the convention of the New York State Exhibitors League at Rochester on August 5 and 6, the delegates were the guests of the Picture Play News at a dinner at the Hotel Eggleston. Plates were laid for 86, and the event was made memorable by the expressions of good will and co-operation that graced the dinner, exhibitors and film men hobnobbing on the best of terms.

Erwin J. W. Huber, editor of the Picture Play News, was responsible for the dinner and made the opening after dinner address. Mr. Huber commented on the significance of seeing all of the prominent exhibitors of the state sitting down at the same table, a thing that would have been almost unheard of a few years ago.

"Now that we are all here together," he said, "we realize that perhaps there was no reason why we shouldn't have been here long ago. The time has passed when the exhibitor can gain anything by calling all the film men highway robbers and the film men need to go around among the exhibitors with six shooters in their jeans for self protection. We are all in the same business and have practically the same interests and the sooner we realize that pulling together is the way to bring results the better it will be for all of us. After all, we are all pretty good fellows and might much better be friends than enemies."

Addresses along the same lines were made by other prominent exhibitors, including Ira Mosher and Jules Michaels of Buffalo, Lew Dillon of Ithaca, Sidney Cohen and Charles O'Reilly of New York City. Assemblyman Harry Crowley of Monroe County, who voted for the Sunday opening bill, also spoke briefly. John J. McInerney, legal adviser of the league, was toastmaster. Mr. McInerney told of the work of chasing film thieves.

THE EXHIBITORS' CREED

FOLLOWING is the "Exhibitors' Creed" adopted by the Executive Committee of the M. P. E. L. of New York State at their recent meeting:

"Inasmuch as my livelihood is wholly or partially dependant upon the exhibition of motion pictures, I feel it is my duty to support a movement for fair play and closer co-operation among all my fellow men throughout the entire industry. The Motion Picture Exhibitors' League of the State of New York pledges its support to film producers whose efforts are entirely devoted to the production of better films to be sold at live-and-let-live prices, and further go on record as being wholly opposed to encouraging film producers that are acquiring theatres in competition with theatres already established. Fair play is our motto, and the same consideration is expected from producers whose products we will use in the future."

Back from Perilous Mission

Photographer Who Toured Europe for Hoover Pictures in Many Experiences

"THIS is a dangerous mission, Mr. Seiden. It is only fair to warn you of this fact in advance. If, knowing this, you believe that you can carry an undertaking through to success, you can be assured that anything which the United States government can do for you will be done."

Such was the statement of Commander George Barr Baker, chief assistant to Director General Herbert Hoover of the American Relief Administration. The young man to whom it was addressed was Joseph Seiden, who had been selected to act as the official motion picture representative of Mr. Hoover, and the mission to which he had been assigned was to direct a complete cinema picturization of all the relief and political activities of the American Relief Administration on the continent of Europe. The above conversation occurred in Paris early in May, and on the thirteenth of that month Mr. Seiden, in a war correspondent's uniform and equipped with a portfolio of government credentials, passports, and letters of introduction, left Paris with the American Mission to negotiate peace in Russia.

That the warning of Commander Baker was amply justified was proven dozens of times in the three strenuous, adventurous months that followed. Through thirteen different countries of Europe Mr. Seiden journeyed, and in several of the smaller nations far up on the Baltic Sea a motion picture camera had never been seen before.

Mr. Seiden has just returned to America, and says that the final disposition of the Hoover films will depend on the decision of the U. S. government. It has not yet been decided whether they will be released publicly or not. In the meantime Mr. Seiden is busy perfecting the organization of a new company and it is rumored that he expects to go back to Europe within two or three months.

Hunt Stromberg Leaves Goldwyn Pictures

Hunt Stromberg, who founded the Service Department for Goldwyn Pictures Corporation, and for the past fourteen months director in chief of its service and exploitation divisions, has resigned from the Goldwyn organization to become director of service and exploitation for Selznick Pictures, effective August 18.

Stromberg is a former newspaperman and prior to his affiliation with Goldwyn, owner of an advertising agency executing national merchandising campaigns for a number of prominent advertisers.

Successful Reopening

The opening of the remodeled Strand Theatre at Flint, Mich., drew an invited society audience of 700. The theatre is considered the most beautiful in the city and seats 1,900. The recent remodeling is said to have cost in the neighborhood of $50,000. Mr. and Mrs. Lester Matt are sole owners.

The first semi-annual banquet of the Kansas State Exhibitors Association, held at the Hotel Lassen, Wichita, on August 4, 1919. Representative exhibitors of the state were present

State Exhibitors Prepare for Fight

(Continued from preceding page)

also went on record as fully endorsing the statements made in the trade press in reply to Mr. Alfred S. Black, who was elected President of the St. Louis meeting.

Detailed reports of members were read in reference to their activities on behalf of the exhibitors in the campaign for repealing the film tax.

The League proposes to send a letter to Mr. Eastman suggesting to him that the proposed "Academy" be conducted as an institution for improving methods of presentation in pictures and not as a commercial proposition to enter into competition with the regular motion picture theatres of the City of Rochester.

Much applause followed the reading of the communication from the Miami Valley Exhibitors representing theatre owners in the States of Indiana, West Virginia, Kentucky and Ohio. This statement announces the intention of the Miami Valley men of joining with New York in an effort for a real one hundred per cent exhibitors' association national in scope.

Simultaneous Stage and Screen Show of Play

For the first time in theatrical history the stage premiere of a drama and the first showing of a photoplay taken from the same drama were given in Cleveland, August 11, when "The House Without Children" a play by Robert McAughlin had a simultaneous presentation at the two leading legitimate theatres.

The dramatic premiere occurred at the Subert Colonial with Clara Joel in the important woman part, and the picture premiere at the Klaw and Erlanger Opera House. Richard Travers who starred in the photoplay is playing the same role in the dramatic version and making personal appearances in connection with the showing of the film. Both theatres are doing a capacity business.

England and U. S. Rivals

Correspondent Cites High Feeling Running Because of the "Invasion"

THE following expression of the feeling prevalent in England anent the so-called "American invasion" is written by G. M. Jeffries, London correspondent of Motion Picture News, and purports to be an unbiased report on how the wind blows as regards American pictures, throughout that country:

"The sole topic of conversation between any two film men in this city is of the Famous Players-Lasky new venture. The trade papers, too, are full of it, both for and against.

"As correspondent, please note that I am impartial, and that I am merely writing in the light of the British film man's view.

"I need not reiterate the position, which has been quoted again and again in the British film trade papers, but would like to express the opinion that the present scheme in force is likely to seriously prejudice the American producer.

"At the Glasgow Conference of the Exhibitors' Association, a resolution was passed that all contracts with Famous Players-Lasky be cancelled, and that no further contracts be signed. Showmen who were not members of the C. E. A. before, are joining in large numbers, in order to have the support of the Association.

"What does it mean? If the 'American invasion' continues, British showmen and British producers will rise en masse and American pictures will be barred completely.

"Also they ask, is it fair? For the last five years the British film trade has managed to keep its head above the water, but that is all. No building has been allowed, and even now, when plans for fresh cinemas are submitted to various local councils, labor members protest and state the workmen's dwellings are the first consideration. When, however, apart from local protests, general building once more commences, over comes an American firm and more or less tells the British exhibitor that, by means of his large capital, he is going to cut the British exhibitor out of the business all together.

"We are Allies in war, and we are fond of our American cousins, but we are rivals in trade. Have, by force of arms, firstly knocked the German commercial invasion on the head, and then a military invasion has been prevented by our magnificent navy, yet we are still prepared to resist an American trade invasion.

"Therefore, I say, (and again I only reiterate that I am speaking, not for myself, but as correspondent for the views of British film men) let Americans beware, and remember that British people firstly want British films, acted by British people, and although they also want American films, yet in order to resist an invasion, they will fall back upon French and Italian films, especially the latter, as Italians are now producing from British novels, with scenarios written by British writers.

"On the 15th of July there was held at the Holborn restaurant a mass meeting of all who are connected with the trade, in order to discuss the ways and means of combating the American invasion.

"I was there, and on every face was a fixed look of determination, and a resolution to the effect that the aid of the British public be called in to assist the trade in resisting, was passed without a dissenting voice. There is also a movement on foot to prevent building by other than British companies for the period of five years.

"The Topical Budget, one of the three bi-weekly news features on this side, has made a claim to a record of the quickest reproduction yet performed.

"Their photographer was at the march in Paris on the 14th of July, which was completed by 3 a. m., and a film portraying this was actually shown at the West End Cinema in London at 10:20 the same night, the negative having been conveyed by aeroplane."

G. M. Jeffries.

Continue Blacklisting "Open Your Eyes"

The Board of Police Commissioners of Providence, R. I., have upheld Sergt. Richard H. Gamble, amusement censor, in his decision in putting the motion picture "Open Your Eyes" on the blacklist. Several attempts have been made to show the picture to mixed audiences in this city and another attempt was made last week when Dr. Jewett, representing the Health Film Company, called on the board after having been refused the right to project the film in Providence by Sergt. Gamble.

The commissioners refused to have it shown as part of a regular program in any theatre here, although they expressed a willingness to allow its projection under the supervision of proper authorities.

"Dr. Harry W. Kimball, State Director of Venereal Diseases, has been showing 'Fit to Fight' to male audiences under the supervision of the Public Health Service and the State Board of Health, and we would allow the showing of 'Open Your Eyes' here under similar circumstances," says the commissioner in answer to Dr. Jewett's request.

Radical Innovations in New Moss Theatre

B. S. Moss has inaugurated some new ideas in the theatre which he is erecting at 181st street and Broadway, New York City. Among the innovations which Mr. Moss has introduced in his new picture and vaudeville house is an entirely new type of organ, which will be in addition to the forty-piece orchestra.

The organ will be suspended above the stage and will be entirely invisible to the audience, but by delicate devices the full graduation of tone will be conveyed to the patrons of the theatre. This organ is known as the vibratory magnetic type and is operated by giant electric magnets, which at the touch of buttons controlled from the orchestra pit operates its musical chords.

Another feature of the new theatre is that access to the balconies is gained by an inclining runway, up which an automobile can be driven with perfect ease from the lobby to the highest gallery. There will be absolutely no stairways.

At Reins of Windsor Theatre, Toronto

Max Allen has assumed the management of the Windsor Theatre, Toronto, Canada, to succeed J. Harkin. The Windsor is an Allen house. The new manager for seven years has been in Edmonton, Alberta, in charge of the Allen and Monarch theatres there.

Mark-Time Policy on Actors' Strike

Industry Refuses to Become Excited Over the Legitimates' Troubles; Producers Silent, Though Some Players Are in Sympathy

DESPITE that several motion picture actors and actresses have expressed their sympathy with the striking members of the Actors' Equity Association, and that the names of others figure in an action instituted by Producers, as a whole there is little or no interest being shown in the tangle existing in the legitimate, by the picture producers.

The same report comes from the West, where it is said the Coast players are incurious, and that the organizations of players there are not affiliated with the Equity excepting Motion Picture Players Union, Stage Employees Union and Projection Operators Union, which are affiliated with the American Federation of Labor. To date the Equity has not flat-footedly declared it is connected with the A. F. of L.

Actors Named in Suit

Random statements credited to a few hot-headed members of the Equity to the effect that if the picture people were not behind them they might suffer through a calling out of operators, etc., were given little credence. Though there are complicated angles arising out of recent combinations of picture and legitimate interests, it is apparent those magnates involved are keeping their skirts clear in the altercation. The prevailing feeling is that the picture players are dealt with as individuals in a fair way, and little is to be gained by dragging this business into the stage fight.

Alfred S. Black, president of the M. P. E. L. of A., who was quoted as being displeased at the action of the producers' and distributors' branch of the National Association in opposing the demands of the Actors' Equity Association, emphatically denies that he made any such statement.

An attitude of watchful waiting is apparent throughout the industry, pending a definite turn one way or another to the existing trouble.

Virginia Pearson, through her husband, is credited with contributing $250 to the Equity Association, and promising $750 more. To date she is the only actress engaged in pictures who has publicly contributed in money to the strikers, though many others are said to be in sympathy with their cause.

The suits brought by the theatrical managers against the Actors' Equity Association and 300 of its members names a number of prominent picture folk as defendants. Among these are Ernest Truex, whose reported walk-out from "A Bashful Hero" prevented its Broadway premier; Francis X. Bushman, Douglas Fairbanks, William S. Hart, William Farnum, Dustin Farnum, Elsie Ferguson, Alla Nazimova, Frank Keenan, Fred Stone, Harry B. Warner, Florence Reed and George Beban.

The strikers' headquarters announced receipt of a telegram from the coast expressing sympathy, and speaking of "the injustice of managers," to which was signed the names William Courtleigh, George Fawcett, Vincent Serrano, Milton Sills, Bert Lytell and Earl Browne.

INCORPORATIONS OF THE WEEK

THE following new incorporations were reported in the past week:

Roma New York Exchange Film Corporation, manufacture and deal in and with feature films, etc., $5,000,000; T. L. Croteau, M. E. Spencer, A. M. Hoover, Wilmington, Del.

Aremby Film Corp., Manhattan, motion pictures, $10,000; J. Machson, J. Richman, E. Berman, 240 East 5th St.

Sun Film, Inc., $100,000; P. B. Drew, C. L. Rimlinger, H. E. Knox of Wilmington.

Graphitum Motion Picture Corp., $50,000; Samuel B. Howard, George V. Reilly, Robert K. Thistle, all of New York.

All-American Film Service, Inc., $200,000; M. C. Kelly, S. L. Mackie, J. D. Frock, of Wilmington.

Post Pictures Corp., Manhattan, $20,000 to $100,000.

Pathe Exchange, Inc., Manhattan, $3,000,000 to $5,000,000.

Strike's Effect on Pictures

Publicity Man Sees Possible Benefit to Industry in Dispute Now Raging

ONE possible result of the Producers-Actors battle raging in New York and other sections now may be the production of better pictures at less cost. This thought is put forward by Horace Judge, Publicity Director of the United Picture Theatres Inc. He writes:

"On the principle of the old saying that 'it's an ill wind that blows nobody any good' motion picture producers are watching with active interest every move made in the threatened deadlock between the 'legitimate' managers and the representative body of the leading actors and actresses of the American speaking stage, because of the direct bearing the impending struggle may have on the field of motion picture productions.

"Coming at the moment when a tendency seems to have set in towards the resuscitation of Eastern productive activity, if recent signs and announcements are a guide, the threatened impasse between the Producing Managers Protective Association and the Actors Equity Association, should it develope into an open rupture, would throw open to motion picture producers a wealth of talent and artistic ability beyond all measure of what has hitherto been available particularly at this season of the year, when ordinarily the supply of stage talent is busy making its contracts for the ensuing 'legitimate' season.

"Producers and managers in the 'legitimate,' it is true, are at this moment busily announcing productions for the season at hand, and these production plans are more numerous this pre-season than ever, a result of the rich harvest of the latest two seasons with their packed houses encouraging the producers to increased output. But at the same time the players association shows every sign of confidence, and, fortified as they now announce, by an affiliation with Labor ranks, the prospect of a big fight increases.

"Should neither side yield or compromise (and compromise seems to have been definitely rejected by the managers) and should the ranks of both sides remain loyal, some thousands of high ranking actors and actresses will be compelled to seek some outlet other than the speaking stage productions of the managers with whom they have for year after year been accustomed to engage themselves for the regular season.

"And what is that outlet to be? Vaudeville, doubtless, will be the answer for some, but vaudeville presupposes an 'act' to be gotten up and *booked*. And that's the rub, the getting 'time,' as many have proved. In the supporting casts for acts some will find their winter's work. Stock will receive others, but the motion pictures palpably offer the best solution to the actor, and thus the cream of the 'legitimate' talent is likely to be available for the screen, if, as looks likely, the Producers-Equity impasse persists.

"Recrudescence of Eastern activity in screen productions will help to attract the legitimate actor."

Special Showing at a Statistical Meeting

David K. Niles, general manager of the non-theatrical distribution department of the Famous Players-Lasky Corporation, will show a series of special motion pictures Friday, September 5, at the sixth annual Babson Statistical Organization in Wellesly Hills, Mass. At the conference various questions pertaining to industry and its relation with labor will be taken up and discussed by experts from all over the country.

Plot Adjoining Rivoli Theatre Leased

Sydney S. Cohen has leased the remainder of his property at 1612 Broadway, northeast corner of Forty-ninth street, adjoining the Rivoli theatre, to the firm of Berdon & Walker for a term of fifteen years at an aggregate rental of $450,000.

STANLEY CO. ENTRENCHES IN CAMDEN

THE Stanley Amusement Company, according to announcement of its President, Jules E. Mastbaum, has further added to its string of houses with the acquisition of the Grand, Princess and Plaza theatres, all located in Camden, N. J. The Stanley organization takes charge of these theatres the first of September.

The Stanley Company some time ago assumed control of the Colonial theatre on Market Street, Camden, and with the Grand, Princess and Plaza it now has the principal motion picture theatres in that city, located in various sections and catering to the best elements of the population.

Tenth Anniversary of Garfield, Chicago

Charles J. Schaefer's Garfield theatre has had ten years of continuous success and will celebrate its tenth anniversary with a festival week, from September 1 to 7, inclusive.

Charles Ryan, Mr. Schaefer's house manager, has been right in his element since the 1st of August, paving the way to make the celebration a thing to be remembered for many days by the clientele of this properly conducted neighborhood theatre.

"Will You Come to Our Party?" is the question asked on all of Mr. Ryan's programs, sent out weekly.

Strike Pictures from Advertising Angle

Reports from Seattle indicate a battle forthcoming over the request by theatre censors, that they be given power to censor advertising of motion picture houses. The reason given for the request is that patrons may not be misled about what they may expect to see. At last reports no action had been taken by the City Council.

Dealing in Personalities

(Continued from page 1601)

grind of managing big-city theatres. We could add another six months to that, but what is a few weeks after you've forgotten what a vacation looks like.

Manager Soriero was, until recently, at the Park theatre in Boston, and would not have taken his hat off the peg if the house had not changed hands. But when he departed he left with the satisfaction of knowing that a half dozen managers before him had failed to make a success of the Park—and he stepped in and proceeded to lift the theatre out of the rut. That's not so unusual if you happen to know that he managed parks, theatres, dance halls, stock companies and skating rinks, and is considered a pioneer in the picture industry.

What do you think of placing a nut (regular tree variety) in front of an editor and leaving it to him to find out the purpose thereof? That's just what Sidney Reynolds, of Supreme Pictures, did last week in an endeavor to break the summer time monotony of the newspaper offices. You guessed it; inside the nut was publicity material.

WE could not close without imparting to authors a cheering message entrusted to us by Hugh Ford. Said authors may find consolation for past grievances in the Ford utterance that "better and more lucrative days are at hand for authors in both the theatrical and motion picture field." Do we hear an "aye" from Carl Laemmle that "the play's the thing"?

Or did Mr. Ford hope to calm the writers and avoid seeing them walk out as strikers in sympathy with the actors?

Which leads us to explain that Equity Pictures Corporation is not affiliated with the Actors' Equity Association.

Park Theatre, Boston, Changes Hands

The Park Theatre, Boston's first run theatre has changed hands, the Beacon Theatre Corporation, a Boston corporation taking over the title. Thomas D. Soriero, who managed the Park for several years and whose policy has been universally successful, has severed his connection with the theatre and will avail himself of the opportunity to enjoy a vacation for a time before accepting another business connection.

It is rumored that a new house seating 1,500 will be constructed next door to the Park on the Bailey building site. In fact plans are now being drawn for the new theatre. Boston capitalists are behind the project.

New S. A. Lynch Branch

The S. A. Lynch Enterprise Co., Inc., exclusive distributors of Paramount and Artcraft motion pictures for eleven states, is opening a branch office at 126 W. Third Street, Oklahoma City, Okla. The office will employ 25 men and women. Joseph H. Gilday is the local manager.

Exchange Managers' Meeting

New England Men Gather at Boston on August 9; Distribution Methods Are Hit

THE New England Film Exchange Managers' Association, Boston, New Haven, Connecticut, Portland and Bangor, Maine, held an enthusiastic "Get Together Meeting" afternoon at Pemberton Inn, Boston, August 9. Managers, assistant managers and salesmen, traveling out of the different New England exchanges, as well as all the bookers were present, when Frederick B. Murphy, of the Boston Photoplay Company and president of the association, called the meeting to order and extended a hearty welcome to those attending.

President Murphy outlined the purposes for which the meeting was called, and said that he believed it was the first gathering of its kind ever held. His speech explained the reasons for the organization of the New England Film Exchange Managers. He convinced his hearers that the existence of this association was for the express purpose of bettering conditions in the New England States, and for protecting exchanges and exhibitors from unfair dealers.

Secretary William H. Jenner, manager of the United Artists' Corporation, addressed the gathering on the importance of the salesman, as to how very necessary he was to the successful carrying on of the exchange's business. He made a deep impression when he appealed to the salesmen present to deal absolutely fair at all times with exhibitors and with the exchanges they represent, urging them, under no circumstances, to misrepresent their product or their competitors' product to exhibitors.

Mr. Harry Asher, district manager of Famous Players-Lasky Corporation and chairman of the Grievance Committee of the Managers' Association, in a very interesting and able talk, went into detail in explaining why the managers had organized, and pointed out that already many benefits were derived from the association. He convinced his hearers that the work of the "Grievance Committee" had abolished almost entirely the many sharp practices used by some exchanges and some exhibitors. The manner in which the Grievance Committee handled complaints of exchanges against exhibitors and exhibitors against exchanges was clearly explained. Mr. Asher stated that it was almost impossible for unfair decisions to be rendered against those who submit cases to the committee for arbitration. He predicted this body would soon supplant in the distribution end of the business, the long drawn out methods now necessary when suits are filed in courts. Mr. Asher took particular pains to explain that exhibitors had the same privilege of appealing to his committee because of unjust dealings by exhibitors, as exchanges had against unfair treatment by exhibitors, and this without charge.

Strong Financial Condition

Half-Yearly Statement on F. P.-Lasky Contains Many Interesting Figures

THE splendid financial condition of Famous Players-Lasky Corporation is clearly shown by that company's half-yearly financial statement, prepared and audited by Messrs. Price Waterhouse & Co., one of the foremost Certified Public Accountants in the world.

The statement covers the company's receipts, expenditures and investments for the half year ending June 30, 1919. A comparison with previous statements shows a steady and significant growth.

In the six months covered by the report, the net profits were also double the net profits of the entire year 1918. During that year they were $1,281,174. For the six months of 1919 they were $2,439,337. That this growth is in a steady upward curve is noted by comparing with the quarterly report, issued March 30, 1919. Profits for the first quarter were $956,805, and for the second quarter $1,482,532.

From January 1, 1919, to July 1, the tangible assets of the corporation were increased by $2,500,000. Since then, 25,000 shares of the capital stock of the corporation were sold to the stockholders at $100 a share.

In addition to having reinvested two and a half million dollars in the business out of earnings, the company paid off $600,000 in notes, and on June 30 had in cash on hand and in the banks a total of $1,082,618.

Among the tangible assets held by the corporation are stories and rights, still unused, at a cost value of $301,847. It is thus evident that there will be no lack of splendid stories for next year's production. Negatives completed but not yet released total $2,108,332.

Film rentals for the half-year total $11,994,189. For the entire year 1918 they totaled $17,259,904. From all indications a total of probably $30,000,000 in film rentals will be reached by the end of the present year.

Advertising of Paramount-Artcraft Pictures has increased proportionately. In 1918 $522,544 was spent in national, magazine, newspaper and other advertising, and for the same purpose, during the first six months of 1919, $393,000 was spent.

Omaha Film Board of Trade Meets

A luncheon of the Omaha Film Board of Trade was held recently at the Hotel Conant, Charlie Taylor took the seat of honor at the head of the table, on his left the chief spokesman, was Harry Graham.

Edmond MacIvor, manager of the new Goldwyn Exchange and William Hola of the Blank Enterprises along with Frank Wood of the Omaha Bee, were elected to the publicity committee.

Twelve New Members Join N. A. M. P. I.

Not the least tangible results arising from the enthusiasm and general publicity attending the third annual meeting of the National Association of the Motion Picture Industry was the extraordinary jump in membership during last month. No less than twelve new members were received into the organization during July, a record since the inception of the association.

At the Rochester meeting Executive Secretary Frederick H. Elliott's report showed that a consistent growth in company members had been maintained each year. In 1917 the total was seventy-three, in 1918 eighty-two, and in 1919, ninety-three. The twelve new memberships during July are due to a growing realization on the part of the industry of the accomplishments of the National Association for its benefit. Here are the new members: Realart as producers and distributors, Burton Holmes, Edgar Lewis, Les Films Albert Dulac de Paris, DeVry Corp., Carrier Eng. Corp., Poster Advertising Corp., Nicholas Kessel Laboratory, Capital Film Co., Celebrated Players Film Co. and Unity Photoplay Co.

"Right to Happiness" Presented Sept. 1

"The Right to Happiness" the new Allen Holubat production featuring Dorothy Phillips is to be given its premier Eastern showing at the Park theatre on Columbus Circle, New York City. The opening will be held on September 1. This announcement was made by Tarkington Baker, Universal's general manager.

The production is the largest one Universal has offered since the "Heart of Humanity" picture. Universal officials are confident this newer production will receive an even greater reception than did the "Heart of Humanity," which has been run in practically every large theatre in the United States.

The new production will be given an extended run in the Park theatre. According to Mr. Baker the picture will be widely advertised and exploited in a number of the New York daily newspapers, and other advertising and exploiting plans will soon be put into effect.

GRIFFITH REPERTORY SEASON ENDS

THE D. W. Griffith repertory season at the Geo. M. Cohan Theatre will close on Sunday evening, Aug. 17, with the final showing of "Hearts of the World," the current offering. Mr. Griffith's season, which began on Tuesday evening, May 13, has included one hundred and eighty-nine performances, divided as follows: "Broken Blossoms," 137 times; "The Fall of Babylon," 41 times; "Hearts of the World," 11 times.

The success of "Broken Blossoms" prevented the showing of a number of productions arranged for the repertory. These, it is announced, will be presented during the coming winter season.

GOLDWYN SECURES BRAY PICTOGRAPHS

CONTRACTS have just been signed whereby the Bray Picturegraphs become a part of Goldwyn Pictures program under the name of Goldwyn-Bray Picturegraphs. This is regarded as a deal of the first importance and a triumph for Goldwyn under the enlarged policy of the twenty-million-dollar corporation, which promises exhibitors absolutely the best in pictures of all descriptions.

Details of the Goldwyn-Bray deal, calling for material enlargement of the activities of Mr. Bray's producing organization, are now being prepared and will be announced next week.

Wide Advertising for "The Red Viper"

Mr. Raden, President and General Manager of Tyrad Pictures Corporation, producers of the feature "The Red Viper," announces that company has just signed advertising contracts with outdoor advertising firms who will distribute over New York City two hundred thousand one sheets advertising this picture. In addition to this advertising every subway and elevated station will be placarded with this one sheet. With this plan of advertising, the company feels that every man, woman and child in this territory will know something about "The Red Viper," which in turn will pack the theatres and reimburse them for the expenditure involved in carrying out this advertising plan.

Arrangements are under way to open a Broadway theatre, New York, with "The Red Viper." It is expected to take place within the next ten days. However, announcements will be made covering this plan in detail at a later date.

Rumored Loew Is to Enter Buffalo

According to gossip in that city, Marcus Loew is considering putting Buffalo on his theatrical map. It is known that both Mr. Loew and his attorney, J. Robert Rubin were in town recently. Film men returning from the Rochester convention tell of a conversation one of them had with Mr. Rubin who is reported to have said that announcement would probably be made in eight weeks on the proposition. Coupled with the announcement a short time ago of the new Metropolitan theatre which the Shea Amusement company will build, the rumor would indicate that Buffalo is becoming a real theatrical center.

Theatre Circuit Plans Expansion

Plans for expansion of their circuit in Arizona are being made by Rickards & Nace, who now have three theatres and an amusement park in Phoenix. This firm is having plans drawn for theatres to be built at Prescott and Tucson, and these will be ready for opening about the first of the year.

New Orleans Exchanges Band

Association Formed with Avowed Purpose of Correcting Industry Evils

AN organization known as Film Managers' Association has been formed by many of the New Orleans film exchanges. A copy of the trade rules adopted, and a letter explaining the purposes of the body has been sent to every exhibitor in the territory. The letter, in part, follows:

"An organization known as Film Exchange Managers' Association of New Orleans has been perfected for the purpose of eliminating certain evils to which the industry is being subjected, and from which the legitimate exhibitor is suffering as well as the distributor.

"The purpose of this organization is to make it impossible for a continuance of certain practices, of which we enumerate as follows: Sub-renting or bicycling of programs; missouts caused by non-attention on the part of some certain exhibitors to shipping instructions; mutilation or destruction of film through carelessness of operators or caused by defective projection machines; to correct, as far as possible, transportation difficulties; directing our energies toward forcing express companies (common carriers) to promptly transmit and deliver your programs, and to promptly indemnify you in the event of failure; and last, but not least, to put our own exchanges in order through a process of 'house-cleaning' to insure more efficient service, fewer complaints, promptness in invoices.

"We propose to make it impossible for a certain type of exhibitor of the 'shoe-string variety' to exist at your expense and our expense.

"We can eliminate these evils with your hearty co-operation. We feel that you are as vitally interested in this accomplishment as we are. Will you assist? This may be done by close and careful observance of the terms of the contract you have with each exchange who is a member of our organization. We are confident that you will; we are confident that you have no desire to violate, in the slightest degree, any agreement to which you signified by the attaching of your signature originally your intention of observing all of the contractual provisions contained therein."

Levey Ready for Ad Meeting

Advertisers Association Plan Grand Film Displays at New Orleans Meeting

SCREEN advertising is making ready to occupy the center of the stage at the convention of the Associated Advertising Clubs of the World in New Orleans, September 21 to 25. Screen folk are determined that this year that infant of the profession—motion picture advertising — which grew into a giant in twenty-four months, shall be accorded a man-sized chair in the advertising family circle.

The principal theme of the convention this fall will be how advertising men can help bring capital and labor closer together and how to help increase production and labor to bring down the cost of living and at the same time add to workers' earnings. It naturally follows that the trump program card of the screen men will be a motion picture based on the same topic.

President Levey is determined this picture shall earn the applause of perhaps the most exactingly critical audience ever to be assembled—the 17,000 advertising experts who will gather at New Orleans. The best talent in the screen men's organization is being put into the film. The brilliant directors, scenario writers and artists have pooled their skill to make the picture the classic production of 1919.

Officers of the Screen Advertisers' Association are now holding bi-weekly conference with President Levey on the subject of a program of films which will depict the development of motion picture advertising. It is planned to exhibit films of this program from 11 a. m. to 10 p. m. daily in the red room of the Grunewald Hotel.

President Levey is one of the pioneers in the screen advertising profession. Two years ago he and one desk comprised Universal's Industrial and Educational Departments, which was the first organization to offer advertisers a comprehensive plan of exploiting their products on a national scale on the motion picture screen.

Today leading advertisers of the world are recognizing the motion picture medium as one of the indispensable branches of advertising, to be used.

Long Performance, Score of Bathing Girls

The Mack Sennett Bathing Girls who are appearing in person at the Broadway Theatre in conjunction with the photoplay, "Yankee Doodle in Berlin," will play their 175th performance Tuesday, Aug. 12.

Film Pirating Lessens in Cincinnati

Elimination of "bicycling" of films was reported at a recent meeting of the Cincinnati Film Managers' Exchange at the Chamber of Commerce. "Pirating has been checked to such a degree that no marked delay in the return of films had been reported in any of the exchanges represented."

Film Clearing House Man Promoted

C. P. Saunders, former manager of the Film Clearing House, Buffalo, has been appointed manager of the New York office and has entered upon his new duties. He is succeeded in Buffalo by William Finckeisen.

Keeping Both Your Eyes Open?

(Continued from page 1605)

Large newspaper advertisements, each wondering on the sensational, appeared in the daily newspapers during the week prior to the opening. In other parts of the newspapers were stories and photographs of Aurora Mardiganian, who was scheduled for a week's visit in the city.

But the big publicity-creation-scheme was yet to come. This was brought to light when Mr. and Mrs. H. L. Gates—the former the author of "Auction of Souls," and the latter the guardian of Aurora Mardiganian—arrived in Indianapolis, accompanied by the most fascinating Aurora, to find several score of newshounds begging for the privilege of carrying their grips, hat boxes, portfolios and Aurora's bathrobe, which she had forgotten to enclose in her grip.

Then came the publicity. Perhaps Indianapolis hadn't known much about H. L. Gates up until the time "Auction of Souls" was being presented in that city. Perhaps the population of the Hoosier city had been too busy thinking about loan drives, the early prospect of chiggars and the Federal railway threatened strike, to give much attention to Mr. Gates. But thanks to Robert Lieber and S. Barret McCormick, the great old town soon learned that——

1. H. L. Gates was a native son AND DESERVING OF PUBLICITY.
2. That Mrs. H. L. Gates was the wife of the native son and DESERVING OF PUBLICITY.
3. That Mr. and Mrs. H. L. Gates had adopted Aurora Mardiganian, the Armenian girl who had seen considerable portion of Hell in her young life, and this was DESERVING OF PUBLICITY.
4. H. L. Gates had written a number of interesting stories and was rapidly climbing the heights of jam-up authorship, and whereas he was a local boy, this was DESERVING OF PUBLICITY.

Indianapolis learned many other things also that could be described by the three-word phrase of DESERVING OF PUBLICITY.

It is enough to say that the combined newspapers of Indianapolis soon learned to spell Aurora's last name in the twinkling of an eye. (And this is some job.)

For instance, the papers printed long interviews with Miss Mardiganian. One young and ambitious cub reporter on an Indianapolis newspaper was especially energetic in turning oue a couple of reams of copy. He asked Miss Mardiganian her opinion on everything from the advisability of the League of Nations to the propriety of putting a pinch of nutmeg in a Scotch highball and serving this as sauce for flapjacks. And, as either Robert Lieber or S. Barret McCormick was present during these interviews, the Armenian miss made wonderful answers. She was rapidly developing a sense of publicity too.

Then, again, Mr. and Mrs. Gates and Aurora were entertained at a meeting of the Rotary Club, whereat the Armenian girl's eyes made a hit with the younger element, her praise for the chef's cooking made a hit with the hotel, and her praise for the grand old Hoosier state, which she had dug out of an Encyclopedia Britannica, made a hit with the membership as a whole.

'Twas a great old time for the party of three. Other dinners and social affairs followed on the heels of one another.

All of these affairs made good news stories, and Mr. McCormick saw that the best reporters on all newspapers knew about it. He continued to advertise as though there had been no publicity at all. This secured the good will of advertising departments and the weight of these persons' influence on the editorial staffs showed to wonderful advantage.

Also, there were morning matinees at which some of the largest crowds were present. Miss Mardiganian and Mrs. Gates gave illuminating descriptions of the ravage of Armenia. These stories proved to be excellent material for back-fence talks.

Furthermore, to the public it looked as though all this publicity had fallen out of a clear sky.

But the live-wire exhibitors of Indiana knew the reason for it and therefrom got a good hunch.

It was simply the creation of news matter and publicity by an attraction and incidents surrounding its presentation.

Appointed Manager of Okla-Art Attractions

Watt W. Smith, formerly assistant manager "Billy Smith" Empress theatre of Tulsa, Okla., has been appointed general manager of the Okla-Ark Attractions, Inc., with general offices at 310 Bliss Building, Tulsa, Okla.

Some of the most amusing scenes in "The Night of the Dub," the first two reel comedy starring Ernest Truex, under the management of Amedee J. Van Buren, were staged at the Century Theater in New York City.

Exhibitors Service Bureau

Franklin's Program Also Distinctive

MANAGER FRANKLIN of Shea's Hippodrome, famous for his distinctive advertising of the hand drawn variety, also carries his artistic ideas into the printing of his program.

The accompanying cut is from the front page of the program used at the Hippodrome for the week of August 4th.

You will note that the quality of the page, which has all the beauty and clearness of a photograph. We are of the opinion that many a patron clipped the cut of Miss Young to be added to the ever increasing folio of movie actresses that many people are collecting.

Franklin's idea is that if you do anything at all do it well. This page from his program proves he practises what he preaches.

"Destiny" Lobby Display and "Teaser" Stunt, Wins Attention in Cincinnati

A LOBBY display which not only beautified the entrance to the auditorium but attracted a lot of attention that resulted in added dollars and cents in extra attendance, was provided by the Grand Opera House, Cincinnati, Ohio, on the first run of "Destiny" in that city.

The "Hindu" tent which is shown in the accompanying cut was easily constructed of materials that are within the reach of every exhibitor. Then the pedestal, with its books and "mystic lamp" were arranged. From within this dimly lighted tent a young lady appropriately dressed to suggest the fortune teller and with a mask which concealed a portion of her face, distributed cards to the passers-by who might stop for a moment to view the display.

On the cards was printed,

"ARE YOU A FATALIST?"

Do you believe that you can keep yourself from falling in love? Do you actually believe it?

Do you think you can alter what FATE has mapped out for you?

Come in and see that wonderful picture

"DESTINY"

How fate gripped a little group in a hand of steel.

See if they finally controlled their own destinies or lost.

This selling talk reaching the people in card form aroused curiosity that resulted in direct returns of increased business. Many people who did not enter at the time they received the cards came back later to see the Phillips picture.

There is a strong vein of superstition in most people and a belief that fate or destiny controls all lives is very common. It will therefore be seen that the questions on the card touched upon a subject in which people had a personal interest.

Advisory Board
Exhibitors Service Bureau

Thomas D. Soriero, Park theatre, Boston, and Strand theatres, Lowell.
Chas. H. Williams, Strand theatre, Providence, R. I.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Jack Kuhn, Loew's Stillman theatre, Cleveland.
Mrs. Joseph Grossman, Standard theatre, Cleveland.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
S. Barret McCormick, Circle theatre, Indianapolis.
Edward L. Hyman, Liberty theatre, St. Louis.
Theo. L. Hays, New Garrick theatre, St. Paul.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo A. Landau, Butterfly theatre, Milwaukee.
George Fischer, Alhambra theatre, Milwaukee, Wis.
Julius L. Johnson, New Garrick theatre, Minneapolis.

C. Edgar Momand, Garden theatre, Flint, Mich.
Charles C. Perry, Strand theatre, Minneapolis.
W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta.
Chas. G. Branham, S. A. Lynch Ent., Atlanta.
R. B. Wilby, Strand theatre, Montgomery, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
C. A. Lick, New theatre, Fort Smith, Ark.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Herbert J. Thacher, Strand theatre, Salina, Kan.
H. M. Thomas, Strand theatre, Omaha.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Sunset Theatre, Portland.
E. J. Myrick, Rialto theatre, Butte.
A. S. Kolstad, Liberty theatre, Hood River, Ore.
H. L. Percy, Antlers theatre, Roseburg, Ore.
P. E. Noble, Liberty theatres, Portland.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Ralph Ruffner, Rialto theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
A. C. H. Chamberlin, Opera House, Madera, Cal.

Your Idea and Ours

THIS two-column seven-inch display of the Strand's Hartford, Conn., serves to announce Miss Young's latest vehicle rather well in spite of the fact that there is too much matter used for the space purchased, and that the type selected is rather commonplace.

STRAND
"Home of the Big Pipe Organ."
FOUR DAYS! STARTING TONIGHT!
"The Queen of the Screen."
CLARA KIMBALL YOUNG
In a PRE-RELEASE Showing of Her Latest Picture
"THE BETTER WIFE"
Adapted From Lenore Coffee's Novel and Play
"THE LOVE QUEST"
A wild ride through the dark—a car skidded and crashed to the roadside. One soul went out to the great beyond, but it made room for one who proved to be better
Wonderful supporting cast includes: Kathlyn Williams, Nigel Barrie, Lillian Walker, Irving Cummings, Barbara Tennant, Ben Alexander, Edward Kimball and others.
On the same program with carefully selected comedies, cartoons, novelties, scenics and the STRAND TOPICAL REVIEW.
CONCERT ORCHESTRA AND MAMMOTH PIPE ORGAN.
TWO SHOWS TONIGHT, 7:00 AND 8:45 P. M.
Balcony 17c. Orchestra 28c. Box Chairs (reserved) 40c.

In the first place, the star's name is properly displayed above the title, and the title itself has been explained by the addition of the name of the novel from which the scenario was constructed. In the selling talk, an incident in the production has been used as the basic thought, but as this is about the only piece of dramatic action the picture contains, we do not think the Strand is wrong in using it.

The use of the names of the principals of the cast is also good, as many of them are very well known. Pictures are like dramatic stock. People get to know the players, and often supporting actors are very popular and are big drawing cards. For instance, we would say that with an average audience Lillian Walker would have as many friends as Miss Young, and therefore it is wise to let your patrons know that she is playing a part in the picture.

In times of peace prepare for war—Moral, look into the future as far as September 1.

THIS six-column ten-inch display of the California, Los Angeles is labeled a new style adopted by this theatre and as such we will withhold any great criticism until we see more than one sample.

So far as this display goes we don't think it is a world beater. The cuts failed to print well enough so the "pictures" attract any great attention and as cuts form the principal part of the space purchased it therefore isn't especially attractive except for its size, which is much larger than that usually purchased for Los Angeles theatres.

The California is paying, we presume, good money for a lot of space wasted by the heavy rule at the sides of the ad without adding anything to its appearance.

We are presuming that the billing shown is in an evening paper, otherwise we should have waited until the following morning to advertise this program.

Do you manage your theatre or does your theatre manage you?

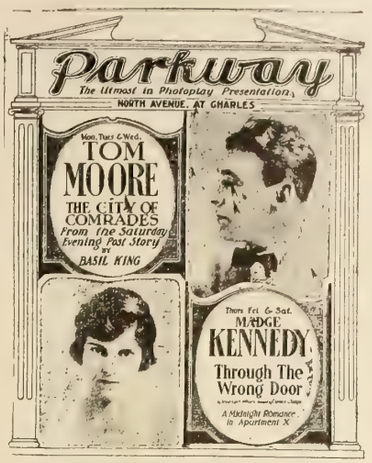
THIS display of the Strand, Birmingham, Ala., is largely producers cut but it looked rather well in its three column ten inch space and we are choosing it as an example of what can be done with very little work when first class exchange aids are available.

If you are going to play "Girls" see that you get this cut for your newspaper work. It is the best one produced for the feature.

Exhibit a pleasant face to your patrons as well as good pictures.

THIS display of the Parkway, Baltimore, where they all insist on advertising two bills in the same space each equally displayed, was the best contained in an issue of the "Sun" of last Sunday, and was three columns wide by eight inches deep.

We are not sure whether or not the Parkway uses this border and top cut regularly but if it does it has a very nice idea worked out except that it takes up a lot of space which could be utilized to better advantage.



Here we have advertised two mighty good pictures with not much said about either. It would seem to us that it would have been better to have taken the first three days bill and used the whole space purchased in tellings Baltimore what "The City of Comrades" is about. Especially does this picture present exploitation angles, which here have not been touched upon, nor is a word said about the rest of the bill, the musical program and the other things which go to make up the modern show.

As far as it goes this ad is all right, very tasty and certainly suggests that the Parkway is a high class house but we do not believe in staking your all on star and title alone nor in advertising two bills at once in the same display.

Don't be afraid of overworking your brain by putting too much time into thoughts of how to better your programs.

THIS eight-inch four-column display of the Rialto, San Francisco, comes in for complete approval. Rarely do we see a cut used which can be coupled with a title like this one of the four-alarm clocks does with "Better Times." It is certainly eye catching, and as that is what a cut should be used for principally, we say that this is good.

The billing of the title as it has been here also pleases. If it were not for the fact that putting the title ahead of anything else in an ad usually makes it look topheavy and spoils every chance for an artistic appearance we would always recommend it so in view of the fact that this ad does not have this fault, we have no criticism to make.

The selling talk is good, and the whole display has a very proper balance.

If this production had a star whose name would mean anything we would say that should have been brought out. However, this is evidently a picture played because the "Turn in the Road" has proven a big success, so we will not suggest further. It is a mighty good ad, worth clipping as an example of first-class work.

Let well enough alone, is an axiom that has no place in the show business.

SELECTED from a number of ads used by the Liberty, this strikes us as some very excellent work in billing a double feature without having the ad look as if it ought to be split in two. This display was three columns wide and 16 inches deep, and was printed in two colors, red and black.

LIBERTY
3 DAYS
FRESNO'S FINEST THEATRE
ALWAYS COOL AND COMFORTABLE
LEADS AGAIN WITH ANOTHER BIG KNOCKOUT ATTRACTION
PRESENTING A BIG DOUBLE-HEADER
TOMORROW-MON.-TUES.
DOROTHY PHILLIPS
THE BRILLIANT STAR OF "THE HEART OF HUMANITY"
IN HER LATEST AND WHAT IS SAID TO BE HER GREATEST MASTERPIECE
"DESTINY"
A SENSATIONAL DRAMA THAT TELLS A WONDERFUL LESSON — THE FELLA SHE THOUGHT SHE COULD CONTROL HER OWN FATE - AND LOVE AT FIRST SIGHT YET SHE THOUGHT THE SAME - AND LOST. THE MAN IN HER GREAT DRAMA THOUGHT THE SAME - AND LOST. DO SHE LOSE TOO? — THIS PICTURE SHOWS ALL YOU'VE LONGED TO KNOW ABOUT FATE AND YOURSELF. IT WILL HOLD YOU SPELLBOUND AND LIVE IN YOUR MIND FOREVER —
THE BIG FEATURE
MARGARITA FISCHER
IN
"TRIXIE FROM BROADWAY"
THEY CALLED HER A POCKET-EDITION OF SUNSHINE IN THE "ON CHICKEN" SHOWS ON BROADWAY—AND YOU'LL WATCH HER DAZZLING SMILE AND TWINKLING TOES IN A COMEDY DRAMA THAT'S A RIOT OF FUN AND LAUGHTER—
OTHER ATTRACTIONS:
A GLOOM-KILLING COMEDY
PATHE WEEKLY — BEAUTIFUL CHESTER OUTING
JACK DEMPSEY FIGHT PICTURES
THE LIBERTY SHOWS NOTHING BUT "THE BEST IN ART"
USUAL BEDROCK PRICES

Miss Phillips name has been given preference over Miss Fischer's which is correct. The title line "Destiny" is also properly display above the other feature.

We like the selling talk on both pictures, as it suggests what is to be seen without giving away the plot of the story.

Another thing which we commend is calling attention to the fact that Miss Phillips was the star of the "Heart of Humanity." This picture made a great hit and no doubt made many friends for its star who have not as yet identified her name.

The cuts used have been artisically arranged and the whole display looks good to us. It is hard to advertise a double bill but the Liberty has accomplished it without falling down.

What Live Wires Are Doing

IRENE CASTLE is fortunate, not that she has married a rich husband who is also a real man, but that the producers' cuts provided for her first starring engagement with Famous Players-Lasky are all mighty good, and in consequence more good displays are being made on "The Firing Line" than any picture now demanding exhibitor's attention.

PICCADILLY
Four Days Beginning To-day
Adolph Zukor presents
Irene Castle
in
The Firing Line
Paramount-Artcraft Special
ROBERT W. CHAMBERS' famous novel quickened to life by the charm of America's most smartly dressed woman. The fashions, the luxuries, the intrigues of Palm Beach and New York society. And Irene Castle, in her loveliest frocks, swimming, dancing—facing the "firing line" of love.
The World's Greatest Comedian
German Crown Prince
(Himself) in
"HIDING IN HOLLAND"
Thursday, Friday, Saturday
J. Stuart Blackton's Production of
The House Divided
Featuring
Sylvia Breamer

This one-column ten-inch display of the Piccadilly, Rochester, N. Y., is pretty nearly all producers' cut, but it stands out as a mighty attractive display. Care should have been exercised to have had the sentences added by the Piccadilly set in time similar to that used in the cut. This would have further beautified the display. However, it is very good, even as it is and should producers ever be able to keep their exhibitor's aids to this standard, much of the work of this department would become null and void. It does seem as if after seeing what can be done, that producers would attempt to use more artistic taste in the designs accepted from their artists. But apparently trying to standarize pictures there seems to be no possibility of standardizing cuts. Some are good, and more of them are bad.

Never worry so much about the other fellow's show as you do about your own.

HERE is another lurid display on "Auction of Souls," for the space seven columns wide by half a page deep, that we should say for other picture was much too crowded, but inasmuch as this gets the attention by its size and from the fact that the title is big enough to reach the eye instantly, it passes as good.

You will note that the head cut of Miss Mardiganian in the center prints up well and with stars name below, followed by the title you have the interest from the start.

The extravagance of the explanatory sentences at the right and left of the top of the cut are justified in this.

This is not a picture on which to be conservative. Make your talk strong as the Colonial has done.

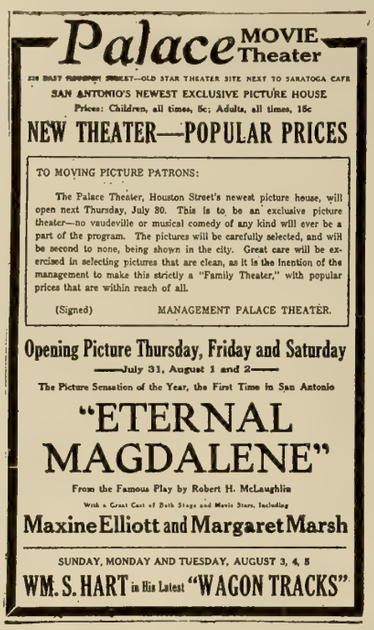
The selling talk under the title line we reproduce for your benefit as we feel sure that this ad is going to be used as copy.

"It presents the true story of the sole survivor of half a million Armenian girls, Aurora Mardiganian (herself) the beautiful Armenian girl who escaped to America after two years of unspeakable adventure and frightfulness in the hand of the Turkish raiders, slave markets and Turkish harems. Every amazing practise of barbarism shown in this picture was actually the fate of Miss Mardiganian. It is picturized from her own story with herself as herself."

You will also note that the Colonial, has added a local touch to this ad by stating that the story from which it was taken, ran as a serial in the Toledo Blade. This is commendable. Never miss a chance to give a picture local color if it is possible. This always ads interest.

Week Com. Sun. June 22nd
COLONIAL
The Most Astounding Picture Ever Produced in the History of the Silent Art
A Production Based on Facts More Astonishing Than The Greatest Creation of Fiction.
AURORA MARDIGANIAN
AUCTION of SOULS

HERE is the advertisement of a new theatre, the Palace located at San Antonio, Texas. The display copied was a quarter page and for its kind with most of the burden of the selling talk devoted to the opening announcement we should say that this passes.


Palace MOVIE Theater
SAN ANTONIO'S NEWEST EXCLUSIVE PICTURE HOUSE
Prices: Children, all times, 5c; Adults, all times, 15c
NEW THEATER—POPULAR PRICES
TO MOVING PICTURE PATRONS:
The Palace Theater, Houston Street's newest picture house, will open next Thursday, July 30. This is to be an exclusive picture theater—no vaudeville or musical comedy of any kind will ever be a part of the program. The pictures will be carefully selected, and will be second to none, being shown in the city. Great care will be exercised in selecting pictures that are clean, as it is the intention of the management to make this strictly a "Family Theater," with popular prices that are within reach of all.
(Signed) MANAGEMENT PALACE THEATER.
Opening Picture Thursday, Friday and Saturday
—July 31, August 1 and 2—
The Picture Sensation of the Year, the First Time in San Antonio
"ETERNAL MAGDALENE"
From the Famous Play by Robert H. McLaughlin
Maxine Elliott and Margaret Marsh
SUNDAY, MONDAY AND TUESDAY, AUGUST 3, 4, 5
WM. S. HART in His Latest "WAGON TRACKS"

The ad in a way contradicts itself in that a policy of "clean pictures" is announced which is generally inferred to mean, that sex stories are to be barred and then it goes on to announce the opening bill as "The Eternal Magdaline," which is frankly a story of this sort no matter how delicately the subject may be handled.

Doing what the Palace has done leads us to admonish you in always being consistent in your advertising. Don't say things you don't mean.

We aren't criticising the Palace for running "The Eternal Magdaline." Rather we criticise trying to carry the idea that you are going to run a "Sunday school theatre" and then letting people know right off the bat that you are doing what every one else is doing, booking pictures which you think will get some money. We pass this black rule as not offensive for an all type ad, which has been set as heavy and black as this one has.

When you are tempted to book a picture which you think will get business because it is risque, go home and talk it over with your wife.

THIS little two-column display of the Forrest theatre, Philadelphia, was three inches deep, and serving as it does to announce an indefinite engagement, without recourse to the use of cuts, we would say that it is ideal for its size.

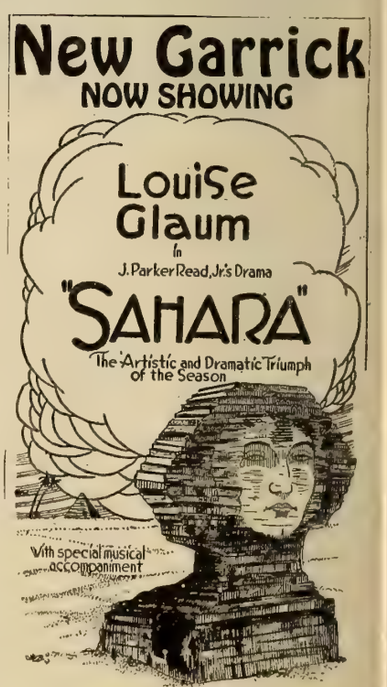
It is more or less orthodox with nothing unusual about it, but what was to be said has been stated clearly and in excellent language.

The title line has been well displayed, and the fact that Mabel Normand's name is not mentioned does no particular harm since it is apparent that in the six weeks the film has been playing at the Forrest, every one will have come to know what "Mickey" is about, and who is starred.

FORREST BROAD & SANSOM COOLEST THEATRE IN PHILA. TWICE DAILY 2:30—8:30
6th Week Still playing to capacity!
"With superb moments of beauty and of love—with comedy filtering through it like GLORIOUS GOLDEN SUNBEAMS"
MICKEY
"As refreshing as a Spring shower—natural and wholesome" "Replete with sparkling lines—not a suggestive thought to veil"
AUGMENTED SYMPHONY ORCHESTRA
Conductor, ENNIO O. WOLFF
Nights.....25, 50c, 75c Matinees.....25c, 50c

The exhibitor who first asks the price before he knows what the picture is, usually doesn't get the best stuff.

THIS display of the New Garrick's, St. Paul, is novel in the type of cut used only. The rest of the ad has been built by simply adding a little type matter. The display was two columns by ten inches. However, since it is the result from an advertising standpoint which we are to consider, we should say that the New Garrick is successful. The "sphinx" idea attracts attention and suggests the character of the offering and the lines announcing the star and title are well balanced. A little more pains might have been taken with the top and bottom portions of the ad to have the style of lettering conform more to that of the cut and some selling talk, most important nowadays, should have been added, but this passes as better than average display.



How do you judge a picture? By the amount of money you made on it or the number of people who were pleased. Sometimes these two don't go together.

From 100% to Zero

THIS two column six inch display of the Empress, taken from the Beserst News, says about as little about two bills as is possible and still doesn't look so bad if you believe in this kind of advertising, meaning using two features at once and staking your

appeal on the title and star.

It would seem to us in advertising this Gish feature that a great deal depends on letting your audiences know that this is a burlesque of a serious plot otherwise we are afraid that a lot of people will not see the point.

The Empress has done this to a degree but the idea should be carried still farther. In stating that the second feature is not one for children's view, it may be that the Empress hadn't seen the production and expected it to be as risque as the novel or else they figure that telling people in this way that something off color is to be shown is sure to attract a certain class. However the feature has been very properly expurgated and such warning as is given in the ad is unnecessary

A 300-store show can't buck a 1,500-seat new motion picture palace, so if you own one of the former don't try putting the new place out of business.

HERE is a three column five and a half, which advertises a western picture very well. The Royal is located at Des Moines, Iowa, not so many miles from where people still ride horses for more than pastime.

The cut used in this serves to lend an atmosphere which is carried out in Carey's productions and still leaves plenty of white space in the center of the display.

Carey's name has been given the best of the billing but we believe this is correct as the story of a western picture usually is not of exceptional merit and Carey's riding and the action of his pictures, are the thing in which his followers are interested.

The selling talk used in the cut is good and practically tells the plot of the picture, while the supplementary reading matter under the figures of the horsemen also adds a good touch.

These we reproduce for you:

If you can't get out on the range and ride a horse, go see Harry Carey in his new big whirlwind Western drama—the story of a man who promised his mother he'd never shoot, but had to take his promise back. It's a thriller.

This may not be very literary but it is the kind of stuff which will appeal to Carey followers and is to be recommended. In fact the whole ad strikes us as being first class.

Never turn down an idea in the show business as "harebrained" without first giving it some thought.

THE West has the East beaten forty ways when it coms to good newspaper advertising on pictures, and Seattle leads the West in this respect. From no other city do such big displays not alone by one theatre, but apparently all of the larger houses emanate. This display of the Strand, Seattle, was four columns wide and a full-page in depth. While it is true that it

STRAND
THEATRE
NOW HERE—A drama with a pertinent bearing on troubled relationships—A play significant and human, with settings luxuriously designed and beautifully photographed
"Covet Not Your Neighbor's Wife!"
DOROTHY
DALTON
in
"Other Men's Wives"

is not noteworthy except for its size it does succeed in letting Seattle know that Dorothy Dalton is in town, and we see no excuse for its not pulling.

Ordinarily in an ad as large as this we should recommend a good bit of selling talk, but inasmuch as this is a feature where telling too much of the story would be detrimental, its absence in this will not be considered an advertising sin. The selling talk used does suggest the sort of picture, "Other Men's Wives," is and as curiosity is one of the things which brings them in to see a picture of the character the title of this suggests, it is doubtless good judgment not to tell too much. As for the cut used, this could have been half as large and still been just as attractive. The "bull's eye" backing looks rather queer.

If your ushers insist on telling stories in the lobby when they could be working, get some new ushers.

FROM out of the West, Sioux Falls, comes the first bad display we have seen on "The Firing Line" and this quarter page is bad for the same reason that the others have been good—the producers cut.

JEWEL
TODAY
MONDAY
TUESDAY
ADOLPH ZUKOR PRESENTS
IRENE CASTLE
in "THE FIRING LINE"
Robert W. Chambers' famous novel comes to life! With "America's best dressed woman" in the leading role! The color and charm of gay Palm Beach. The rugged strength of the North. The ardor and love of youth. The lure and luxury of smart society adventuring. A big, human picture that will delight your eye and grip your heart. Come!
Adults, 25c—Children, 10c
Scenario by Clara Beranger
Directed by Charles Maigne

Not only is the cut a meaningless nothing so far as suggesting any thought as to what the picture is about but it fails to print well enough so that the characters represented can be distinguished.

This is also an example of trying to work a cut where a circle is used to outline the scene. Except for a head or something small they are not good. The Jewel would have done better to have left the cut out altogether. The selling talk used is excellent for a story of this kind and a star who has the reputation of Miss Castle. The Jewel has played up the Chambers book, and the stars reputation for being well dressed and hinted at the sort of production the Chambers novel has made. That is enough for the space provided.

You may not feel like giving the clergy the "preacher's discount," but you ought to feel pleased if they patronize your theatre.

THIS quarter page of the Rialto, Denver, advertises "Nugget Nell" in the right vein. As the picture makes fun of melodrama, the advertising should do the same thing, and the Rialto has done this very trick.

However, as this display is nearly all cut including the selling talk the Rialto ad man is entitled only to the credit of having good judgment, but inasmuch as results are what count,

this goes down not only as an example of good exhibitor's aid but a mighty fine display for the picture.

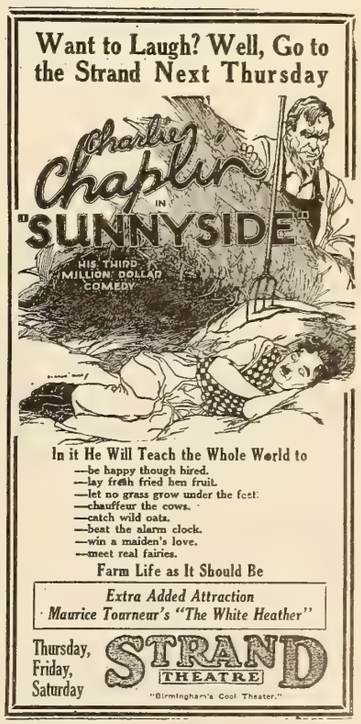
This display was from the Denver Post.

Science says that we begin dying when we stop growing, which may be applied to a theatre. It either is improving or going backward.

THIS display on Chaplin, double column by eight is a bit different from anything that has come to our attention,—that is in the matter of selling talk.

The Strand, has made mention of what Chaplin does in "Sunnyside," without saying so.

This selling talk probably does not add anything to the pulling power of the display as we believe that Chaplin


Want to Laugh? Well, Go to the Strand Next Thursday
Charlie Chaplin
IN
"SUNNYSIDE"
HIS THIRD MILLION DOLLAR COMEDY
In it He Will Teach the Whole World to
—be happy though hired.
—lay fresh fried hen fruit.
—let no grass grow under the feet.
—chauffeur the cows.
—catch wild oats.
—beat the alarm clock.
—win a maiden's love.
—meet real fairies.
Farm Life as It Should Be
Extra Added Attraction
Maurice Tourneur's "The White Heather"
Thursday, Friday, Saturday
STRAND THEATRE
"Birmingham's Cool Theater."

pulls on his name alone rather than on a title unless the picture be a reissue but at the same time this IS selling talk and that is what we are always preaching to you about using.

It would seem to us that a little more space should have been alloted to "The White Heather" as this is a picture which deserves exploitation.

Scoring Hits and Errors

However the Strand has rightly figured that "Sunnyside" is the better drawing card and that the dramatic feature will be lost sight of in the Chaplin announcement.

THIS display of the Amuse, Cheyenne, Wyom. (which we have turned sidewise to fit the column), isn't at all modest in what it says concerning the "Outcast of Poker Flats," but as this story is an excellent one, by a most famous author, the extravagance of the claims for "John Oakhurst" may be pressed with charity.

This ad was of rather peculiar shape, being five columns wide and only three inches deep, and for this reason most of the reading matter has necessarily been strung out rather too much, and the stars name billed big enough for a circus catch line. If Carey is popular enough so he dominates even so famous a story as this one, why all very well, but this we are inclined to doubt, so we would say that if the title line and the star line were switched for size it would be better advertising.

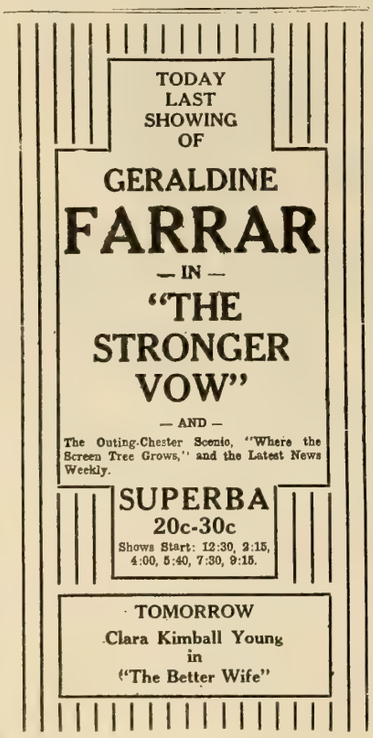
In fact, the advertising starts off to bill a character in a book, but gives the best of the argument mechanically to the star with the title coming for second place. Now this is contrary to the theory of advertising so we will have to say this ad is not framed as it should be to get the best results both in appearance and from a pulling standpoint.

THIS three column, nine inch ad of the Modern, Providence, R. I., is rather attractive for all it speaks rather boldly and looms up pretty black. This sort of a picture or rather the sort of a picture people think this is, calls for this kind of advertising and the cut certainly carries the same idea.

MODERN
NOON TO 10:30 THIS WEEK
DO YOU THINK THAT A WOMAN WITH BEAUTY, BRAINS AND ABILITY TO ATTRACT MEN CAN FIND HER OWN LEVEL REGARDLESS AND WHEN I SEE THE WONDERFUL PHOTO PLAY— THEN ANSWER
THE TALENTED EMOTIONAL STAR
CATHERINE CALVERT
IN ELINOR GLYN'S AMAZING STORY OF A WOMAN'S SOUL
"The Career of Katherine Bush"
ALSO
LILA LEE in "RUSTLING A BRIDE"
A BIG STORY OF THE WEST
FORD STERLING "AMONG THOSE PRESENT"
COMING NEXT WEEK ETHEL CLAYTON "MEN, WOMEN AND MONEY" CONSTANCE TALMADGE "THE LESSON" CHARLIE CHAPLIN "SUNNYSIDE"

In the selling talk a question is asked for which we imagine most people will have hard work to find an answer from seeing the picture but as it is of the "teaser" variety which a production of this sort fits, so we have no fault to find with it. It would seem that the Providence theatres have reformed in their idea of trying to give two features on one bill equal attention and in this particular instance the Modern has given about the right space to the Lila Lee feature. Certainly the Calvert picture is the business getter and so should be billed ahead of the second offering.

HERE is a two column eight inch display of the Superba, San Diego, Cal., which may be termed a novelty. We can't say that we think it is anything more than that because the appeal is entirely based on the title of the picture and the star's name.



However using this light rule for a border prohibited adding any selling talk and this did show up well on the page of the San Diego Sun from which it was taken. It is probable too that this last days showing had been proceeded by other ads which did tell something of what the "The Stronger Vow" is about.

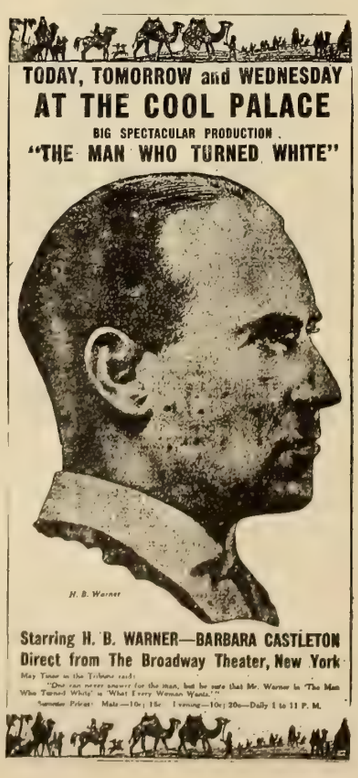
You must expect a reasonable number of mistakes from your employees —they are human the same as you are.

THIS three column, fourteen inch display of the America, Denver, strikes us as attractive especially as to the use of cuts and border.

There is a bit too much reading matter all set in eight point but as it is good selling talk and the mechanical

design is such that it gets instant attention, no doubt this matter will be generally read. If that is the case then all has been accomplished that could be.

Personally if we were to change this display, we would have left off the last sentence beginning with "His Bridal Night" and made the type used in the box ten point. Here is a name cut which is worth borrowing.


TODAY, TOMORROW and WEDNESDAY
AT THE COOL PALACE
BIG SPECTACULAR PRODUCTION
"THE MAN WHO TURNED WHITE"
H. B. Warner
Starring H. B. WARNER—BARBARA CASTLETON
Direct from The Broadway Theater, New York

HERE is an unusual way of attracting attention to an ad, using a big "head" cut of the star. This display taken from the Schenectady Times, was three columns wide and thirteen inches deep, the cut of Mr. Warner being six by eight inches. You can imagine how this looked out from the page from which it was taken.

However the Palace did not follow up its advantage by properly displaying the title of the production or the name of the star. In fact the reading matter has been very carelessly handled. There are too many "caps" all of a commonplace type without display on any one thing.

We would have placed Mr. Warner's name over the cut in a type of some dignity and then billed the title under the cut in a tall thin letter which would brought "The Man Who Turned White" into more prominence than it gets here and still not taken any more space in width. The "Direct from the Broadway theatre, New York"; could have been boxed in smaller type somewhere and accomplished just as much as it does now.

When women come into your theatre and ask "fool questions" don't be so foolish as to answer discourteously.

HERE is another typical display used by Shea's Hippodrome, Buffalo. Note its symmetrical beauty brought out by plenty of white space. You may not with the facilities you have in your city be able to duplicate

this display, but at least you may admire it. By adopting a style like this Manager Franklin is able to secure all the publicity of big space denied him by prohibitive newspaper rates. This was three columns wide and three inches deep.

Charity begins at home, but the kind of charity which encourages too long a free list should stay there.

The standing line which fought to see "Mickey" when it played Flint, Mich.

The Result of Extra Exploitation Is Bigger Business, Says Momand

WE have just been able to secure a photograph of one of the waiting lines with which C. Edgar Momand, manager of the Garden Theatre, Flint, Mich., was blessed during his run on "Mickey."

Crowds like the one shown were the rule rather than the exception at the Garden during nearly every performance of the several days' showing and prove that when you go after the business in a showmanlike way, unless you are running a house out in the desert, you can "get 'em out" to see a good picture.

When Mr. Momand booked the Normand production he realized that it presented opportunities for extra exploitation, and he planned his advertising campaign carefully and in detail.

Letting every one in Flint know that he was going to run the feature wasn't enough for the Garden's enterprising manager. He told his story in the newspapers, on the bill boards, in the store windows and with heralds. The song "Mickey" was utilized to good advantage. For several days before the first day of the engagement, Flint heard or saw something about the picture at every turn. By the time he was ready to begin his first performance people were standing in line, clamoring to get in to see the picture they had heard so much about. Some couldn't make it the first day and had to go home and that was the best advertising "Mickey" could have. The picture pleased and that helped, too. Big business on this feature has been the rule rather than the exception, but for the population and opportunity no one has done better with it than the Garden.

There are lots of "Mickey's" going unheralded and playing to just ordinary business because the managers who book them don't use their best efforts to "put them over." There is much food for thought in the unusual success of this picture. Was it because of its extraordinary worth as a feature offering or because it got the right publicity start and just naturally kept on getting the advertising as it played city after city? The trouble with many a manager is that he has to have the trail of showmanship blazed for him.

"What Every Woman Wants," Lends Itself to Co-operative Advertising

THE fact that successful exploitation may be carried out just as well in a small town as in the cities is once more proven. In a town of about a thousand inhabitants, Vicksburg, Mich., Manager Koons of the Wonderland Theatre secured the full and hearty cooperation of all the merchants in the exploitation of "What Every Woman Wants."

"What Every Woman Wants" was made the slogan of all the business men on the day the picture was shown. Every merchant in town arranged his windows and held special sales on articles which were believed to answer that question. If certain things did not appeal to the feminine heart, she was advised to go next door for they might have "what every woman wants." And lastly, the ladies were all advised to go to the Wonderland Theatre for it positively had "What Every Woman Wants."

The local newspaper, The Semi-Weekly Commercial played up the story on its front page, giving the theatre and the much some very good publicity. Advertisements covering two full pages, captioned "What Every Woman Wants," contained the ads of twenty-two merchants, suggesting that they had the answers to "what every woman wants."

The Wonderland Theatre reported record-breaking business due in large measure to efficient publicity and cooperative advertising campaign.

Building a Lobby Display with Exchange Materials

THE fact that an attractive lobby display may be made from the usual stock advertising material is well demonstrated by the attractive appearance of the lobby of the Rivoli theatre, Denver, Colorado, when it showed H. B. Warner's picture, "The Man Who Turned White."

A twenty-four sheet mounted on canvas was suspended in the dome of the lobby above the ticket booth. Cut-outs from three sheets gave a silhouette effect in the frames on each side of the lobby. About the interior cut-outs mounted on black backgrounds were placed in frames. Three large cut-outs from twenty-four sheets were mounted on cardboard and placed in front. The general effect was conservative, attractive and very pleasing to the eye. There was a uniformity and dignity about the display that was especially commented on.

Signs painted in black and white served to exploit H. B. Warner to the fullest extent. They were four in number, placed above the silhouettes and uniform in size and lettering.

Big Lobby Display Used by Doric

A BIG display that brought results was used by the Doric Theatre in Kansas City, Mo., when it showed "Destiny," in which Dorothy Phillips was starred. Though it was bigness that attracted the attention of the public it was the simplicity of the effect that brought action on the part of the theatre-goers to enter and see the performance. A six-sheet of Miss Phillips, which is a piece of art in execution, hung high above the side-walk and drew the attention of the busy up-town folks for blocks on each side of the theatre.

This picture was made the prominent part of the display in one-sheets in front of the theatre. A special display was made to fit around an electric light pole in front of the theatre. The name of the play was put on a level with the eye of the passerby so that no one on that block could miss the name. The effectiveness of the display was helped by advertising, in which plenty of white space was used to good advantage. The star's name and the name of the play with only a little catch-line was used in the newspapers to fill a two-column four-inch advertisement.

The Doric theatre, one of Kansas City's most beautiful houses

Artistic Stage Setting at Grauman's

Baled Hay—the Abandoned Log-Cabin, and Even Two Stray Cats Provide Rural Atmosphere

THE stage setting used to provide atmosphere for the presentation of a feature photoplay and to give audiences something a little unusual to talk about continues to thrive especially in the West, where the art of presenting pictures seems to be some months if not years, ahead of the East.

The accompanying cut is from a photograph showing the stage setting recently used by Grauman's theatre, Los Angeles, on the presentation of Charles Ray's "Hay Foot, Straw Foot."

You will note that it has been scenically constructed in a high-class manner, in fact good enough for "The Old Homestead" or any of the other old rural plays that have lived these many years on the legitimate boards. The setting occupied the full proscenium opening at Grauman's, and every little detail was carried out to make the scene realistic. The baled hay used is real full-sized hay. The branches of trees projecting up from behind a fence which the illustrious "Tom Sawyer" might have been asked to whitewash, are real, not just painted imitations. Then there are the bags of grain, the two-wheeled truck used for carting the bales of hay and the bags of grain, not to mention the shovel, fork and lantern which have been added to give the set realism. Even the old log chain carelessly flung over the fence has been remembered. If you were born and bred in the country, as a lot of us were, or spend your vacations far from the hustle and bustle of the big cities, you can imagine what a hit this bit of bygone days for many Los Angeles people, made with the patrons of Grauman's.

Mr. Grauman did not stop with just the bare stage setting. He got all the realism he could out of his efforts. Two stray cats were induced to busy themselves in and about the baled hay hunting for mice, and perhaps finding some, while special lighting effects were used, the colorings giving a hint of a summer twilight. The orchestra played appropriate music as the curtain parted on the fadeout of the preceding number, that had the effect of preparing the audience for what was coming. After people had been given time to fully appreciate the setting itself, and perhaps catch a glimpse of the dinner searching cats which of course could not be depended upon to give the "act" every performance. two children, barefooted and dressed as we are wont to picture the happy carefree youngsters of the country, gave the "Hay Foot—Straw Foot" dance to orchestral accompaniment.

Not only did this stage setting give the Ray picture a big dramatic send off, but much extra business was directly attributed to it, caused by the talk the setting made and from the interest there always is in a good rural picture presented by a competent actor.

The stage setting which was prepared at Grauman's Los Angeles for Charles Ray in "Hay Foot—Straw Foot"

Personal Appearance of Comedy Star Proves Hit at Seattle

THE Clemmer theatre of Seattle, Wash., has been turning them away showing Christie comedies, coupled with the personal appearance at every show of Fay Tincher, the Christie star. Miss Tincher gave a little talk which was received with great applause by every audience.

The Strand, Tacoma, secured Miss Tincher's services for personal appearances with gratifying results.

The Clemmer theatre engagement was for a full week. While in Tacoma Miss Tincher was given a dinner by the Tacoma Mayor and other notables.

Vance of Minneapolis, Gets Dan Cupid's Aid on "Choosing a Wife"

DAN CUPID, in the guise of a press agent, as the latest addition to the forces of good-showmanship, has been pronounced a "damn good scout," by William Vance, manager of the New Lyric Theatre, Minneapolis, Minn.

Dan didn't get himself in solid with Vance overnight. It was as a result of an exploitation campaign in which Vance startled Minneapolis by offering $50 to the man who would offer wedlock to some fair maid on the New Lyric stage during the presentation of "Choosing A Wife."

That wasn't the only chance Vance offered the lovelorn of his city to make money. He went so far as to offer $50 to the couple who would get married on the stage.

And then it happened!

A man agreed to make the proposal from the stage and to be married immediately afterwards. Vance was delighted. Talk about local color for a picture. He knew he had it!

But did he break loose in advertising the fact that a couple would get married? No chance! He merely held his original announcement regarding the offer of $50 and then let public conversation discuss the marriage which was to take place on the New Lyric's stage. For several days large crowds attended the theatre patiently waiting for the ceremony to take place. A whisper circulated that the would-be groom had got a case of cold feet.

But that wasn't what had happened. The trouble really nestled in the fact that a brother-and-sister act playing at one of the Minneapolis "vodvil" houses had tried to slip something over on Vance who, surprised at the bold attempt to take his $100.00 absolutely refused to be the victim of a bunco game and he refused to let the public witness such a proceeding.

After the first three days of the showing of "Choosing A Wife," Vance was content with the record-breaking crowds he had experienced. He attributed it to his unusual offer of $50 for a marriage or a proposal on the New Lyric stage. He was very willing to forget the matter.

But the public was not, for the rest of the week, throngs crowded the New Lyric intent upon seeing a couple united in marriage. Vance found out what was drawing the crowds so he continued his offer. He wisely made no announcement as to when a marriage might take place. He did not even announce that none had, so far, taken place. He made his offer and any one in Minneapolis who was game enough was given a chance in a life time to make $100 of easy but honest money.

News spread that Vance had prevented the public from being made the butt of a big joke by refusing to allow a team of vaudeville actors to pull off a mock marriage. This inspired widespread comment and considerable favorable discussion of the New Lyric's policy.

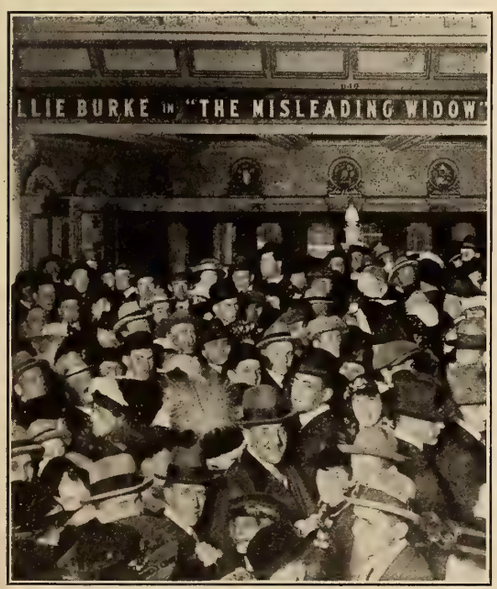
But despite the good showmanship that prompted Vance to offer two $50 sums for a proposal and marriage, the best part of his ability to put attractions over, is not seen without a little deeper thought. He did not tell when there would be a marriage. He played for big crowds at every performance. The theatregoers of Minneapolis did not know when they would chance to see some one arise from the New Lyric's audience and make a proposal on the stage. It might happen any time.

Prologue stage setting for "The Misleading Widow," an adaptation of the stage play, "Billeted"

Los Angeles Fires the First Gun of the Selective Booking Plan

THE first gun of the Selective booking plan of release so far as we can learn comes from the home of most of the producers, Los Angeles. During the week of July 27, the Kinema theatre, managed by Emil Kehrlein, and one of the big downtown houses of the Western film center, presented a prerelease in "The Misleading Widow" in which Billie Burke is starred, for a seven days' engagement to capacity business, some of which Mr. Kehrlein directly attributes to the manner in which he presented an elaborate stage setting in conjunction with the showing of the feature.

It is just another instance of what good showmanship will do. By taking advantage of an opportunity Mr. Kehrlein was able to cash in for extra money, give his patrons a pleasant surprise and add prestige to the house, which will be felt for months to come. It cost a little something and took some time and thought, but the result was worth all the effort and the expense.



A "sea of faces" who waited to see "The Misleading Widow"

The Kinema played this feature while it was hot in Los Angeles, one of the warmest spells the Western metropolis has seen in some time, but that did not keep the people away, nor dampen their enthusiasm once they were inside the theatre.

How Mr. Kehrlein staged the picture is interesting. Good showmanship prevailed throughout the presentation and the whole program was pivoted about the feature. Aside from the fact that capital was made of the fact that the picture had been secured for prerelease at the Kinema through special dispensation and considerable publicity accrued from this announcement, a special prologue was staged for the picture, entitled "The Overseas Revue."

This was particularly appropriate inasmuch as it was a "peace time" prologue revealing several soldiers in a rest billet. "The Misleading Widow" itself is adapted from the play "Billetted" and deals with the situations that arise when a charming widow takes two wounded officers into her home to care for them, so the fitting nature of the prologue can easily be discerned.

When the curtains were parted on the scene four soldiers were revealed at play. Soon after they broke into "At the End of the Rainbow There's Happiness." While this was being rendered a Salvation Army lassie passed out doughnuts. Next one of the soldiers rendered a solo and then the girl sang "Bubbles," while the scene was brought to its conclusion by the five singers in chorus.

This served as a particularly fine prologue to "The Misleading Widow" which followed immediately afterward. The picture, it is announced, appealed strongly to all the audiences that crowded the Kinema throughout the week.

Amateur Night for Bathing Beauties

JUST when jaded Broadway was about to turn with a yawn from the amusement columns to some other field than theatrical for a novelty to awaken summer lethargy, Mack Sennett stepped forth with the palpitating announcement that he will present at Moss's Broadway, in connection with his aggregation of Bathing Beauties, a bathing girl amateur night, taking place on Monday night.

The Sennett beach beauties have been appearing in person at the Broadway theatre the last several weeks, and contributing materially to their vogue in the movies. The management has been inundated with a flood of applications from young ladies, and not a few old ones, who would be bathing beauties on the cherished screen. Hence, Mr. Sennett's inspiration that gave production to his amateur night.

The great event took place Monday night, the aspirants to the new profession being presented to public view in costumes provided by the Broadway management which fully disclosed their qualifications for beach positions.

It is unnecessary to add that some passed muster, that others were not so beautiful either "above or below," and that it was quite an excitable time for both the aspirants and to the audience.

The Play vs. the Star

WHEN you are thinking of booking a picture do you first look to see who is starred and shake your head with apprehension if some well known player doesn't head the cast?

A lot of good showmen do and there has been a time when this apprehension was justified, but that time is past.

Today a good story, especially one filmed from a well known novel, will get business even if there are no names to go up in your billing, and managers are beginning to realize this fact.

The accompanying photograph is from the front of the Strand theatre, New York, where a picture without a featured player, "The Westerners," did a great business for the week beginning August 3d. The Strand advertised the title and the name of the author, Stewart Edward White, and felt no loss from the absence of a star.

A good picture will draw business if your patrons have confidence in your theatre and in you. If they haven't there is something wrong about the way you have treated them.

The New York Strand billed "The Westerners" as "A famous story"

The Best Exploitation Stunt of the Week

Lacey of Portland Bucks the Hot Weather with Good Lobby Display and Stage Setting

FROM out of the West again, this time clean to the Coast, Portland, Oregon, comes a story of real picture exploitation that measures with the best ever recorded in this section.

Frank A. Lacey, manager of the Majestic theatre, is responsible for the stunt and the picture on which he made his extra effort was "Jacques of the Silver North," featuring "Big Mitch Lewis."

Mr. Lacey booked this picture, a snow subject, for a hot weather week and just so that he wouldn't be disappointed the weather man ordered out the extra sizzling kind that usually sends people to the front porch there to perspire and curse or takes them out in the car, but which keeps them away from the theatre.

But Lacey knew how to counteract the efforts of Old Man Weather to place the "Closed until Sept. 1st" sign on his show shop, and for this particular subject he planned a special lobby display, decorated his theatre in the atmosphere of the picture being shown and engaged Mr. Lewis to appear in person.

Beginning in his lobby, he dressed everything with icicles, with a wall frame in snow. In the lobby he used a cut-out from a twenty-four sheet secured from the producers, showing a dog team ready to make its way over the trails of the frozen North. The effect was as if the spectator had suddenly been transported to the land of eternal snow and unconsciously one would feel that inside this lobby the weather must be cool. With this psychological effect attained business that otherwise might have gone elsewhere was attracted to the theatre.

Inside the same general plan of decorations had been carried out. Icicles which in the dim light of the theatre looked like the real thing hung from every conceivable place about the theatre. Snow, cotton snow, of course, was used in various nooks and corners, especially about the stage and proscenium opening.

Next in creating not only an atmosphere for the presenting of the snow picture but also in making the patrons of the Majestic forget that the mercury was crowding the century mark, was the stage setting. A big drop which dressed in the proscenium opening was painted, showing in perspective a road through the snow leading past a log house, and bending at the stage toward the wings, with a dog team cut from a twenty-four sheet placed in such a manner as would suggest that it was about to "mush" down the trail and over the horizon into the valley below.

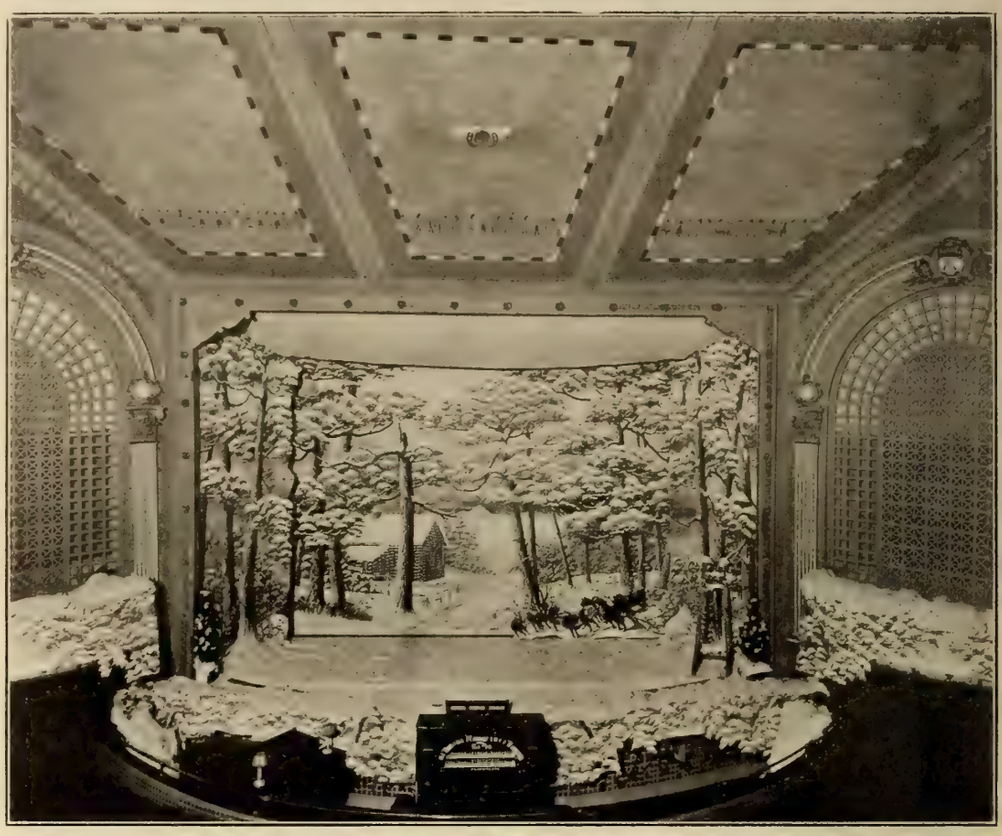
Now Mr. Lacey having an artistic and dramatic soul did not let his patrons come in and view this stage managerial achievements without giving his show a proper dramatic send off, so he kept his auditorium dark until it was time to "ring up."

With the wind machine working overtime and the music playing the "storm stuff," the performance for "Jacques of the North" began.

After holding the interest for a few moments with the effects, gradually the lights in blue come on to suggest the cold winter night of the North, with a change to red producing a sunrise effect, then a switch was made to full amber, and then back again through the three changes to the screening of the picture.

"Jacques of the North" finishes with a fade out of Mr. Lewis and this was the cue for his personal appearance at the Majestic.

Attired in evening dress, he made a graceful entrance and delivered a few minutes' talk which was received on every occasion with such enthusiasm that he was compelled to take half a dozen curtain calls at every performance.



Stage setting at the Majestic provided for "Jacques of the Silver North"

Novel Publicity Stunt Brings Results at Rochester, N. Y.

AN indication of novel publicity results that can be obtained on short notice was furnished when the Irene Castle picture, "The Firing Line," was shown at the Piccadilly theatre at Rochester, N. Y., recently. The picture was to be played the first four days of the week and on Thursday of the preceding week Arthur P. Kelly, publicity man for the house, concocted a scheme to bring to Rochester some of the gowns worn by the famous star in the making of the picture, and display them in some downtown store window.

He wrote to Miss Castle at her home in Ithaca asking if arrangements could be made for the showing. By impressing the need for haste, the publicity man succeeded in getting two of the gowns to Rochester for showing on Saturday morning in the window of the Sibley, Lindsay & Curr Company store, the principal department store of the city and right around the corner from the Piccadilly theatre.

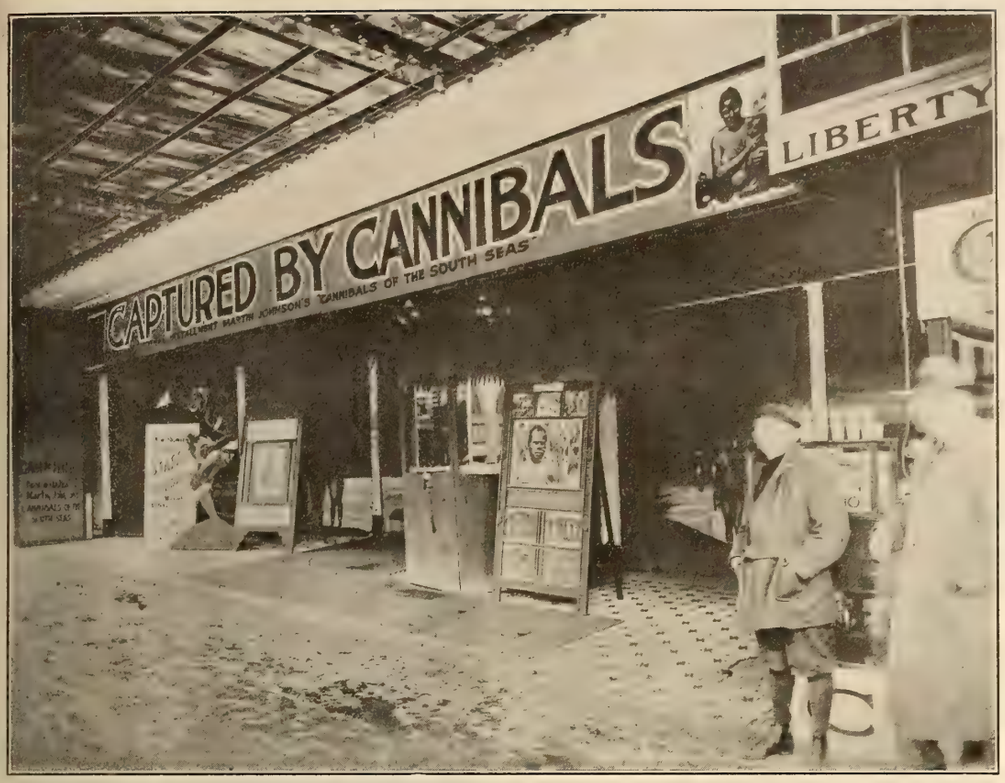
The gowns, two exquisite evening dress affairs, were placed in the choicest position in the Main Street window, appearing against a background of solid mahogany casing and standing forth with striking effect. Throughout the following three days in which they were on display crowds, made up chiefly of women, stood and admired the gowns, on which was a neat card announcing that they were worn by the famous star in the making of the picture then showing at the Piccadilly theatre.

Moore Picture Affords Novel Exploiting Angles

The manager of the Madison Theatre, Detroit, Mich., taking advantage of a police crusade against reckless drivers, made a good tie-up with Tom Moore in Goldwyn's "One of the Finest," by placing in a No. 10 envelope a traffic regulation tie-up with the picture and a copy of the Detroit traffic regulations. He also induced several cigar stores to sell Tom Moore cigars and tied this up with "One of the Finest" by lettering several cards and placing Tom Moore's picture on them for display. The manager also distributed a form letter addressed to the police officers of Detroit calling their attention to the story of the police department shown at the Madison Theatre.

Song Contests Prove Popular in Coast Theatres

SEVERAL of the west coast theatres have added a decidedly popular feature to their programs which has been named "the song contest." Each week two songs are played by the orchestra while the words are shown upon the screen and later the audience is asked to decide which is the most popular by applause. The slides used for projecting the words carry but two or three line with suggestive art drawings in black and white. This feature is a part of the program at the Imperial theatre, San Francisco, and Manager Jack Partington of that house is said to be the originator. Sid Grauman has added it to the program of his Los Angeles house, and because of its popularity it promises to be a permanent feature.



Giving a short subject a lobby display which proved a success at the Liberty theatre, Seattle

Exploiting an Educational Subject to Advantage

THE lobby display as the most effective means of attracting attention which can be capitalized into dollars and cents for the picture theatre is again demonstrated by the display reproduced herewith.

This time it is Jensen and von Herberg of the Liberty Theatre, Seattle, who have realized and capitalized the exploitation possibilities in Martin H. Johnson's South Sea Island Pictures. At the showing of each of the pictures they paid especial attention to the lobby display. In connection with their recent showing of "Captured by Cannibals" they constructed an unusual and attractive display of cardboard and cut-outs from the various sheets.

Much ingenuity was used in getting the desired effect, a section of a South Sea Island. The entire back of the lobby was used to give a panoramic effect of the island with the waters lapping its shores. This was brought about by the artistic use of colors and sections of a twenty-four sheet. Palms, trees and a darkened horizon gave the desired effect. Life-size cut-outs of figures of cannibals cut from the twenty-four sheet and the display of large cardboard cutouts of cannibals in menacing attitudes placed about the lobby gave the effect of life.

Palm trees and tropical vines hung around the ticket booth added a touch of realism. Effective use of still photos and signs brought out the salient features of the picture.

Messrs. Jensen and von Herberg claim that there was not a night that these pictures did not play to capacity business.

Thirteen Years at the Same Stand and Still Going Strong

THIRTEEN years may not be a very long business experience in shoes, or dry goods or medicine or any one of a hundred other vocations, but it is quite some period to have managed a motion picture theatre. You're an old timer at the game if you have stuck it out all that time and your ideas are entitled to consideration.

Therefore, it is fitting that we introduce to you Mr. W. W. Watts of the Vaudette theatre, Springfield, Ill., as a man who knows wherein he speaks. These are words of wisdom which he writes, after being duly and efficiently persuaded by our correspondent in Springfield, and as such are worth your reading.

If you have a million dollar corporation back of you and a beautiful big comfortable theatre built at some one else's expense there is no reason why you should not do a whale of business but here is a man who is making money from the same theatre, improved from time to time, in which he began his picture career those thirteen years ago.

Here is what Mr. Watts said when asked to give us a story for the Exhibitor's Service Bureau. "For thirteen years I have been a motion picture exhibitor, and for the same number of years I have watched changes take place in the business, changes without number, and for the better. When I first opened the Vaudette it was a small storeroom, occupied previously as a business location. The Vaudette today is vastly different, though it embraces the same store, with more space added. The sawdust is no longer on the floor as in the pioneer days; the planks and boxes have given away to real opera chairs, and we have real music instead of a squeaky phonograph. Then we have more than one machine, and it does not have to be cranked by hand. Yes, there have been changes in the picture business in thirteen years. But the greatest of all changes has been in the advertising of our shows.

In the olden days—1906-1915—when General Film had the world by the neck, it was sufficient to merely state that tomorrow we would have Mary Pickford or Clara Kimball Young or Maurice Costello and the crowd would flock to us, eager to pay its five cents to see the show.

But it is a somewhat different task to get them in now to see Mary Pickford or Clara Kimball Young—yes, the same ones—at fifteen or twenty or even twenty-five cents. The public does not come down and look at our lobby display, then make up its mind whether it will see the show or not. It knows before leaving home whether it is going to the Vaudette, or whether it is going to some other motion picture theatre. So we have to lay out our advertising so that we will make the people want to see our show as well as some other theatre's, even when the opposition may have the best attraction.

We believe our advertising is entirely different from that used by any theatre in the country, yet we always strive to keep it uniform and distinctive. We use no border on our advertisements, simply a 12-point rule top and bottom. Other theatres use borders, so our ad appears wider and catches the eye quicker. We save a little by not using a border. But that is not the prime idea.

A cut of the star or principal player is inserted in every ad. We try and select cuts that will print, and we have better luck with line drawings than with any other kind. They are not so liable to print black and smudgy.

Then we go over the press book, read MOTION PICTURE NEWS for new ideas on the picture, look over the exchanges at the newspaper offices and get every selling point on the attraction we can before the copy is prepared. Sometimes we run the picture off and find an idea to incorporate in the advertising. When we have jotted down every point we can find, the ad is written.

No doubt there will be many advertising managers of theatres who will find fault with our publicity. We admit it is not as good as we would like to have it. For one thing we are compelled to use too small space. The reason for this is because of the high amusement rates charged by local papers, and also because we advertise 365 days every year in every paper in the city.

It will be noted that our advertising features first, the theatre. Then comes the star, and then the title of the production. Minor points covered in the ad will show that the producer is mentioned, also the author—when he is well known—and some of the best liked members of the cast. If the picture has been put on by a celebrated director, he, too, is given mention. We finish up by naming our short reels, usually a comedy and a travelogue or educational.

Truth is paramount in all our advertisements. If we think it is the best picture Charles Ray has ever appeared in, we say so. Otherwise we say "his latest and one of the best."

Conditions are a trifle different in Springfield from most cities. While we are charged a high rate for advertising, we are allowed by the newspapers some very valuable extra space. For instance, if we take an eight-inch ad, we can have four inches of reading matter or an eight-inch cut gratis. This enables us to tell something about our pictures, and we believe it is just as well as running it in the ad. People are more apt to read reading notices than ads sometimes. If you don't believe this, pick up a paper from some city other than your own and glance at the amusement page. It's a foregone conclusion you will read it. We have had people tell us time and again that they never read ads, but do read the notices. Of course we want them to read our ads, too, but we catch them both ways, so that is all we can expect. But most people read the ads as we have reason to know.

In running a motion picture theatre I have found that courtesy never fails to pay. Be friends with everyone, and especially with the newspaper men. They can give you many a boost, and should they desire to be nasty they can do a great deal of harm. Make everybody a booster for your theatre, and you can afford to be a little bit less strict on some things.

If a man will run a clean theatre, clean pictures, give the place his personal attention, offer the best music he can afford, and teach his employes to be civil, courteous and "thinking," he can make a success. If he doesn't he will say things about the show business that will be derogatory to it, for he will never make it go. And the fault will be his, not the "show's."

A Little Artistic Talent Used to Advantage

How Exhibitor Collins Turned Scenic Artist for the Exploitation of "Daddy Long-Legs" in Texas

TURNING a lobby into a huge blackboard is a stunt which E. N. Collins, manager of the Liberty theatre, Electra, Texas, claims caused no end of comment, and incidentally brought many extra dollars into the Liberty till, on the recent showing of "Daddy Long-Legs."

Mr. Collins' line of action was simple but effective and also surprisingly inexpensive. In fact the whole stunt, not figuring in Mr. Collins' time, as he did the work himself (and enjoyed it) including the scenic artist part, did not exceed five dollars.

The basic idea of Mr. Collins' plan was to follow out the producers' paper style of advertising, which is largely representations of blackboards as they are used in school rooms, on which "Judy" is drawing the funny caricatures that were one of the features of the fiction version of "Daddy Long-Legs." Much of the lettering on the lithographs is also in the writing of a school girl of "Judy's" age when the story of "Daddy" begins, so it can be imagined that Mr. Collins did not have to be an experienced sign painter in order to make this "lobby black boards" match up with the lithographic material which he wished to use.

Mr. Collin's idea first involved a little carpenter work. He first had to have the blackboard. For this purpose strips of "Beaver Board," which can be obtained at any lumber yard was utilized. When he had encased the lobby walls and front with this material, he next painted the white surface with a dull black paint. This job wasn't hard either as the skill of a automobile artist is not needed to daub on paint where it drys in quickly.

When Mr. Collins had his blackboard done he was ready for his decorations. With white paint and a brush, chalk having been discarded as too susceptible to the fingers of admiring youngsters who are always present at any theatre which is showing "Daddy Long-Legs," he began his artistic demonstration.

The result is plainly discernable in the smaller cut which accompanies this story.

You will note with what realism Mr. Collins was able to reproduce the fatal jug of cider which proved "Judy's" undoing in the picture. It would lead us to believe that Mr. Collins has "drawn" many a jug of this exuberance producer, although perhaps not in just the way that he has done the trick here.

Special Service Section
for
"The Trap"
See page 1637

The blackboard which Collins made

The result when Collins turned scenic artist and "drew" things—even a cider jug

Connors "Bombs" Marion, Ind., with Advertising

THE war is over but aeroplanes still exist, for one of these crafts out in Marion, Indiana, furnished William Connors who manages the Luna-Lita and Marion theatres, with an idea of how to put over a clever advertising stunt for "Yankee Doodle in Berlin."

To be truthful, Connors borrowed the idea from the world war itself, which was to "bomb" Marion with advertising from an aeroplane.

There happens to be a discharged aviator in Marion who owns an aeroplane. To this gentleman Connors proceeded and soon made arrangements to carry out his advertising idea.

His ammunition consisted of eight thousand miniature photographs of the Sennett bathing girls who were appearing with the film.

Connors peeled off twenty-five dollars, grabbed the package of bathing beauty photographs, hopped in the plane and was off.

The newspapers told the public Billy was going to bomb 'em with bathing beauties and the public was out with eyes bulging.

The aviator sent the machine through the conventional stunts. Billy, finally recovering his breath, broke open the bathing girls and tossed them, the whole eight thousand, a handful at a time, Marionward. Everybody in the city, which means thirty thousand souls, knew that Mack Sennett's girls were in town after that.

The Luna-Lite only holds 500 people. That is Connors' only regret after that three-day carnival of record-breaking receipts. Incidentally, Billy's airplane stunt put over the film against the added handicap of a double admission price.

How New York Stages the Show

TO the "croakers" who are always saying that pictures are losing in public popularity a trip to the three Broadway palaces, the Rialto, Strand and Rivoli, might be enlightening.

At 8.30 p. m., or even earlier, these houses are jammed to the doors. People to whom entertainment is an old story stand inside the ropes craning their necks to see the picture and without complaint. Now when a public will do that at sixty cents per, a house is in no danger of having to close its doors through lack of patronage.

The pessimist will be able to go out into the highways and byways and find the little, stuffy old fashioned picture house, managed by men who never had any license to be in the amusement field, playing to empty benches, which is just as it should be.

People today want their photoplay entertainment surrounded with an artistic atmosphere, presented to good music and will wend their way to the big roomy theatre which gives them these things. The day of the store show and the small ill-kept theatre is past, but the day of the photoplay in the better houses is just beginning.

Broadway will soon have another big house which will open and play to capacity just as the three theatres mentioned are doing, and the latter will never realize that they have lost some of their patrons, and we are willing to go on record with a prediction that inside of a year still another photoplay palace will have been planned by the men who know that the future of the motion picture is as bright today as it ever has been.

Rialto Theatre

AS if to contradict the veiled inference in last week's issue under this heading that the Rivoli theatre leads the procession in motion picture presentation de luxe, the Rialto has stepped forth with a program which merits the same sort of praise accorded to the Rivoli. Every number breathes an atmosphere of excellence which justifies the top notch prices of admission which are charged at the downtown houses. Beginning with the overture and continuing to the organ solo, the bill may be classified as the best of entertainment which is the thing that the theatrical public most desires.

The overture at the Rialto this week is excerpts from the opera "Aida" composed by Giuseppe Verdi (1813-1901) and one of the most popular of the standard musical productions ever produced. Many of the numbers of this work have been the backbone of the higher grade of Victrola record sales and therefore are familiar to nearly everyone even outside the realm of those who attend the opera regularly. For this reason we believe that this overture is especially interesting.

The writing of "Aida" was commissioned by the Khedive, Ismail Pasha, with the plot founded on an incident of Egyptian history unearthed by a famous Egyptomologist. The text was first written in French prose and then put into Italian verse by Ghilanzoni, with Verdi suggesting many details including the two-story stage at the close of the composition. Naturally the melody of "Aida" has an Egyptian flavor, with a note of mystery which characterizes the music of this land rich in ancient history. The excerpts selected for use by the Rialto orchestra by director Hugo Riesenfield are the important portions of the opera and form an overture which merited the warm applause with which it was greeted. The number is played with the musicians flooded in amber and the house dark with no change throughout the rendition. There is much of the overture in which the brasses dominate, with the reeds also carrying the burden at times.

At the close of the overture the lights dim into the screening of the usual Major Jack Allen combination educational and scenic which this week is entitled "Lion Trapping," and shows the intrepid hunter capturing a full grown lion by the use of a net. Many of the views were remarkable in the closeups secured of the king of beasts in his native lair.

Caucausian sketches (Cortege Du Perdere) make D. S., till (T) on clean ground.
Bosphorus—Segue.
Oriental March, till (T) Tracked to his lair.
Agitato 304—(T) The game over.
Cortege Du Perdere to finish.

The third offering is Emanuel List, basso profundo, rendering "When the Bell Rings in the Lighthouse," famous for its time honored note "below" which has served to demonstrate the voice range of many a great and near great basso these many years. This is given with a stage setting and the singer costumed as a seaman of the type concerning which the song's verses are written.

This setting consisted of scenic canvasses at each side of the proscenium opening representing a stormy sea and sky dimly lighted in blue to suggest the scenes of the song. On the left canvas, lights in the painted lighthouse wink in perspective as the singer renders the number. The screen opening is shrouded with the proscenium curtains. No spot is used for the singer, the blue flood extending to his figure and over the orchestra.

The usual Rialto Magazine opens with an International strip of unusual length and interest showing the British Victory Pageant including many notables, among whom were General Pershing and King George of Britain. These scenes were followed by Gaumont's views of a unique salvaging device in operation at Bridgeport, Conn., with Pathe's views of the great U. S. mobile guns recently demonstrated at Indian Head, Md., as the third portion of the reel.

"Farming Up-To-Date" by Gaumont, showing the modern farm tractor at work, follows Pathe's contribution with International's scenes of giant charges of dynamite being exploded at close range to demolish a big hill being next.

International's "Judge Rumhauser" cartoon this week, entitled "Good Morning Nurse" and showing the "Judge" attempting to receive injuries so he may be a patient in a hospital where pretty nurses preside, is the next strip, with Kinogram's views of the Brooklyn car strike following the cartoon.

Pathe again contributes with scenes from Washington, D. C., where the Railway employees present their demands to the Government officials, and with overseas views from Brussels showing the celebration of France and Belgium in the latter's capital city.

Kinogram closes the reel with a fine strip concerning the "First to Fight" veterans marching up Fifth avenue, New York.

Reproductions of famous paintings are being used as stage settings at Shea's Hippodrome, Buffalo, N. Y.

Col. Philbrook March once through—(T) Marshal Foch.
Ma ch Lo.raine, till Bridgeport, Conn.
Atillo once through, till (T) Indian Head, Md.
Allegro Agitato (T) Decatur, Ill., farming up to date.
Crow Hollow, till (T) Forty tons of dynamite annihilate big hill.
Agita o once through, till (T) Silk Hat Harry.
Come Across, till (T) Ivan the Red.
Bull-Sheviki, till (T) The great awakening.
In a bird store, till (D) He wakes up.
Russian Rag, till (T) The repentant sinner.
Nice and Breezy, till (T) Car strike.
Mysterioso, till (T) Washington, D. C., Raise wages or lower living cost.
Woodland Dreams, till (T) France and Belgium.
Festival March, till (T) "First to Fight" Victory March.
Jubilation March.

The fifth number is a soprano solo, "Song of Songs," rendered by Gladys Rice, the Rialto artist. This offering is lighted by a scarlet flood with orchestral accompaniment, in which the harps and strings dominated with exceptional harmony.

The feature photoplay is "The Peace of Roaring River," a Goldwyn release, with Pauline Frederick in the leading role. It was written by George Van Schaik and directed by Victor L. Schertzinger.

The picture is drama, with Miss Frederick carrying the burden of the production to a happy ending. The feature holds interest and an excellent continuity tells the story well without the excessive use of subtitles.

The locale of the picture is about equally divided between a big city and the West of the silver mining country.

Serenade Chaminade—Screening.
Molly on the Shore—The Widow McBirney.
Evensong (From Minor Part) Sign—(D) Change of scene.
Molly on the Shore—(D) Flashback to Mrs. McBirney.
Butterfly Dance (slowly)—(D) Change of scene.
Elegie—(D) They sit down on bed.
Wild and Woolly—(T) Silver Ledge, Nev.
Chin Chin Chinaman—Segue.
Organ—(T) Weary of the futile search.
No. 1 softly—(T) Is it very serious, doctor?
26—(D) Mob approaches cabin.
Love's Wilfulness Make D. S.—(D) Frederick enters cabin after mob leaves.
Suite Poetique No. 1—(T) Madge, dear.
I Love You Truly (16 bars)—(T) As they stood and listened.

The seventh offering is a marimbaphone duet played by Harry Edison and Frank Wolf, divided into two parts and entitled (a) Heart of Rose, (b) Yearning. The number was given with the musicians and orchestra flooded in green, with an amber spot covering the marimbaphone players.

Following the duet comes the comedy, this week a Christie release featuring Bobby Vernon and entitled "Cupid's Hold-up." The number is of the broad variety and is largely an outdoor scene production in which a motion picture company is shown on location. It is founded on the usual mistaken identity and attendant complications idea, with much action in which the star figures largely.

I Don't Want to Get Well—(D) Violinist and cellist seen playing.
Hearts and Flowers (cellos and violins)—(D) They finish.
Salvation Army—(T) So father decided.
Stampede—(T) Mabel had a good imagination.
Sweet Forget Me Nots—(T) But Silver Canyon.
Porcupine Patrol—(D) They prepare to hang man.
Wyoming Days—Finish.

The organ solo as played by Arthur Depew is "Allegro Con Spirito."

Announced for next week is Charles Ray in "Bill Henry."

Rivoli Theatre

FOR the first time in some weeks the Rivoli theatre has selected a male star to head the cast of the feature picture and is also taking its turn in the presentation of a Western story, with a historical element introduced in the basis of the plot. It is the period of Mark Twain's stories, the era of the long black frock and frilled shirts for men and hoop skirts and poke bonnets for the women which is shown in this production, a style of dress that seems to have a particularly romantic aspect as those of this day and age are wont to view it, suggestive of chivalry in the male persuasion and of faith and constancy of the "clinging vine" type in those of the feminine gender.

It is really easier to believe that a girl would never, never, love but one man if she wears the clothes mentioned and that a man would lay down his life cheerfully and bravely if he dressed in the coat and trousers of the late fifties.

However, it may be that human nature was the same in that romantic period as it is today, some people being just naturally good and others not so good if not worse.

The Rivoli overture this week is also somewhat of a change, the excerpts from a popular opera being superseded by a "Southern Rhapsody" in the strains of which many old Southern melodies, dear to the hearts of all, may be recognized. The lure of these songs which are so familiar to our ears, like "My Old Kentucky Home," "Suwanee River" and "Dixie," all of which enter into the composition played by the Rivoli orchestra, has led many composers to use them in orchestral and other works. In this rhapsody, Lucius Homer has caught the true spirit of the South. There is a strain throughout the entire rendition that suggests that peculiar melody which permeates the music originating with the old-fashioned Southern negro—a strange sadness and plaintiveness as if the originators had attempted to find a means of expressing their regret for a race in bondage.

The number is a fitting musical accompaniment for the feature offering and is played with the house light and a white flood over the musicians—another departure from the usual.

Following the overture the usual Bruce scenic reel is projected. Again Mr. Bruce takes us to the mountains and valleys, where great heights impress with their grandeur and where rushing mountain torrents searching their way to the sea plunge downward in their never ending flight. With the beautiful tintings for which this product is famed, the reel is a rare treat.

The third offering, a vocal solo, "My Dreams," by Greek Evans, baritone, is rendered with a stage setting designed by Artist Wenger that lends the number much atmosphere. Back of draped curtains dressing the proscenium opening a balcony effect, with huge fluted porch columns dimly showing through a French window, is a canvas that depicts the sunset glow of a beautiful evening. Near the arch the green flood used on the singer and stage setting deepens and at each side of the singer are placed two house trees, which take what might otherwise be a bareness, from the stage.

Two lights as if from tall floor lamps give the stage a roomlike appearance. It is all very pretty and makes the rendition of the song especially effective.

The fourth number is the Rivoli Pictorial, which opens with the first pictures ever shown of the Turkish army at Gallipoli. They are at least remarkable in that it is supposed to be an authentic view of the army going into battle and not just the sham battles we have come to accept with resignation these last four years, nor yet like most of the views secured of troops going into action on other fronts and under other flags, mostly smoke and blur with nothing distinct enough to give a scene any real import.

This strip is followed by an International release showing the copper mining industry at Bisbee, Arizona, and view of Texas' greatest product, the pig.

Gaumont follows these portions with scenes of the recent bicycle stunts at Seal Beach, Cal., with International contributing again with a strip concerning the New York bicycle races.

Gaumont furnishes another strip with scenes of fishing in a seaplane at Santa Barbara, Cal., which in turn gives way to the weekly edition of the "Mutt and Jeff" cartoon comedy, this time entitled "The Frozen North," depicting these two esteemed characters as proprietors of an Alaskan saloon and dance hall.

Following the cartoon, Pathe presents its first strip in views of the Prince of Wales, who will soon visit America.

Scenes concerning the demonstrations of the U. S. Marines at Caldwell, N. J., released by Gaumont, succeed this number, and this strip is followed by more views of the Prince of Wales, this time from International.

The reel closes with some wonderful shots of the parade of the U. S. Marines marching up Fifth Avenue, New York, contributed by Pathe.

March Russe, till (T) Mother Earth gives up her treasure.
Cinema (played as intermezzo), till (T) the Pork Chop Handicap.
Chicken Cackle, till (T) Sea Beach, Cal., motorcyclists.
Tennessee Blues, till (T) Santa Barbara, Cal.
Nilfluthen Waltz, till Mutt and Jeff.
Whispering Flowers—segue.
Cleo, till (T) It's Faro Jake.
Everybody Calls Me Honey, till They start to play cards.
Hurry (Lake), till (T) My cave man.
My Hero (from Chocolate Soldier), till (T) Whale Island, England.
Cavalry parade, till (T) Prince of Wales pays tribute.
From the Highlands—segue.
Observer March—segue.
Merrie England, till (T) Devil Dogs.
Semper Fidelis to finish.

Athens Buckley, dramatic soprano, renders an aria from "Herodiade" as the fifth number, with the orchestra accompanying the singer.

The feature offering is "Wagon Tracks," with William S. Hart in the leading role, that of a guide across the plains of the Santa Fe trail route in the days when civilization had extended only to the Father of Waters and when the balance of the many hundreds of miles to what is now the country where a majority of the motion pictures are produced was a desert waste. It is a romantic tale, a drama of Indians and the peculiar code of the early West in which the star dominates nearly every scene.

394 (theme)—Screening.
Stephen Foster (at sign play to action—make repeat—at Negro shot play next tempo "Ring de Banjo") The Eastern gateway.
Theme—(T) And on the plain.
Clematis—(T) The reason for his lonely trip.
174 (twice)—(T) You're cheating.
157 (play to action)—Segue.
Play to action (My Old Kentucky Home)—(D) River-boat seen.
Songs from the Sunny South (to action)—(T) The landing.
Constance—(T) Convinced that she's, etc.
Organ—(D) They visit corpse.
428 (dramatically to action make D. S.)—(T) This man killed my brother.
Indian 442—(T) Indian strategy.
182 (to action)—(D) After (T) The first faint ribbon.
424—(D) Villain runs away.
Zephyr—(T) Santa Fe.
235—(D) Hart talks to girl.
Theme (to repeat sign)—(T) The Santa Fe trail.

The seventh offering is an instrumental solo, Vincent Bach rendering "A Dream" on the trumpet.

"Foxy Ambrose," a broad comedy featuring Mark Swain, is number eight, and the organ solo is "Gavotte," played by Professor Swinnen.

Dr. Hugo Reisenfeld of the Rialto and Rivoli theatres

Good Old Summer Time (twice)—Screening.
Out of the Cradle—Segue.
Jelly Roll—(T) Across the hall.
Babillage—(T) What's the good of a secret.
Sympathy (strings only—Ponticello)—(D) Woman seen playing phonograph.
Honky Tonky—(D) She stops phonograph.
It Wasn't My Fault—Segue.
Till the Clouds Rolled By (last half of chorus)—(T) The truth dawned.

Next week's feature picture is "A Society Exile," with Elsie Ferguson starred.

Strand Theatre

THE Strand program this week is again noteworthy in that it is offering as its principal film attraction a picture without a star and produced by an English firm of which those outside the photoplay business have never heard. Aside from the entertainment view point there is an interesting opportunity to judge the difference of production methods between America and England. In the past foreign pictures have failed to mee with any great favor owing to the fact that the standards of producing and the methods used were not those of which we were used. This picture seems to have been designed along the American lines and except that its plot is typically English and presents the character which is expected to receive sympathy in a role of middle age, something most American producers do not dare attempt meets the requirements of Yankee audiences very well.

The Strand overture this week, is from the light opera "Madoiselle Modiste," the popular Victor Herbert composition which contained many tuneful melodies familiar to our ears. It is opened with the house dark and the orchestra flooded in amber. As the popular ballads and dance numbers are played, one of the big song hits of the composition, "Kiss Me" is reached. As the orchestra plays this tuneful ballad, Eldora Stanford, vocalist, sings the number off stage, thereby providing somewhat of a novelty for the overture offering.

During the song, the amber flood has been succeeded by blue that fades as the song is finished and the orchestra strikes into a stirring march for the screening of the educational number, "A Japanese Study," one of the Outing-Chester numbers sub-titled "Mr. Outing Instructs."

This reel is a view of many Japanese industries, including the famed silk worm at work etc.

The Strand Topical Review, opens with Internationals views of the British Victory Pageant, with tons of dynamite used to demolish a hill at Dresser Falls, Wis., also from International following.

Pathe succeeds with a strip devoted to the Brooklyn street railway strike and scenes concerning the British soldiers' demonstration at Wale Island, England.

The Topics of the Day compiled by the Literary Digest follows these portions with views of the U. S. huge mobile guns being demonstrated at Indian Head, Md., (Pathe) being next.

Pathe again contributes with views of the Railway Employees presenting their demands to the Government officials at Washington and with scenes of the Belgium and France International celebration at Brussels.

Kinograms first strip in this number, views of the U. S. marines marching up Fifth Av. New York, completes the reel.

Pershing leads parade. Foch and his Poilus. 40 tons of dynamite. Car Strike. Whale Island. Topics of the day. Indian Head gun. France-Belgium. Second Division parade. Tenth Regiment defile. Organ and effects. My Barney Lies Over the Ocean. March of Anzacs. Naughty Waltz. Steel king. Children of the regiment. Stars and Stripes.

The fourth number on the bill is a vocal solo "Her Danny" sung by Richard Bold, tenor. For this number the stage and singer are booded in scarlet lights, with much of the accompaniment being rendered on the harp and strings.

The feature photoplay is "Choosing A Wife," a screen adaption of the English novel, "The Elder Miss Blossom." The production is from an English studio and has an entire English cast none of which are known to American theatre goers.

The picture is a drama presenting an typical English plot developed along English lines.

An Old World Garden (at No. 2) (once)—Segue.
Serenade (once)—Segue.
Organ, till scene orchestra starts to play.
The Fairest in the Land, till scene dancers stop.
Eventide, till scene after minister and girl enter dance hall.
The Dream Princess (at valse), till scene dancers stop.
Organ, till scene bell ringers take hold of ropes.
Chimes, till scene minister stops bell ringers.
Day Dreams, till title Miss Blossom, I'm afraid.
Souvenir, till after title but the letter had my name on it.
Gabrielle (repeat ½ bar before 7 twice)—Segue.
Love's Happiness (at C), till scene of bell ringers.
Chimes, organ, till title Miss Blossom, please hear me.
Rural scenes (No. 2), till title You seem willing enough.
Faithfulness, till scene Dolly kisses letter.
Repeat "rural scenes" (No. 2), till end.
Scenic—Outing-Chester.
Klange Aus Peking.
Veil Dance—Friml.
Japanese sketches.

The second vocal number follows the feature and is the "Jewel" song from "Faust" rendered by Eldora Stanford, soprano.

The comedy is "Between the Acts" featuring Larry Seaman, a broad farce offering with much action. This number is followed by the organ solo, the "Faust Fantasy" by Gounod which closes the bill.

I'll Say She Does, till title Either you stop vamping.
Pause for applause, till curtain goes up.
Repeat last 16 bars, "I'll Say She Does."
Pause for applause—Segue.
Introduction and chorus, "Curse of an Aching Heart," till curtain falls.
"Mutting Fritz," till scene Monkey changes card.
Merry Widow, till scene Curtain down after juggler hit with pail.
Organ, "I'm Sorry, Dear," till scene Fat man runs on stage.
Big chord in BB—Segue.
Cecile Waltz (tremolo), till piano falls.
Pause—Segue.
The Last Long Mile, till corset woman falls on stage.
Organ, till scene fat jumps into tuba.
Tuba blows loud blast—Segue.
Take Your Girlie to the Movies, till end.

Next week's feature is Mabel Normand in "Upstairs."

Academy of Music

THE Academy of Music current bill offers those who desire a whole evening's entertainment, a wide variety of screen and musical numbers entirely commendable and artistically presented. Comedy, drama, melodrama and current events' numbers which cover a full three hours for presentation have been added to a program of exceptional music including a special vocal number not on the program.

The performance opens with the usual organ solo by Charles Durkin to be followed by the two part overture by the Academy orchestra.

The first selection played by both brass reed and string instrumentalists is a selection of popular new melodies under the title of "Popular Jingles of 1919." The second offering (b) is "Love Moon" rendered by the strings with the violins carrying the burden of the composition.

The stage setting at the Academy this week is a beautiful canvass scenic offering showing a mountain ravine down which a stream of water tumbles and rushes, with snow capped peaks in perspective. The canvass is lighted in scarlet which adds to its vivid realism.

The first film number is a specially selected news' pictorial which contains the "Mutt and Jeff" cartoon comedy "The Jazz Instructors," views of the Prince of Wales in England, the New York parade of the Marines, the Brooklyn car strike and other current events of timely interest.

This number is followed by the first feature, William Farnum in "Wolves of the Night" a melodrama with much of its action in a South American mining country.

Following this feature is a Sunshine comedy, "Wild Women and Tame Lions," a burlesque of much trick photography in which several lions figure largely in the action.

The Symphony orchestra renders a second overture after the first feature the selection being (a) excerpts from Auber's "Masaniello," (b) "Meditation from the opera "Thais," rendered on the strings.

"The Woman Michael Married," a drama of American society, with Bessie Barriscale starred is the second feature with a Harold Lloyd comedy "Count Your Change" following before the exit march "Hello Marines."

An extra number not on the program is offered in tenor solos rendered by Carlo Ferretim. His selections are the "Toreador" song from the opera "Carmen" with another selection from this popular opera as an encore.

Next week's attractions are Tom Mix in "A Rough Riding Romance" and Anita Stewart in "Shadows of the Past" for the second feature.

"The Inspiration of Jean D'Arc," by Jules Bastien-Lepage, reproduced by Manager Franklin of Shea's Hippodrome, Buffalo, as a stage setting

Live News from the Producers

Fox Gets Right to Twain Stories

Great Satire of Noted Humorist as Subject for Tom Mix

THE film rights of Mark Twain's satire, "A Connecticut Yankee At King Arthur's Court" has just purchased by Fox Film Corporation, after long negotiations with the Mark Twain Estate. It will be used for a Tom Mix Picture.

The acquisition of this story signalized a victory, for a number of prominent producers had been engaged in a struggle for the motion picture rights to this popular classic of international wit and humor. The keenest rivalry was manifested in the bidding, but the Fox company was determined to get the story—and got it.

From the beginning of the negotiations William Fox has had "A Connecticut Yankee At King Arthur's Court" in mind as a superb vehicle for Mix, the popular cowboy hero, whose talents and ability fit most admirably the central figure of Twain's masterpieces.

The technical and art departments of the Fox studios are already gathering memoranda and period date—the purpose being to make this one of the most accurate productions ever staged. The time of the story, as is generally known is 600 A. D., in the reign of King Arthur of England, and the atmospherical backgrounds for this quaint setting are to be made most picturesque and accurate. No effort or expense is to be spared by the Fox organization.

As a starring vehicle for Tom Mix, those who are acquainted with the peculiar talents and personality of this star will find little difficulty in picturing him in the role of the romantic and adventurous Yankee who awakes to find himself transported back thirteen centuries and surrounded by King Arthur and his famous Knights of the Round Table.

The possibilities of this story with Mix as the central figure are innumerable. Nature has fitted Mix with all the requirements for this type of role, and it is expected by the Fox company that the opportunities offered in the action of the Twain story will bring out in the star the most daring and dashing Knight of the Round Table—or the motion picture screen.

Sumptuous plans are being made for the big tournament scenes wherein Mix will have many chances to display his equestrian skill and bring cowboy tricks and stunts into the midst of the array of armor and lance; also for the many scenes in which the hero travels with the King in disguise—which promise to present on the screen a distinct novelty in setting.

"A Connecticut Yankee At King Arthur's Court" will go into production at the Fox studios in Hollywood immediately after completion of the picture Mix now is engaged in making, and it is expected that it will follow in the order named, his productions of "Rough Riding Romance," "The Speed Manias" and "The Daredevil" the first three of his series of eight big pictures which William Fox will distribute for the season of 1919-1920 with Tom Mix as the star.

Arline Pretty, who will appear in the Serico Company's new serial

Realart Gets the Chautard Films

Contract Closed with the Mayflower Corporation

REALART PICTURES CORPORATION is to distribute Emile Chautard Productions.

A contract to this effect was closed this week by Arthur S. Kane, president of Realart Pictures Corporation and Isaac Wolper, president of Mayflower Photoplay Corporation. Six pictures are to be made under the terms of the agreement. The first of these, "The Mystery of the Yellow Room," a detective story, will be completed within the next few days and released early this fall.

"The Mystery of the Yellow Room" was picturized from a novel by the noted French writer, Gaston Leroux. As a result of its wide popularity, it was translated into English and published in this country first by Brentano's and later by Grossett and Dunlap. It appealed strongly to Mr. Kane because of the present popularity of mystery stories, as indicated by the number of such stories now running serially in the most widely read magazines.

Emile Chautard now producing Emile Chautard productions for Mayflower Photoplay Corp., to be released by Realart Pictures Corp.

"As a result of the contract with Mayflower," said Mr. Kane, "we are able to assure exhibitors of a series of unusual feature attractions. Mr. Chautard is a director of the first rank who has produced some of the most successful photoplays, from an artistic as well as a financial standpoint.

"Inasmuch as two months ago we had no organization, no stars and no settled prospect of pictures to be released this fall, I think we have made very creditable progress. Realart is now prepared to meet almost any requirement of exhibitors."

Emile Chautard has an international reputation. He was born in Paris and his career includes many years' experience in stage and screen work in Paris before coming to the United States. As an actor, Mr. Chautard was leading man at the foremost theatres in Paris, including the Odean, the Gymnase and the Theatre Royal.

Though unusually retiring and not very communicative, Mr. Chautard was induced to make a statement regarding his present affiliation and his forthcoming productions.

"I went with Mayflower," he explained, "because I was promised a free hand to produce pictures in my own way without interference from any source. The company has lived up to its promise to the letter and I am happy to be able to say that Emile Chautard Productions are the result of my direction and mine only. Every detail has my personal supervision from the preparation of the story until the finished picture leaves the studio, complete in every respect.

Speaking of the arrangement he had made with Mr. Kane for distributing, the Chautard photonovels Isaac Wolper, president of Mayflower Photoplay Corporation, declared he had "played in great luck."

"It is very gratifying to know that the disposal of Emile Chautard Productions will be under the jurisdiction of Mr. Kane," said Mr. Wolper. "His company is bound to be one of the biggest factors in the photoplay world and for that reason I know that these pictures, really worthy to be called features, will have the very best market for release to exhibitors.

Cleveland and Environs Good Film Territory

"The best motion picture territory and the livest exhibitors in the United States"—that is a summary of the Cleveland district situation given by James B. Reilly, recently appointed branch manager for that section by Arthur S. Kane, President of Realart Pictures Corporation. Mr. Reilly was in New York this week for a conference with Mr. Kane regarding the closing of first-run contracts with exhibitors for Realart productions.

Since his appointment, Mr. Reilly has spent nearly all of his time on the road, carrying to exhibitors personally the news of his connection with Realart. "My trip," he says, "has served to confirm my judgment of this territory and its exhibitors.

"All of the exhibitors tell me they are making money and my own observation more than confirms this. I anticipate that there will be considerable building during the coming year. It does not seem possible, at the present rate of increase in population, that the Cleveland territory is likely soon to be provided with too many theatres."

Mitchell Lewis' Next a Thriller

Mitchell Lewis' next picture which follows "Faith of the Strong," now completed, has more thrills than a toad has hops. This picture, as yet untitled, is adapted from Frank Howard Clark's latest Northwoods story, "The Last of His People" for which Robert North Bradbury, wrote the continuity. Mr. Bradbury is also directing the picture.

Back from Location

Harry T. Morey, who has been in the lumber camps of the White Mountains in New Hampshire taking outdoor scenes for "Out of the Dark," returned to Vitagraph's eastern studio late last week.

Ruth McTammany, appearing in "Alma, Where Do You Live?" a Monopol state rights attraction

Spectacles in Plenty in "Fatal Fortune"

One of the spectacular features in the new S. L. K. Serial which is featuring Helen Holmes in "The Fatal Fortune" is a tremendous explosion which takes place in one of the episodes which has just been completed.

To get the desired effect Donald Mackenzie who is directing the serial consumed a great deal of time, money and effort. A gang of men were kept working all week building a bridge to span a canyon over which "The Invisible Face" makes his escape closely followed by Helen Holmes in an automobile.

With the preliminary details finished Mackenzie picked out a location dangerously close to the bridge and gave the cue for the dirty work to begin. On came the automobile with "The Invisible Face," and as it safely cleared the bridge the hired gunmen set off the fuse and a terrific explosion followed. The bridge was blown to smithereens and the concussion from the explosion threw Mackenzie several feet from where he originally stood.

Dintenfass Progresses on Cuckoo Comedies

Reports from Florida indicate steady progress being made on the new series of black and white faced comedies, to be known as Cuckoo Comedies, under production at the Mark M. Dintenfass studios, Jacksonville, while from the New York office of that producer testimony is forthcoming bearing upon the large measure of interest among exhibitors caused by the recent announcement of the series.

Stress is laid by the producer on the character of the Cuckoo Comedies which, it is promised, will be always of clean and wholesome nature and such as to appeal to all grades and ages of motion picture fun lovers.

Call for Better Pictures Increases

Metro Quotes Prominent Author Upholding New Policy

HOW urgent is the demand of the public today for fewer and better pictures, such as are now being produced by Screen Classics, Inc., has also been made a subject for discussion by some of the most prominent writers and thoughtful observers in America today.

Harry Leon Wilson, known to millions of readers as the author of "Ruggles of Red Gap" and the "Ma Pettingill" stories and a successful playwright' says in the August 2 number of the *Saturday Evening Post*:

"Our town is in a bad way for entertainment. It has about seven thousand mostly prosperous people, and speaking plays ignore us. Five years ago we filled three picture theatres twice a day—overflowed them, in fact. Now we get but one film a day. In that time the business has lost two-thirds of its income from us. . . .

"Only filmed plays—real plays—will make money, drama being even more essential to the film play than to the spoken play. . ."

Metro and Screen Classics, Inc., officials are now comparing the entirely unbiased assertion of Mr. Wilson's with the statements made by Maxwell Karger in an interview printed in the June number of *Photoplay Journal*. Mr. Karger was quoted by the interviewer as saying:

"We have to picturize new stories; big, human stories, in keeping with the trend of the times. . . the commonplace finds no place in the world's perspective.

"Though it is extremely difficult to find screen stories with big original themes we are determined to get around this and are already purchasing the rights to some of the biggest novels and plays on the market. Our readers are combing every field of literature—magazines, novels, plays and original manuscripts, to enable us to obtain the very biggest and most entertaining on the market."

Metro points out that the coincidence in the train of thought of Mr. Wilson, a writer and dramatist of undoubted ability and cleverness, and of Mr. Karger, a practical producer of pictures of equality, is illuminating. Both are convinced that motion picture audiences today are sated and bored with the mechanical plot, with hackneyed types of characters, with inanity of stories that have been done so often that the audience finds its only interest in the picture in the picking out little flaws.

And Mr. Karger has put his ideas into practice. The titles of a few of the thirty-six plays and novels purchased for production by Screen Classics, Inc., will indicate that those pictures which Metro will distribute have been based upon the very best prose and dramatic writings available today. They include "Fair and Warmer," Avery Hopwood's farce; "The Willow Tree," Cohan and Harris's great stage success; "Lombardi, Ltd.," and Oliver Morosco hit; "Tess of the D'Urbervilles," Thomas Hardy's classic of modern literature; "The Right of Way," by Sir Gilbert Parker, and "Please Get Married," a farce comedy that took New York by storm only last season.

These are but a few of the stories and plays which Screen Classics, Inc., in spite of the big cost of the film rights, has obtained for its stars—May Allison, Bert Lytell and Viola Dana.

Exploitation—Past and the Present

Goldwyn Official Recounts the Many Differences

A GOLDWYN executive, who has been intimately associated with motion pictures since the time when the exhibitor was forced to take what was given him or nothing said last week, that he doubted if the average exhibitor really appreciated the tremendous efforts being made to simplify the task of the theatre manager. Whereas in the old days it was squarely up to the exhibitor to make a success of his business, the Goldwyn Corp. has at the present time lined up a numerous and expensive force of experts whose one purpose is to see that a picture is properly exploited, so that it is bound to make money. The cost of this service runs into hundreds of thousands of dollars.

This veteran picture man recalled the time of the autocratic regime which had "the Devil take the hindmost" as its policy. An exhibitor signed his name to a contract and took what the exchange supplied him. He usually got a few cheaply made one and three sheets to place in front of his house and the producer never bothered about whether or not people were attracted to the box office. Publicity was regarded as strictly the concern of the exhibitor and if he failed, the "service" was placed in another theatre.

Competition brought the first signs of life in motion picture publicity. It was recognized that photoplay fans were interested in the names and personalities of the people they saw on the screen. In view of what has happened since, it seems odd to recall that not more than six years ago, the producing company generally recognized to be the leader, refused to allow the names of its players to be made public. Since then the names of several of these players have become world famous.

Gradually, the motion picture business began to absorb men familiar with the exploitation methods used for stage plays. This resulted in fugitive efforts to popularize actors and actresses through newspapers and magazines; also the same influence may be credited with inspiring the first billboard campaign, some five years ago, designed to call attention to a certain brand of pictures.

Goldwyn came into the field with a full realization of the fact that the interests of the producer are essentially tied up with those of the exhibitor and that the exhibitor must be given every aid in selling his pictures to the public. Along with the development of better pictures, it was recognized that improved methods of building up a broader photoplay audience must be devised.

In order to do this it was necessary for the producing organization to acquire full sympathy with the mind and aspirations of the exhibitor. Many dollars have been spent in salaries and experiment in the effort to break down this Chinese wall of opposition between the producing mind and the exhibitor mind. Exploitation men had to discard the idea of booking in favor of "seat-selling," and the exact state of mind has developed into that of the scientist and specialist.

Of the new companies to venture into the motion upicture producing field, Goldwyn was one of the aptest at grasping the idea of the dovetail of exhibitor's showmanship and producer's showmanship.

Goldwyn's policy on its new season's pictures has been to discover the dominating publicity note in each photoplay, and to market it on that basis and exploit it on that basis.

Two well known fiction writers, Mary Roberts Rhinehart and Basil King, whose works are produced by Goldwyn

Antonio Moreno, Vitagraph star, is East for a brief rest after thrilling scenes in episode plays.

Bessie Love's newest Vitagraph feature, "Over the Garden Wall," has reached the Eastern offices.

Nazimova, the emotional artiste, as she appears in her latest screen production, "The Brat," adapted from the stage success and to be released by Metro

First Dwan Pictures for Realart

REALART Pictures Corporation has received word from Allan Dwan that his latest production, "Soldiers of Fortune," is almost ready to leave his Hollywood studios. Active production has been completed and the film now is being edited under the personal supervision of Mr. Dwan. "Soldiers of Fortune" is the first of eight photoplay productions which Mr. Dwan is making for Mayflower Photoplay Corporation, and which are to be distributed by Realart Pictures Corporation. They will be known as Allan Dwan Productions.

"Soldiers of Fortune" was one of the most popular novels of its time and still is a "best seller."

In the stage production, Robert Edeson made his debut as a star, and he has been an established theatrical celebrity ever since. Others in the original cast have also risen to fame in the amusement world. Thomas W. Ross later won popularlity in "Checkers," and the leading lady, Dorothy Donnelly, after being star of "Madame X," is now a playwright, having collaborated on two recent Broadway successes, "Johnny Get Your Gun" and "The Riddle Woman."

Wallace Eddinger has been identified as a leading player with many New York hits and this coming season is to be heralded in electric lights as a stage star. Another member of the "Soldiers of Fortune" cast who turned his attention to writing was the late Byron Ongley, author of "He Comes Up Smiling." An interesting fact in connection with "He Comes Up Smiling" is that Allan Dwan also did the picture version of this comedy. Macey Harlam, who played the part of "Reginald King" in "Soldiers of Fortune," has become one of the best delineators of Oriental and similar characters on the American stage. He was cast by Mr. Dwan in one of his many Douglas Fairbanks' successes, "Manhattan Madness."

The stage version of "Soldiers of Fortune" has been extremely popular ever since it had its premiere on March 17, 1902. Though it is seventeen years old, the stage play is produced regularly by representative stock companies throughout the country.

"So you wonder that we are exceedingly optimistic about the success of this first of the Allan Dwan Productions to be released by us in view of the fortune it has brought so many others who have been fortunate enough to be connected with it?" asked Arthur S. Kane, president of Realart. "I am not superstitious, but I do believe that the rule of three will work in this instance. 'Soldiers of Fortune' was, and still is, a very popular book, and it repeated its success on the stage. To my mind a story that can win popular favor as a novel, and a play certainly must have all the essentials of a big feature photoplay. Our biggest reason for believing that it will go over big is that it was produced by a man who has won his place in the front ranks of directors by making some of the biggest successes in photoplay."

"Soldiers of Fortune" Is Announced as Completed

Baltimore Booking Co. Handles Sunbeams

Due to an error in the page advertisement of the Florida Film Corporation, in August 9th issue of the Motion Picture News, the Baltimore Booking Company was not included among the distributors of Sunbeam Comedies.

They own the rights for Maryland, Delaware, District of Columbia and Virginia.

Lobby Display Fitting Big Production

Lobby decoration and display which in point of magnificence, measures up to the production, is forming a goodly portion of the exploitation of the Poli chain of theatres in connection with the presentation of the William Fox big special feature, "Checkers," taken from Henry M. Blossom's famous melodrama stage success of the same name.

While "Checkers" is showing at the Poli Palace in Hartford, a racetrack, complete in every detail will be constructed in the lobby.

Besides this novelty, Manager James F. Clancy is planning for an actual horse race on the stage of the theatre, with the horses racing on a treadmill constructed especially for this purpose.

Fourth Order on "Sahara" Accessories

Since neither producers nor distributors of pictures order lithographs and accessories for the mere joy of keeping them stocked up on branch office shelves, a fourth re-order placed this week for lithographs and accessories on the J. Parker Read, Jr., Louise Glaum production "Sahara" indicates the popularity of this Hodkinson-distributed picture with exhibitors.

Fox's version of the famous play "Checkers," by Henry M. Blossom, Jr., is said to contain all the elements of a thrilling production—gambling scenes, a train wreck Chinatown mysteries and an aeroplane race. On the left is a scene from the feature. In the center William Farnum in "Wolves of the Night," and on the right Tom Mix in a Western drama, "Rough Riding Romance," both big Fox pictures

Wistaria Production Is Launched

Enter the Independent Field; Serial Is Begun

WISTARIA PRODUCTIONS, Inc., a newly formed corporation with Lynn S. Card, heading the executive staff as president; Frank G. Gallagher, New York financial man, treasurer; Thomas de Vassay, secretary and Burton King, director general of productions, has launched forth on the independent field and announces as its first production activity, a serial co-starring Ann Luther and George Larkin.

Wistaria Productions, Inc., through its president Mr. Card who has been identified with the motion picture industry, in various excutive capacities, for a number of years, has mapped out a production campaign that calls for a most extensive and comprehensive activities. According to Mr. Card's announcement, Wistaria Productions, Inc., will not confine its efforts to the production of serials, alone, but that plans are now being completed for the formation of a separate department that will devote its energies exclusively to the making of light comedies with one of the screen's most popular light comedians, starred.

With the organization settled in its new quarters on the fifth floor of the New York Theatre Bldg. and the production forces, under the personal direction and supervision of Director King, at work in the Mirror Studios, Glendale, L. I., the initial steps have been taken by a producing organization that aims to stand as one of the foremost producers in the industry. The organization has the financial backing of one of New York's foremost financial men and the organization and producing forces are bolstered by the practical experience of men trained in every detail of marketing, exploiting and producing pictures.

The working title for the first serial is "The Lurking Peril," to be released in fifteen episodes of two reels each. The serial team of Luther and Larkin, recognized as among the most daring performers working before the camera have been given a story by one of the original serial writers for the screen, Lloyd Lonergan who will be remembered as the adaptor of Tanhauser's serial number, "The Million Dollar Mystery."

Mr. King, under whose personal direction, "The Lurking Peril" is being produced, is responsible for many successes on the screen, his latest work being a serial starring Houdini, the handcuff king. Mr. King has also produced many dramatic features, his most recent one, as yet entitled, features Florence Billings." He announces that production work will be completed in about fifteen weeks.

In the persons of Luther and Larkin, Mr. Card believes he has two of the most popular and daring serial stars on the screen. Miss Luther has only recently completed a Pathe serial titled "The Great Gamble" and Mr. Larkin "The Tiger's Trail," also a Pathe serial. Mr. Card announces that Mr. King will commence work on the second serial immediately following the shooting of the last scenes of the first. Within the next week announcement will be made of the plans formulated for a comedy company. Included in the supporting cast with Luther and Larkin are Ruth Dwyer, a recent ingenue "find"; William Betchel, one of the screen's most popular character actors and Peggy Shanor who will portray a vampire type. Production has been started at the Mirror studios.

Two More Goldwyn Authors Start West

With three productions for Eminent Authors Pictures already underway, two more of this celebrated Goldwyn group are now enroute to the Culver City studios for the next two pictures in the first series. Mary Roberts Rinehart left last week to co-operate in the production based on her novel "The Amazing Interlude." Basil King also left to O. K. the scenario script of "The Street Called Straight," based on the third of his novels that brought him international fame.

Samuel Goldwyn and Rex Beach must be given credit for a real achievement in persuading the Eminent Authors to go as far as they have in the production of their pictures. Rupert Hughes and Gertrude Atherton have already made the journey from New York to California in the new enterprise.

World Acquires Story by Poland

World Pictures has purchased from John Franklin Poland "Possession," an original story which will be made into a five reel picture to be released on the World program. It is a modern drama and the motivating theme is based on this thesis.

A tense moment in "The Wolf," a Vitagraph feature starring Earle Williams

Thomas J. Carrigan who plays the leading role in "Checkers," a William Fox production

Novel Ideas Sought for Screen Magazine

As an indication that the New Screen Magazine, the novelty film released by the Universal Film Co., is obtaining a firm foothold on the picture loving public, Hal Hodes, editor stated this week that the patronage of of the New Screen Magazine has increased one hundred per cent since it was put under his guidance last fall. Mr. Hodes says that nothing is being left undone that can make the film as interesting as is humanly possible.

A campaign has been begun through the advertising column of the newspapers for ideas—ideas that can be worked into suitable material for the film, and persons submitting suggestions that are found to be of the sort required are being paid handsomely for their efforts.

Arrangements have also been made with prominent persons to contribute interesting bits of material. Included in the long list of contributors are Lillian Russell, Raymond Hitchcock, Madam Galli-Curci, Madam Schumann-Heink, Senor Falconi, Dame Curtsey, Senator J. Hamilton Lewis and S. Zalud.

Buyers Want Feature

Strong interest on the part of buyers has been shown in "Alma Where Do You Live," now being offered to buyers by Monopol Picture Company. Max Cohn, President of this organization has received bids for territory from the leading buyers in every sections.

"Alma Where Do You Live" presents as co-stars George Larkin, leading man in several serials, and Ruth McTammany, well known for her recent appearance in the "Red Lady," a Broadway success. It is a highly entertaining comedy drama.

Vod-a-Vil Pictures Have Many Acts

H. A. Spanuth, president of the Commonwealth Pictures Corporation, the man who conceived the idea of bringing vaudeville into the motion picture houses through the medium of the screen, is keeping these one-reel novelties absolutely up-to-date by filming all the biggest acts in the vaudeville circuits.

At the present time Mr. Spanuth has in the vaults of the Commonwealth Pictures Company four hundred and eighty acts filmed ready to be assembled into Spanuth's Original Vad-A-Vil Movies. These include every variety of "stunts" which has ever been performed on the vaudeville stage.

Mr. Spanuth found out from the exhibitors that the audience especially liked the animal acts, and so he has been filming every good animal act as it comes out.

Boosts San Francisco as Picture Center

Beatriz Michelena, the Robertson-Cole star, whose pictures are distributed by Exhibitors' Mutual, is an ardent supporter of the movement to boost San Francisco as a moving picture producing center. In furtherance of this movement she recently drove to the San Francisco City Hall from her studio at San Raphael in a coach drawn by six horses and offered Mayor Rolph the use of her big studio at San Raphael for any producer to make his first picture produced in the San Francisco Bay Region. Miss Michelena said that all of her efforts would be to assist the Supervisor's and Mayor's Committee in their campaign.

Metro Star in a "Get-Rich-Quick" Role

"The Four Flusher," starring Hale Hamilton, which is Metro's last All-Star Series program picture and the precursor of the company's "fewer and better" productions policy to begin September 1, is announced for release August 18. In this production Hale Hamilton has a role described as very similar to George Randolph Chester's J. Rufus Wallingford, which the light comedian created in the international stage success, "Get-Rich-Quick Wallingford."

Wanda Hawley, appearing with Robert Warwick in the Paramount-Artcraft feature, "Told in the Hills"

State Right and Foreign Sales

THE sale of eight features for France, Belgium, Holland, Switzerland, Germany, Austria, Hungary, Poland, Czecho Slovakia, Jugo Slovakia, Bulgaria, Roumania, Greece and Turkey is announced by Bech, Van Siclen & Co., Inc.

The Zion Films, Inc., No. 1400 Broadway, announce the world rights sale of their picture "Khavah," by Sholom Aleichem, the Yiddish humorist, often referred to as the Jewish Mark Twain, to the National Film Distributors. Coincident with the purchase of this feature production, the National Film Distributors announce a change in the name of the picture from "Khavah" to "The Broken Barrier."

Robert W. Priest reports that "The Spoilers" reissue has been sold through the Film Market for New England to Natsam Feature Co. of Boston, Goldstein Bros.; in Missouri and Kansas to the Crescent Film Co. and for Indiana to Motion Picture Products, Chicago.

The newly formed C. C. Hite Attraction Co. has concluded a deal with Arrow Film whereby it acquires Lone Star Western Dramas, Arrow Comedies, Hank Mann Comedies and several long features. Arrow has also sold "The Masked Rider" for Ohio, Michigan, Indiana and Kentucky. A score of other sales were also made during the week.

The Simlec Film Co. of Pittsburg has bought three Pioneer productions for Western Pennsylvania and West Virginia, "Virtuous Sinners," "Sins of the Children" and "Atonement."

Swedish Company in Market

Biograph of Stockholm to Produce and Sell Negatives for America and Canada

IT has just been announced by the Swedish Biograph Company of Stockholm, London, Paris, that they have decided to enter the American market and sell the negative rights on their productions for United States and Canada. The preliminary steps have already been taken and plans of productions and methods of distribution have already been mapped out. It has been decided upon not to sell territorial rights, but to sell the negative rights to these features outright to both these countries, Canada and the United States.

New York offices have been opened at 220 West 42nd street, under the general management of Mr. E. Mattsson, who will attend to all the sales and general business of the company for this country. Mr. Mattsson is a well known foreign buyer and has been buying in this country for Europe for over eight years. He is widely known in this country and also the other side as being a man who knows the picture industry.

In an interview with the NEWS representative Mr. Mattsson said that the Swedish Bioscope Company will make twelve features each year, ranging from six reels to eight reels. Four of these pictures are now ready for distribution, while another feature is on the way to this country.

In making these pictures the American market has been kept in mind and stories have been picked and produced following the American idea of motion pictures.

What seems to Mr. Mattsson to be the most important factor in making pictures is the getting the best stories the world's book market affords. This idea will be carried out in every picture the company makes.

Thirty scenic pictures will be produced a year. Fifteen of these are now ready for sale in this country.

A serial is now in course of production, this serial will be hunting in Africa. The party left from Nairobi, the capital of British East Africa, and have been in the jungles four months. These negatives will be sent direct to New York, where distribution for this country and foreign rights will be sold.

The Biograph Company are the largest producers in Sweden. They also control and own a chain of theatres.

G. A. R. Aids in Putting Over Feature

Branches of the Grand Army of the Republic are greatly assisting exhibitors in putting over "Secret Service," the Paramount-Artcraft Special starring Robert Warwick, as one of the biggest attractions offered by the Famous Players-Lasky Corporation in some time.

In New York City several weeks ago, the various executives of the G. A. R. organization were highly enthusiastic over the manner in which Hugh Ford handled this production as well as the artistry of Robert Warwick and other members of the cast. Reports from different parts of the country, it is announced by the Famous Players-Lasky Corporation, indicate that exhibitors are finding valuable allies in the local branches of the G. A. R.

Serial Actor Injured

Floyd L. Buckley, who is appearing in the new S. L. K. Serial featuring Helen Holmes in "The Fatal Fortune" is temporarily laid up owing to a serious accident he had this week while staging a flight scene with Lieutenant Jack Levering, the leading man.

Rolfe's Productions Are "Chambers Series"

The productions made by B. A. Rolfe for A. H. Fischer Features, Inc., from stories written by Robert W. Chambers, will be known as the Robert W. Chambers series. Work has been started on the first subject, based on Mr. Chambers' story, "The Shining Band," with adaptation for the screen by Charles A. Logue.

As has already been announced, the Rolfe-Fischer combination has acquired a number of Chambers stories, and the efforts of the organiation for the immediate future will be devoted solely to the picturization of these. Charles A. Logue, who is an officer of the corporation, will convert the material into scenario form.

The producing policy of Mr. Rolfe calls for gorgeous settings and the pictures will be so invested. The Chambers stories lend themselves well to the representation of rare scenic beauty.

The cast of "The Shining Band," as of all subsequent pictures in the series, will be composed of well known players. The direction of the series is in charge of Mr. Rolfe with Chester DeVonde as associate director.

Arbuckle Moves to a New Studio

Fatty Arbuckle with his equipment and the members of his organization left the precincts of Glendale this week for Culver City, where he is now occupying a new and modern studio, which will be the scene of his future Paramount-Arbuckle activities in California.

Fatty has already begn preparatory work for his next comedy following "Back Stage," which is shortly to be released by Paramount. The new production will be rural in character.

"Fate in the Balance" for Gladys Leslie

Gladys Leslie has begun active work on her new feature, "Fate in the Balance," from the novelette by Seward W. Hopkins, published in the All Story Magazine. The picture is being made at Vitagraph's Eastern Studio in Brooklyn, under the direction of John W. Noble, who recently joined Vitagraph's staff of directors.

Ruth Stonehouse, who is leading lady for Hale Hamilton in the Metro feature, "The Four Flusher"

Simplex Notes

Thirteen Holds No Terrors for Leland

The activities of the Leland Theatre Supply House, Simplex distributors for Maine, New Hampshire and Vermont, are reflected in the report received at the Simplex factory, showing thirteen Simplex machines sold in that territory during the month of July.

The theatres in which these machines were installed are as follows: Rex Theatre, Norway, Me.; New Priscilla, Lewiston, Me.; Browne's, Limestone, Me.; Albert, Berlin, N. H.; Queen, Manchester, N. H.; Star, Newmarket, N. H.; Park, Lebanon, N. H.; Opera House, Fairhaven, Vt.; four of these theatres having installed two machines each.

This record of Simplex sales in the Leland territory is an indication of the rapidly growing popularity of the Simplex. Mr. Bernays Johnson, chief of the projection division of the Westinghouse Lamp Works, is at present in the Leland territory demonstrating the new Simplex Mazda equipment.

Many demonstrations of this popular new Simplex equipment have resulted from Mr. Johnson's visit. In this territory are located numerous small communities where alternating current is used and where the use of the Simplex Mazda is especially desirable. Reports from Mr. Johnson indicate numerous orders following his demonstrations.

Washington Simplex Distributor Here

George Webster of the Webster Electric Company, better known as "Electric Webster," distributor for Simplex in Washington, D. C., western Maryland and northern Virginia, paid a brief visit to the Simplex factory this week.

He reports that contrary to previous mid-summer seasons, the present large number of Simplex sales are uninterrupted. A large Government order from the office of the United States Signal Corps has resulted through Mr. Webster's activities. And he reports that fully eighty-five percent of the District of Columbia is now Simplex.

An extensive campaign is being planned through Mr. Webster's concern, which will get under way in the early Fall, and which should result in "Simplexizing" the entire District of Columbia.

The number of "Extralite" shutters and Simplex accessories is also above normal and Mr. Webster is highly optimistic concerning the future Simplex installations in his territory.

East and West Covered by Travelogues

Variety of subjects marks the five Paramount-Burton Holmes Travelogues which the Famous Players-Lasky Corporation will release during September. The mysterious beauties of the Orient are mingled with the hustle and modernity of the Occident, so that the five subjects next month will form a month's program that will give exhibitors a diversified list of releases.

At the left Yvonne Delva and Creighton Hale, co-stars in the Pathe release, "The Thirteenth Chair," and at right, Marie Shotwell, appearing in the same production

"Industry Needs Real Showmen"

Veiller Says Picture Exploitation is Inferior

JUST when the motion picture industry was feeling that the exploitation of photoplays had at last become an art, along comes Bayard Veiller, author of "Thirteenth Chair" and one of the country's best known playwrights, with the assertion that motion picture showmanship is far inferior to what it should be.

"Don't think for a minute" said Mr. Veiller, who is now in the film game himself through "The Thirteenth Chair," which Pathe is distributing, "that I look upon the screen with disdain. I don't. I consider the motion picture the greatest source of amusement in the world, and give it the full measure of praise due it.

"But I do consider that the business needs more showmen who know how to stage motion pictures and give them the fitting exhibitions they demand.

"And there won't be good showmanship in the motion picture game until full recognition is accorded the author. Here every day the legitimate stage is giving the author his just deserts. Eugene Walter's name may be seen in the electrics rather than the star of his plays. So with almost every other popular author of the day.

"Yet the motion picture exhibitor, no matter how well known the writer of the play might be, subjects him to the ignominity of no mention at all, or to such little mention as to be worthy of no attention.

"The day isn't far off—the public has realized it already when the author is going to be supreme in motion pictures. It is his efforts which first insure the production of a high class motion picture. When directors are educated to the point where they will appreciate that the author knows what he is writing about, and follows out his idea, rather than his own, the first step in the right direction will have been made.

"Then the exhibitor must reach the point where he also realizes the value of the author's name. He can spend all the money he wants wildly exploiting his pictures but unless he lets his public know the name of the author, he is going to miss out on the best bet he has for advertising purposes.

"The star helps, but what does the star avail if there is no story?

"The American public knows a good story when it sees one, and in these days they don't want bunk.

"What is the sense of an exhibitor spending his good money putting on wonderful prologues, striking musical scores, and most attractive lobby displays when, after he gets his people into the theatre, he's going to send them away dissatisfied. He isn't making a one night stand. A bush league theatrical company can get away with that kind of hookum, but the motion picture theatre owner who has to do business 365 days in the year must furnish the goods.

"And he can't furnish the goods unless he has a good story. That's where the entire situation comes back to the author.

"My advice to exhibitors is to forget the wild exploitation of pictures. Go get pictures with real stories. Then exploit your author and his story. The producers of 'The Thirteenth Chair' made a fortune with the play because they exploited it as a great mystery story. Exhibitors can well take a leaf out of the advertising system pursued by the Harris' in promoting the play, for the latter obtained results by their methods, and there is no reason why every exhibitor playing 'The Thirteenth Chair' in screen form shouldn't get the same results.

"Give the author a show. After all he's the man who really makes pictures, for without his good story no picture is worth a whoop regardless of who is playing the lead or how well it is produced.

"The play's the thing today, as it always was and always will be."

The screen version of "The Thirteenth Chair" was made by Leonce Perret, the noted French director, for the Acme Pictures Corporation, which has selected Pathe as its distributing medium. Creighton Hale, famed for his work in serial productions, and for his cleverness in feature leads, is co-starred with Yvonne Delva.

Demand for Westerns Found by Kremer

Victor Kremer, who has just returned to his Chicago headquarters after a six-weeks' tour of the Western States and Canada, reports that the demand for Western pictures is unusually strong.

"Never before has there been such an interest in first-class Western pictures," he said. "I found that almost the first question state right buyers would ask is whether I had any good Western dramas. They informed me that they are constantly besieged by exhibitors for Western plays, tales of rough riding and daring deeds with plenty of action. There seems to be a scarcity of red-blooded plays, and the public is eager for them. There also is a great demand for good comedies, especially with the Western flavor."

Mr. Kremer stated that his Westerns were eagerly snapped up everywhere throughout the Western States and in Canada.

Alexandre Herbert, of the cast of the Screen Classics, Inc. super feature, "The Man Who Stayed at Home," is playing the part he originated in the first American stage version of this drama, then produced under the title of "The White Feather."

Attention to detail both in sets and action is a prominent factor in the Robertson-Cole feature, "The Other Half," released by Exhibitors Mutual

"The Other Half" 'Superior' Film

Robertson-Cole Makes Big Claims for New Release

"THE OTHER HALF" will be released by Robertson-Cole and distributed by Exhibitors' Mutual as a Superior picture.

This bare statement is given by the producers as a guarantee of exceptional merit. In six months only two Robertson-Cole productions have been designated Superior Pictures. "The Other Half" is the third to be placed in that category.

Superior Pictures are productions that meet with a most rigid standard as to story, detail, direction and general appeal, established by critical officials of the Robertson-Cole and Exhibitors' Mutual organizations. It was the unanimous verdict of the committee that "The Other Half" met with all of those requirements.

"The Other half" was written and directed by King Vidor for Brentwood. It is described as another one of those examples of camera drama which reflects the realities of life, a fact which will contribute in no small measure to its success. Its appeal and timeliness are other factors which aided in its selection as a Superior Picture.

The production is based on a simple drama of life, the underlying theme of which is brotherhood, and its characters all ring true to human instinct. In this simple tale of love and love and royalty which fundamentally exists even between the "classes" and the "masses," there are situations as absorbing as any that may be found in the eternal triangle plays. Its big appeal lies in its simple pathos and tender love story.

The theme turns upon the subject of class distinction, the gap between the capitalist and the laborer, but never does it reach the stage of being a preachment. Four characters, two representing the one-half, the classes, and two "The Other Half," the masses, are linked together, the girls by natural feminine sympathy, and the men by the bonds of steel and blood of the trenches.

The picture is in no sense a war picture, it simply shows the effect of the hardships upon the molding of men in the industrial world. It also convincingly shows the answer to that pertinent question.

"The production is wholesome, can offer offense to none, and is just the type of picture that entertains to the extent of making an audience forget everything but the real beauty of life," declared one of the Robertson-Cole officials, in summarizing his opinion on "The Other Half."

Although no star is featured, a better cast would be hard to find, it is claimed, each fitting his or her part as though made for it; and each character is sustained almost to a point of faultlessness. However, the work of Zasu Pitts, the Jass Kid, is so unusual yet natural that one cannot fail to especially notice her. One moment she will bring a laugh to your eyes only to turn it to a tear drop the next. Florence Vidor, Charles Mederith and David Butler all help materially to prove that a well-balanced cast is superior to the individual star.

"The Other Half" is the third Robertson-Cole production, directed by King Vidor and distributed by Exhibitors' Mutual. The other two were "The Turn in the Road" and "Better Times."

Florence Vidor appearing in "The Other Half," a Robertson-Cole feature, released through Exhibitors Mutual

A moment from "The Other Half," a Robertson-Cole feature, released through Exhibitors Mutual

Elevated to Stardom

As a reward for meritorious work in support of Montagu Love and co-starred with Earl Metcalfe in "The Battler," World Pictures has elevated Virginia Hammond, late leading woman for E. H. Sothern in many of his most prominent stage productions, to the position of a full fledged star in her own right. Her first picture to be released in which she is billed above the title of the picture is "Miss Cruso of the Chesapeake." It was written by Roy S. Sensabaugh and the continuity was furnished by J. Clarkson Miller and Frank Crane has been selected as her director. In order that nothing shall be lacking to give Miss Hammond every opportunity to please both exhibitors and patrons of picture theatres, a cast of unusual merit has been selected. The most prominent of the actors in the picture are Rod La Rocque, Albert Hart, Irving Brooks, Nora Cecil, Edwin Sturgis, W. R. Randall and Richard Taber.

"Miss Cruso of the Chesapeake" will be released on the World program September 29.

W. H. Picture a "Bolshevism Menace"

"There has been a sinister campaign of Bolshevism conducted openly and in secret for many months. The network of this destructive propaganda has been thrown over the entire world." This statement was made by U. S. Senator Myers of Montana in opening his address in favor of his resolution to bring the cost of living under control.

"Everybody's Business" is claimed by W. H. Productions the Americanism that will destroy the insidious web of Bolshevism. Everybody it is felt will want to see this thrilling 100% American melodrama.

From a propaganda standpoint the subject matter of "Everybody's Business" is of the most vital interest to everybody. It will help solve the most serious problem facing the nation today. With reference to "Everybody's Business" from a photoplay standpoint, it possesses every element to make it a phenomenal success,—mystery, thrills and romance. It contains an appeal for every individual.

As a climax, W. H. Productions Company has utilized every possibility for exploiting "Everybody's Business." It will be released on the Independent Market.

Vitagraph Has Lost Agnes Ayres

Agnes Ayres, who has appeared in many Vitagraph features, has resigned from that organization to be free to consider a number of offers she has recently received, both from motion picture and speaking stage producers.

Miss Ayres was especially successful in portraying a wide range of characters in the famous O. Henry stories, and because of her excellent work in these roles has come to be known as "The O. Henry Girl."

Chance to See a Harem

A harem, gorgeous in its regal splendor, graced the center of the Metro stage in Hollywood last week when Director Henry Otto "shot" some scenes to represent the vision that pretty May Allison has in her latest picture, "Fair and Warmer," the Avery Hopwood farce now being filmed for Screen Classics, Inc.

BEAUTIFUL

OLIVE TELL

IN

"THE TRAP"

From the Famous Story by

RICHARD HARDING DAVIS

and JULES ECKERT GOODMAN

A UNIVERSAL SPECIAL ATTRACTION

UNIVERSAL
presents

OLIVE

in

"The Trap"

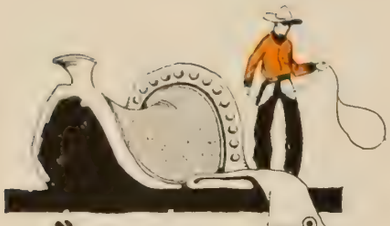
A PARTICULARLY powerful picture which swings from the great snow-clad steppes of the Frozen North to the luxurious mansions of the super-rich in the Great City, replete with striking outdoor settings and staged with unusual skill. Written by two famous American dramatists and played by beautiful Olive Tell with a wealth of personal appeal, "The Trap" is a photoplay whose tense drama will grip its every audience, whether in big city or small town.

From the famous Story by
RICHARD HARDING DAVIS
and
Jules Eckert Goodman

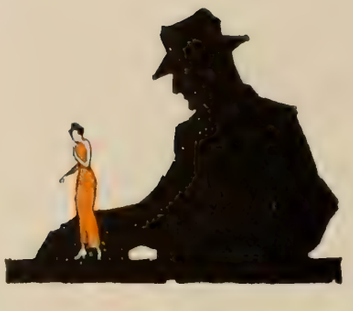
An Intensely Dramatic Story of a lonely & beautiful young New York school teacher in the wilds of the Yukon Country

A Universal Special Attraction

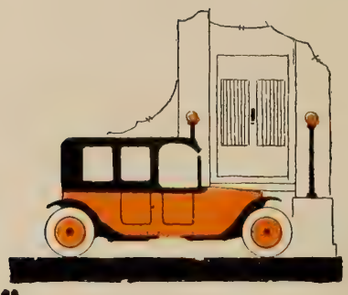
One of the "BIG TWELVE"



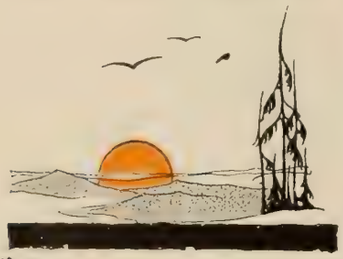
"The Ace of the Saddle"



"The Trap"

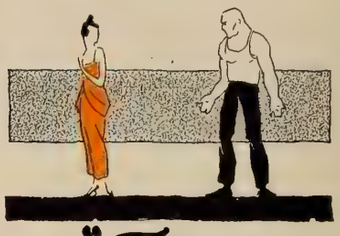


"A Little Brother of the Rich"



"Sundown Trail"

Have You Secured your contract for "The Big Twelve" Universal Special Attractions Season 1919 and 1920

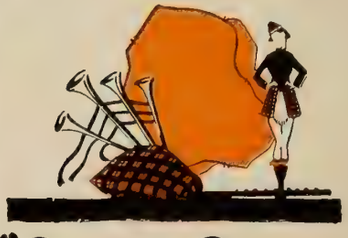


"The Brute Breaker"

"Common Property"

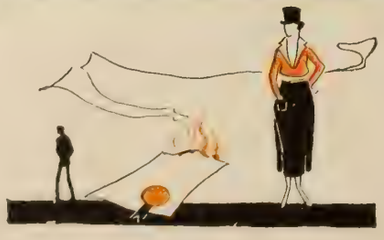
"Loot"

"The Woman Under Cover"

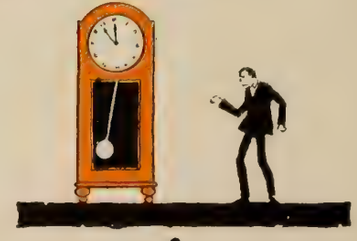


"Bonnie Bonnie Lassie"

"The Rider of the Law"



"His Divorced Wife"



"The Trembling Hour"

Special Service Section on
Olive Tell in "The Trap"

THOSE who have signed contracts for Olive Tell's latest vehicle "The Trap," will secure a picture which contains something for about every known class of movie fan.

It begins its story in Alaska, with the rough scenery, log cabins and dog trains all of which are of great interest to many people. Then the story goes to New York where dress suits and nice clothes and the society stuff has its turn and which helps a lot toward getting a picture by the feminine element. It is in the latter part of the offering that the true dramatic material is reached and there is a good twist to the picture which will satisfy those who want to do a little thinking about this screen entertainment and a regular fight for those who want melodrama. Then of course the everything comes out all right and all live happy ever after, Miss Tell with her husband who your audiences may fear will lose and Jere Austin who looks in the beginning of the picture to be the probable leading man, picking out Miss Tell's sister for a wife. Now what more can you want?

The Trap also presents some excellent advertising possibilities. It was written by two very well known authors, Richard Harding Davis famous for his novels and Jules Eckert Goodman a recognized playwright, originally as a stage play and in this fact you are assured of some true dramatic values. So far as we know this attraction in the original never broke any records on Broadway but that matters little in its present form as we do not believe that picture fans follow the career of stage plays to any great extent although they have come to realize that they are more apt to get a good photoplay which has been adapted from a play or book by a recognized author.

THIS production is in six reels, and has some real names besides that of Miss Tell. To begin with there is Talulah Bankhead who has just succeeded Constance Binney in Rachael Crothers "39 East" one of the big hits of the New York stage. Then there is Jere Austin who has made many friends in Goldwyn productions with Sidney Mason and Joseph Burke playing important roles.

Following is the detailed synopsis of "The Trap."

Up in Alaska on the Yukon river, are Henry Carson, (Joseph Burke) always looking for a goldmine and never quite finding one, and his daughter Jean, (Olive Tell), Eastern bred and a school teacher in the settlement school. In partnership with Carson in his hunt for gold is Ned Fallon (Jere Austin) while a brother of Ned's is also in the Klondike country but spends his time in the saloons and gambling halls in company with one "Doc" Sloan, (Rod La Rocque).

Both Ned and Steve Fallon (Earl Schenck) are in love with Jean with Steve being preferred by the girl in spite of the fact that his habits are not what she would wish them to be.

Ned and Carson depart on a prospecting trip, Carson's last if it is not successful and Jean is left alone to teach her school. The girl is lonely and Steve is able to persuade her to marry him, the ceremony being performed at a settlement 20 miles away and witnessed only by Doc Sloan and a resident of the town in which the marriage takes place.

BEFORE Carson and Ned return from the hills, Jean has found that her dream of happiness is over. The true character of Ned becomes known to her when he tells her in a drunken fury that he already has a wife in Seattle to whom he is going.

Jean goes back to her father's cabin and waits for his return from the hills. When Carson does come it is empty handed as has always been his luck. Shortly after Ned returns, triumphant. The claim is rich. He insists on deeding half the claim to Jean as a reward for her inspiration during his prospecting hardships. The father would welcome Ned's marriage with his daughter. He knows Ned's worthiness.

Remembering the gentle caress that came from Jean when he departed, Ned, when he returns, is hurt and troubled when the girl evades his attempts to declare his love. Finally Jean breaks down and confesses to Ned what she has done. In sorrow Ned drops his love-making, but does everything he can to assist the girl.

In the meantime Bruce Graham, a New York broker, who has come to the Klondike to attend to business matters, had become interested in the girl. His interest changes to friendship and then love. When Jean refuses his offer of marriage, he attributes her reticence in accepting his advances to timidness.

A message comes from New York announcing that Helen, Jean sister, is ill, and Jean and her father prepare to leave the Yukon at once. A few moments before they drive away on the dog sledge, Ned Fallon hears that his brother Steve had been shot in a drunken brawl in a neighboring town. Ned bids Jean farewell and goes to his brother.

In the same sledge with the Carsons is Bruce Graham, whose business in the Yukon is finished.

AFTER her arrival in New York Jean learns that her husband died following his fight. Months pass and she is about to marry Bruce Graham. She feels duty-bound to tell Graham of her affair with Steve Fallon, but he refuses to listen and lovingly declares that no man should concern himself about a woman's previous life if he loves her.

Several years pass. Jean is perfectly happy with her husband and two children. Ned Fallon has been successful with his mine and comes to New York where he opens offices, and about the same time "Doc" Sloan under an alias of "Martin" becomes acquainted with Jean's sister, Helen (Tallulah Bankhead) and with Bruce Graham.

Sloan's firts appearance at the Graham home is on the evening of a social function and it is here that he recognizes Mrs. Graham as the woman who had married Fallon in Alaska.

Sloan threatens to inform Mr. Graham if he is not allowed to continue his affair with Helen Carson and tells her that Steve Fallon did not die and that therefore she is a bigamist. He also intimates that he will implicate Ned instead of Steve as the partner of her former affair.

OVERWHELMED by the news, Jean rushes to Ned Fallon's office and learns from his lips that he, with his own hands, buried his brother Steve. Ned promises that after he has finished with Sloan, the fellow will not trouble her again.

Sloan then attempts to blackmail Ned on the fact that Ned's deeding half of his gold mine to Jean would appear very suspicious to her husband.

Sloan calls at Ned's office and re-

THESE Special Service Sections are written with the purpose of suggesting to exhibitors how to get the most out of pictures that they have booked. They are prepared after studying the pictures and the best way of exploiting them. Won't you let us know any use that you made of suggestions printed here and the original ideas that you have used in putting over this picture?

Olive Tell carries much of the story of "The Trap" but in her support are such sterling players as Jere Austin

Alaskan scenes from Olive Tell's latest picture "The Trap." Left—The marriage to Steve. Center—The confession. Right—Homeward bound

Authors Can Be Played Up in Advertising to Advantage

ceives the promise of money not to carry Jean's story to Graham. Immediately Ned arranges with a detective agency to send their best operatives to his office before Sloan is to call for the money.

Jean returns to Ned's office, arriving just before the detective. Ned rushes her through a door that opens into another corridor and tells her to go home. Instead, she listens at the door.

Soon the detective arrives and is secreted by Ned where he can overhear what transpires and be witness to the fact that Sloan has received marked bills.

SLOAN arrives and receives his money. "Easy money, Fallon," Sloan sneers, "I'll go over and see what Mrs. Graham can be persuaded to pay."

Then a fight follows in the office.

Ned locks the door through which the detective must pass to get into the office. "Look out, Kelly," calls Ned. "He's locked the door."

Sloan has come prepared for trouble and pulls a revolver. Fallon, too, is armed, and it is a question which will shoot first. Sloan pitches forward, mortally wounded. Then Fallon shoots several times to give the detective an idea that the fight is still on, and then deliberately shoots himself through the arm, that he may claim to the detective that he killed Sloan in self-defense. It is part of the plan which Fallon has made to free Jean of the danger of having her life ruined through the man who has known of her past.

"I had to do it, Kelly," Ned explains. "He winged me."

Ned Fallon is arrested and his fate is in the hands of a coroner's jury. Kelly testifies that the shooting was a clear case of self-defense.

While the trial is in progress Jean and her husband wait at home. Graham had in the meantime received inklings of a supposed affair between Jean and Ned Fallon, and when he learns of Ned's deeding half the mine to her, his anger is aroused.

AS they are gathered about waiting for the news of the trial, Jean confesses not only to her unfortunate marriage with Steve Fallon—but that it was she who had rushed into Ned's office while the fight was in progress, had picked up a pistol that had fallen to the floor, and with her own hand had shot "Doc" Sloan. Graham forgives her.

Ned is exonerated and marries Helen, Jean's sister, with whom he fell in love when he first arrived in New York.

We think we have given you a pretty good idea of what this picture is about from which you ought to be able to judge just how far you want to go in exploiting it. You have plenty of names, both in the cast and, as author's, and an adaptation to work on. These are always prime requisites for a basis of good advertising. You have something to talk about.

IN billing this picture we would surely get the title—up in big headlines with the fact that it is an adaptation of a pay of the two well-known authors coming in for second place, unless Miss Tell is especially popular with your patrons. Next will come the stars name with others of the cast, especially Jere Austin and Miss Bankhead billed large enough so their names will be noticed.

For your selling talk you want something which gives the reader an idea of what the story is about, but which does not tip them off to the plot. This is especially necessary since the first few reels of the feature do not carry any great amount of suspense, and unless a person goes into the theatre with the idea in his head that something dramatic is contained in the offering and be satisfied to wait for it, he might get disgusted and decide that "The Trap" is just another movie which meanders through six reels without its story advancing enough to make it interesting.

For the selling talk we would suggest something like this:

She was a happy wife, when out of the past two men came into her life. One threatened to end her happiness, but the other loved her more than most men are capable of loving. He cleared the way for her and found a new joy himself.

See the absorbing photoplay drama of the Alaskan Klondike and New York society, "The Trap."

Adapted from the stage success of Richard Harding Davis and Jules Eckert Goodman.

Here is another:

She lived in Klondike, far from her girlhood home, and was lonely. From two lovers, brothers, she womanlike choose the unworthy for a husband and then found herself deserted. No one knew of her marriage except the worthy lover and a pal of the man she thought her husband. Then the man she had married was killed in a drunken brawl and she was free, as she supposed, so she determined to keep her past secret and when she married again she hoped to be happy. But into her life, threatening her domestic happiness and the morals of her sister, came one of the men who knew of her past. It was then that the man who had truly loved her in Alaska proved his regard. It was he who removed the menace which threatened her future and then found a new happiness for himself.

It is an absorbing story which is told in "The Trap," a six part special feature photoplay starring Olive Tell.

SUMMARY OF "THE TRAP'S" GOOD QUALITIES

A PICTURE produced from a stage play by recognized authors.
A cast headed by a well known star and several people of more than usual reputation.
A story which has a good twist in it's big scene.
An unusual diversity in locale.
A picture with a pleasant ending which will satisfy picture audiences.

Adapted from the successful stage play of Richard Harding Davis and Jules Eckert Goodman, with a strong cast of supporting players.

FOR special exploitation we would suggest the use of an unusual number of still photographs for the reason that there is an unusually wide scope to the locale of the story, and, therefore, there is not that sameness to the photographs which many features have. You will be able to show a lot of good views of the life in the Klondike in the gold fever days of the ninety's, all of which suggest plenty of action, and then when the continuity takes the characters to New York, you also have a wide range to cover. Society stuff with its clothes and dancing, modern business as it is conducted to-day, even a glimpse of a wedding are all shown in the photographs obtainable from the exchange releasing the feature.

To show these to advantage you should take pains to mount them well and not throw them together on a rough-looking board with no attempt to do anything but just place the pictures where people may look at them if they want to stop to do so.

If you were to get some mount board and arrange your stills on these artistically, and use the windows of available stores, you will be sure of getting attention for your offering. It is much easier to persuade a merchant to allow you to place a nice-looking photograph in his window than it is a lithograph, and the photograph attracts much more attention.

IN your newspaper advertising we would suggest that you by all means utilize a cut, as this is a picture with considerable action, and may be classed very nearly to melodrama. Therefore, a good descriptive cut will do a lot toward selling your picture for you.

While at this writing some weeks before the feature will be ready for the market, these exchange aids have not been prepared, but we are informed that plans are being made for some very striking scenes from the production to be placed in cut form, and that when you book the feature you will have a press book at hand from which you may select what you want.

Three prominent Paramount-Artcraft stars as they appear in their latest productions. At the left is Bryant Washburn in "Love Insurance," center, Elsie Ferguson in "A Society Exile," and right, Robert Warwick in "Told in the Hills"

Neilan Gathers Strong Organization

One of the most efficient producing staffs organized is under the direction of Marshall Neilan who will soon start work on his initial independent production for First National Exhibitors Circuit, "The Eternal Three," an adaptation from Randall Parrish's book, "Bob Hampton of Placer."

Paying equal attention to technical workmanship as well as direction and action, Neilan has assembled what is believed to be the stellar of all motion picture aggregations.

Lewis Stone will play the part of Bob Hampton; Marjorie Daw, leading lady for a number of stars, will portray the leading feminine role; Mahlon Hamilton who played the title role in "Daddy Long Legs" will be the third side of the triangle; Wesley Barry, the freckle-faced youth who was recently brought into favor on account of his work in "Daddy Long Legs," will be a little bad man armed with six-shooters nearly as large as himself.

Al Green will be assistant director to Mr. Neilan; Tony Gaudio and Henry Cronjager will attend to the photography; Ben Carre will be art director; "Buck" Ewing, light director; Joe Eller, superintendent of laboratory work and Ferdinand Pinney Earl, art titler.

Lars Hansson, appearing in Swedish Biograph Films

Thanhouser Plant Made Over

Many Improvements Are Made to Fit the Producing Policy of B. A. Rolfe

B. A. ROLFE will produce his pictures in a perfectly equipped studio, as A. H. Fischer has practically made over the Thanhouser plant in New Rochelle, N. Y., which property he recently acquired by outright purchase to be the home of B. A. Rolfe Productions.

The improvements take in everything from floor to roof. The old floors of the studio have been torn up and new ones laid and the glass roofs have been covered with paint to permit the best results in photography with artificial light. A large amount of new lighting equipment has been added to the original layout and there is nothing lacking in lights that may be needed for the latest thing in effects.

The stocks of the property rooms and scenic departments have been enlarged to such an extent that practically any article in these lines required in the production of bigger pictures is now available on the premises. The dressing rooms have been largely refurnished, and new comforts have been installed for the benefit of the members of the casts. The arrangement of the administration offices has been made for the efficient co-operation of all departments.

With its improvements, the plant is now equipped to accommodate under the best of conditions the producing policy of Mr. Rolfe, who will make only the biggest features based on works of celebrated authors and enacted by casts of prominent players only. Mr. Rolfe will himself supervise the picturization of all his subjects, with Chester DeVonde as associate director.

As his initial effort Mr. Rolfe will put on a series of stories by Robert W. Chambers. The first subject by this author to be selected is "The Shining Band." Charles A. Logue made the scenario from the printed work and the story is now being converted into picture form.

Three Universals Completed

Harry Carey, Mary MacLaren and Helen Eddy Starred; Coast Studios Are Busy

"FINIS" was stamped on the production of three six-reel dramas at Universal City last week. They were "A Bonnie, Bonnie Lassie," starring Mary MacLaren; "The Rider of the Law," with Harry Carey in the title role; and "The Trembling Hour," featuring Helen Eddy and Kenneth Harlem.

"A Bonnie, Bonnie Lassie" is the name given to a story by Henry C. Rowland, well known author, which appeared in Ainslee's magazine under the title of "Auld Jeremiah." David Butler and Spottiswoode Aitken are seen in Miss MacLaren's principal supporting roles.

Kathleen O'Conner is seen for the first time as Harry Carey's leading woman in "The Eternal Savage." Others prominent in the cast are Barney Sherry, Henry von Titus. Carey wrote the story in collaboration with Jack Ford, his director.

"The Trembling Hour," originally titled "Who Knows?" was written by Kenneth B. Clark. Supporting Miss Eddy and Harlan are Henry Barrows, Willis Marks, Clyde Hopkins, Edna Shipman, Gertrude Astor and Anna May Walthall.

William C. Dowlan, who recently finished Arthur Somers Roche's mystery melodrama "Loot," is soon to start producting "Betty Reforms" by Mildred Considine. It will be staged with an all star cast.

Preparations are being made by Rollin Sturgeon director to start shooting within the week on "The Breath of the Gods," the well known Sydney McCall novel, which is to be used as the first starring vehicle for Tsuri Aoki (Mrs. Sessue Hayakawa) under her new Universal contract.

Helen Keller's Picture Soon Presented

Proving that, where they have the will, the blind may see, the deaf may hear and the dumb may talk, Helen Keller's motion picture, "Deliverance," will open at the Lyric theatre, N. Y., on August 18, for an engagement of indefinite duration.

Miss Keller herself appears as an actress in this picture. That a girl born deaf, dumb and blind should add acting to her accomplishments will not astonish those who know of Miss Keller's amazing achievements in science and literature and of her triumph in learning to speak.

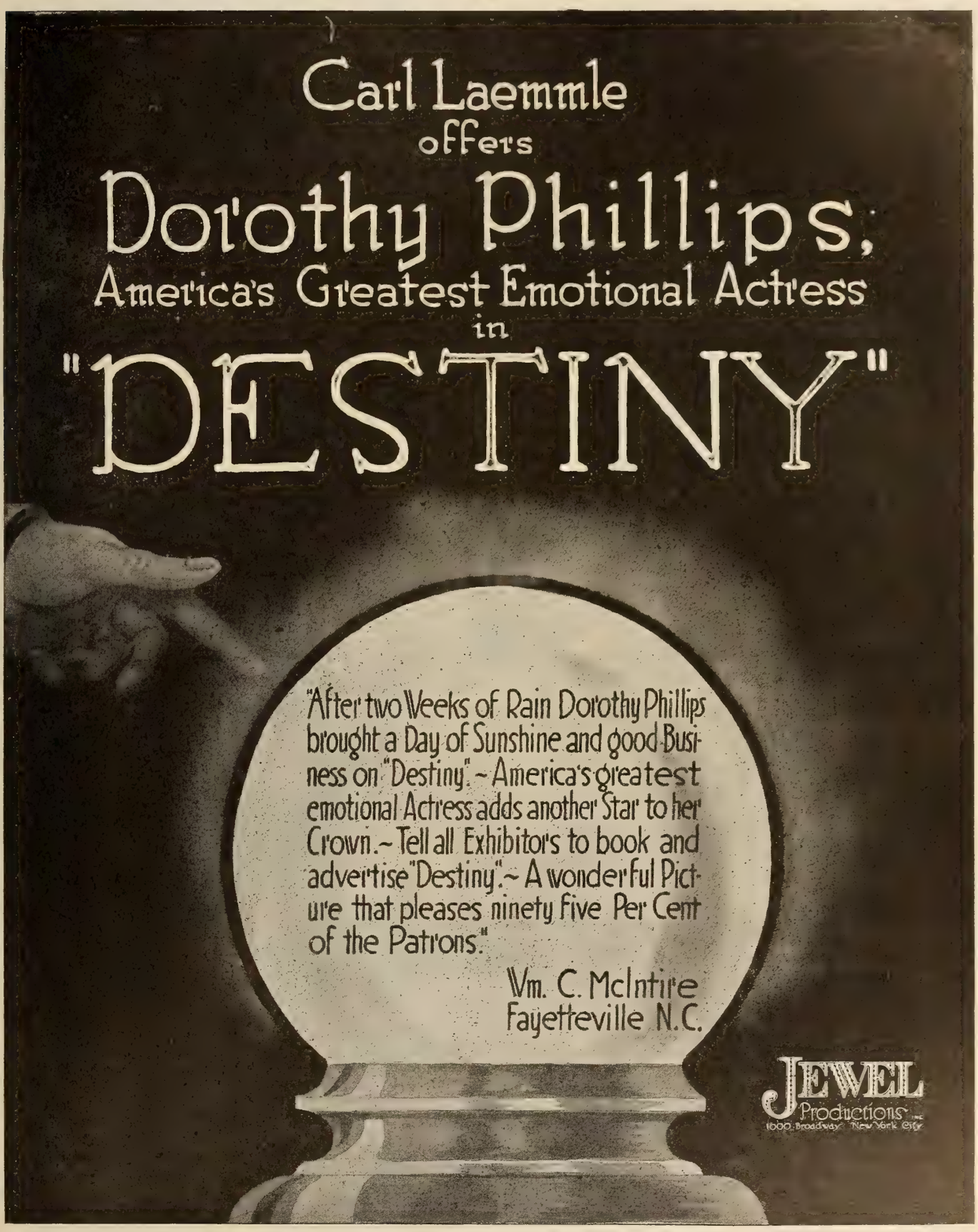
George Foster Platt, who produced "The Bluebird" for Winthrop Ames at the New Theatre, directed the picture which required several months for completion. Although Miss Keller was a most responsive actress, taking many of Mr. Platt's direction by means of sound vibrations, progress was necessarily somewhat slow.

Pioneer No Longer the Agency for Parsons

Prior to leaving for the coast, William Parsons announced that his productions would no longer be released by the Pioneer Film Co. Joe Brandt who remains in the East will attend to future distribution arrangements.

Herbert Lubin, leading executive of S.-L. Pictures

de Takacs


Carl Laemmle
offers
Dorothy Phillips,
America's Greatest Emotional Actress
in
"DESTINY"
"After two Weeks of Rain Dorothy Phillips brought a Day of Sunshine and good Business on "Destiny".~ America's greatest emotional Actress adds another Star to her Crown.~ Tell all Exhibitors to book and advertise "Destiny".~ A wonderful Picture that pleases ninety five Per Cent of the Patrons."
Wm. C. McIntire
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1600 Broadway New York City

Play POLO!

10 Whirlwind Cyclone-Smith

TWO-REELERS — each Story complete in itself

"A Prisoner for Life"
"A Phantom Fugitive"
"The Wild Rider"
"Cyclone Smith's Come-Back"
"A Pistol Point Proposal"
"Cyclone Smith Plays Trumps"
"The Missing Bullet"
"Down, But Not Out"
"Cyclone Smith's Partner"
"For Life"

UNIVERSAL MADE AND UNBEATABLE

Tsuru Aoki, better known as Mrs. Sessue Hayakawa, recently signed a long term contract with Universal. Her first picture will be "The Breath of the Gods"

Goldwyn Welcomed on Culver City Visit

Samuel Goldwyn, president of the Goldwyn Pictures Corp., which now includes Lee Shubert and A. H. Woods on its board of directors, arrived at the Culver City studios last week after a cross-continent journey during which he read half a dozen play manuscripts with a view to selecting several for immediate production.

A wire from the coast states that Mr. Goldwyn was accorded a royal welcome and celebrated his arrival at the Culver City studios by giving a luncheon attended by two of Goldwyn's eminent authors, Rex Beach and Rupert Hughes, others associated with the organization, and staff representatives of the trade press and the local newspapers. Among those who attended were: Grace Kingsley and Edwin Schallert, Los Angeles *Times;* Florence Lawrence, Los Angeles *Examiner*; Monroe Lathrop and Henry E. Dougherty, Los Angeles *Express;* Jerome D. Barnum, Syracuse *Post Standard;* A. H. Giebler, *Moving Picture World;* Carl Jessen, *Motion Picture News*; Darwin S. Karr, *Exhibitors Trade Review;* Margaret Ettinger, *Morning Telegraph.*

Apex Wants Two-Reel Comedy Scripts

Director Cortlandt J. Van Duesen of the Apex Pictures Corporation, Indianapolis, and the scenario editor announce that they will be glad to read comedy scripts. The Apex studio is in full blast, the company specializing in two reel comedies in which no slap stick or vulgar methods will have any place. "The best are none too good," say the Apex people, who engage not to keep the authors waiting for replies and will pay promptly on acceptance.

In Gale Henry's Cast

Marie Beaudet, who played Nazimova's double in "The Red Lantern," is cast as a dancer in Gale Henry's latest comedy, the working title of which is "Dizzy Lizzie." Miss Beaudet is a most graceful person in the art of terpsichore and her ability as a dancer was commendably demonstrated in Viola Dana's recent picture "The Parisian Tigress."

Universal's Extensive Campaign

Country Wide Push to Be Given "Right to Happiness"

NO pains were spared in the production of "The Right to Happiness," and Universal announces that the same rule will be applied to the exploitation of this Jewel feature. The campaign will be on a nation-wide basis.

A good part of the large poster contract which Universal recently made is to be used in the campaign on "The Right to Happiness." Every known publicity and exploitation angle is to be utilized to the fullest extent. No expense in the selection of posters is to be spared and special features are to be employed.

Realizing that the exhibitor is the person to be considered above all others Universal will guarantee to each and every exhibitor the fullest co-operation possible. The entire publicity department, which includes twenty-six publicity men in the United States and Canada, are to be at the service of the exhibitors. All of these exploitation and publicity experts have been asked to contribute novel ideas for the exploitation of this great drama and the best ideas are to be turned over to the exhibitor.

The advertising and poster departments have been preparing material and the figures on the amount of posters given out are staggering. Although the plans of the poster department are tentative, the minimum number of posters to be used is as follows: 10,000 twenty-four sheets, 15,000 six sheets, 19,500 three sheets, 75,000 one sheets.

This is thought to be the largest poster campaign ever attempted. The plans now call for nine separate designs divided between the one sheet and ranging up to the twenty-four sheets. Two separate twenty-four sheets, three three sheets, one six sheet, and three one sheets are to be used. A large assortment of half sheets and window cards have been planned for. The majority of these posters are now on the press.

The advertising department has designed a forty-page "Exhibitors' Aid Booklet" which in itself is the most complete exploitation booklet and guide ever prepared. Starting with a foreword, this booklet, which is twelve inches by six inches in size, contains a photograph of Dorothy Phillips, the star, and Allen Holubar, the director. Scenes from each of the reels are shown in about ten of the pages, two entire pages are devoted to explaining the stronger selling points to the exhibitor, two pages are devoted to exploitation plans, two pages are given over to the reproduction of ads, and four single column cuts are reproduced, as well as three two column and one four column cut. A special and complete musical score is included and several pages are devoted to the reproduction of novel and unique lobby displays. One of the novel lobby displays will be two five foot stands, showing the contrast of the roles which Miss Phillips portrays in this production.

Universal is confident that the picture itself will be heavily booked on merit alone and that the public, after viewing the picture, will assist in its successful presentation. In this day of super-productions and great screen dramas unusual and uncommon exploitation is necessary. With no stone left unturned the Universal organization has arranged for the widest exploitation possible.

"Coming Year Will be Vital One"

Samuel Goldwyn Sounds Important Chords in Speech

THE present season is to decide who is who in the motion picture industry with respect to star and author, according to a prophecy made at a luncheon at the Goldwyn studio, Wednesday, August 6th, by Samuel Goldwn, who had just arrived from New York. The principal purpose of Mr. Goldwyn's trip to the coast and studios was to insure that he be in close touch with production conditions with respect to the new series adapted from stories by eminent authors. At the luncheon besides representatives of all trade papers and local newspapers, were Rex Beach and Rupert Hughes, who recently arrived in New York

"We are going to have big stories and big stars on the Goldwyn program and it remains to prove which will be the greatest drawing power for the screen," Mr. Goldwyn said. "The screen has proven to be the most powerful mode of expression during the recent war, but to insure that it continue as such, there must be pioneers who will bring out something new. The public has come to expect the happy ending, and producers must change this opinion, or the patronage of the theatres will suffer. D. W. Griffith did a great deal for the industry by the tragic ending of 'Broken Blossoms,' but other producers must do likewise to insure variety to the screen. For several years the exhibitors have told the producers costume plays would not draw attendance, but I believe they are wrong, and we will, during the coming season, make costume pictures."

A matter that received considerable discussion at the luncheon by practically all present, was the ghost of censorship which threatens the film industry, now that so-called reform workers have fulfilled their mission with respect to alcohol. It is prophecied they will turn their attention to the screen in order to continue to draw a living wage. In this, they will have the support of many who believe it their duty to protect the young and unsophisticated by censoring the most recently invented successful form of expression. In the discussion of this, Rex Beach suggested what was considered a most worthy plan of combating censorship. This plan was to show all sections from films that had been ordered out of productions in a given locality. A split reel could be made up of these cut-outs with appropriate titles and explanations of why the censors of a certain district had them removed, and it was the concensus of opinion that such a film would be better than a comedy, showing as it would, the unnecessary expense to the public in the maintainance of censorships, and also the fact that censors destroy the effect of a picture by removing what usually is necessary to complete the drama.

Mr. Goldwyn will remain at the coast for several weeks as will also Rex Beach. Rupert Hughes spent several days with the scenario department, and will leave for the east shortly after seeing the revised script for the first Goldwyn picture to carry his name.

Will Rogers is starred in "Almost a Husband," a Goldwyn production

Showmen Engaged by F. P.-Lasky

DURING the past few weeks the Famous Players-Lasky Corporation has been quietly engaging showmen of proved ability to handle the field exploitation of Paramount-Artcraft Pictures to be released under the Selective Booking Plan starting September 1st, and it has just been announced that ten of these experts are already established at the various district centers and have started to work.

Results are already coming in from the field which indicate the high caliber of the showmen engaged, who are now devoting their best energies to assist exhibitors in the presentation of the Paramount-Artcraft product. In order to have their respective organizations in smooth running order by September 1st, which starts the new year for the Famous Players-Lasky Corporation, these exploitation experts have commenced work on the current season's films and the results which have been heralded in the trade papers prove that this concern is actually prepared to give the exhibitor a degree of service never before reached in the distribution of films.

Although all the large centers are already covered by exploitation men at various Famous Players-Lasky branches throughout the country, this staff is by no means complete. However, by the first of September every territory regardless of size will have at its disposal the services of an exploitation man who stands ready to go right into the theatre to help the manager in putting on Paramount-Artcraft Pictures.

Large Staff Will Aid All Exhibitors in Exploitation

At the head of the Field Exploitation Department is Claude Saunders, whose engagement by the Famous Players-Lasky Corporation was announced several weeks ago. Mr. Saunders is considered one of the best known all-round showmen of the amusement world.

At the New York City exchange Wayland Taylor has already commenced activities. Mr. Taylor was House Manager of the Colonial Theatre, Chicago, for over a year.

In Philadelphia, Fred A. McClellan is in charge of exploitation. Mr. McClellan for eight years was booking manager of the New York Hippodrome and Luna Park.

At Pittsburgh, Mr. William H. Robson is in charge. Mr. Robson is an exploitation man of wide experience covering a period of fifteen years, during which time he has given unusual publicity to both legitimate attractions and pictures.

Walter L. Hill, known to every exhibitor in the territory handled by the Chicago Office as a live-wire exploitation man, has been placed in charge of this work there. His service to Paramount-Artcraft exhibitors has received commendation from many managers and his long training with the Famous Players-Lasky Corporation exchanges makes him an ideal man for the work.

In Los Angeles Al Price, formerly Exploitation Representative at Grauman's theatre in that city, has already set a fast pace at the Famous Players-Lasky exchange.

Charles L. Winston, another expert with an established record of unusual accomplishments as a promoter of entertainment, left New York last Saturday for Denver, where he will take charge of exploitation.

Lester Thompson has been selected for Boston. Mr. Thompson was publicity man with the Ringling Brothers Circus for three years, and advance man for many legitimate attractions.

H. Wayne Pierson, another prominent manager of legitimate attractions and who has been branch manager for one of the big film organiations, takes command in Atlanta. In Kansas City, John P. Goring has started activities.

In connection with the work of the new Field Exploitation Department, Al. Lichtman, General Manager of the Famous Players-Lasky Corporation in charge of Distribution said: "The new season will mark an epoch in the motion picture industry as regards the service of the distributor to the exhibitor. The Famous Players-Lasky Corporation has blazed the trail for the new conception of service to the exhibitor as it will be known during the season of 1919-20.

"The sending out of publicity and advertising material will no longer constitute the acme of service. The distributor will have to be prepared to go right into the theatre and help the manager to present an attraction.

A scene from "The Virtuous Thief," Paramount release, featuring Enid Bennett

Tucker's Production Departs from Play

"The Miracle Man" as the title was changed to read from "None Are So Blind," written and published in Munsey's Magazine in February, 1914, is the story from which George Loane Tucker has produced his photoplay masterpiece "The Miracle Man," to be released by the Famous Players-Lasky Corporation early in September.

"It made a great appeal," said Bob Davis, editor of Munsey's, referring to the published story, "and I am sure the acted photoplay will even greater appeal to a wider audience perhaps if the story has been followed out as written."

Critics say that George M. Cohan, in making a play from the story by the same name which had quite a run several years ago, opened with the gang of crooks going directly into the Patriarch's home and in that way lost much of the story's finer appeal in the transition of the characters from the slum ideals to the high and lofty frame of minds they eventually assimilate.

"The Miracle Man," as George Loane Tucker has produced it, does not open this way. The original story is followed out in detail, under the careful directorship of its maker.

Exhibitors Travel for a Showing

Come to New York for Pre-Release View of Feature

BENJAMIN B. HAMPTON and Eltinge F. Warner's first of the Zane Grey Pictures, Inc., productions, "Desert Gold," generally understood in the industry in advance of release to be an unusually large and powerful production, has stimulated exhibitor interest to the point where powerful first-run factors from other cities have come to New York to see it instead of waiting till prints reach the Hodkinson managers in the Pathe branches.

"Desert Gold" is broadly announced as being a picture with which W. W. Hodkinson challenges the industry by offering to match it against any production that any other producer has in reserve as his opening picture for the new season under single picture selling standards.

Prints of "Desert Gold" are now being completed in the New York laboratories and will be shipped during the present week to the thirty Hodkinson managers. Through the medium of advance showings made in New York at exhibitor request first-runs have been booked on this production in a dozen or more of the larger cities of the country and Zane Grey's most powerful picture will be matched against the biggest picture of other companies in the majority of those cities for a show-down test of power and popularity with the public.

"Desert Gold," like the first of the Benjamin B. Hampton-Great Authors productions, "The Westerners," from the famous novel by Stewart Edward White, is all-star and is what its producer and distributor term a "hand-made" production. It has been in the making since last January, with Zane Grey aiding Mr. Hampton in the original continuity, with Mr. Grey present during all the photographic stages, and has an excellent cast.

Billie Rhodes, who has a congenial role in the Hodkinson feature, "The Blue Bonnet"

It is headed by E. K. Lincoln as Fighting Dick Gale, a role that demands test after test of this artist's talents. Margery Wilson wins new laurels as Mercedes Castenada, Eileen Percy lends unusual charm to the colorful role of Nell Burton. Other noteworthy performances are contributed by Ed E. Coxen as Captain Thorne, Russell Simpson, featured player of Rex Beach's "The Brand," as Jonas Warren and later as Ladd, the cowboy, and Walter Long, heaviest of heavies, sets a new mark for villainy as Rojas, the bandit.

W. Lawson Butt gives a finished performance in the role of the faithful Yaquin, while William Bainbridge, former Indian fighter and scout, acts with realism the part of Belding, the rancher. Others in the cast are Arthur Morrison and Frank Brownlee.

"Desert Gold" will be released early in September.

Long Time Contract

Despite the fact that he was already under contract for a year with Famous Players-Lasky Corporation, and that only six months of the contract had expired, Monte Blue, the young leading man, made a new agreement this week which bonds him to the organization for the next five years.

Clergy Approves First National Offering

Preliminary to the showing of "Auction of Souls," starring Aurora Mardiganian and of which First National Exhibitors' Circuit is the official distributor at the Strand Theatre, Canton, Ohio, an advance showing of the film was held before city executives and the ministry of that city. High praise directed toward the picture by Mayor C. E. Porrman, and a score of ministers appeared in the Canton press with good box office results for the Strand.

Bern with Hodkinson

Paul Bern, one of the best known and most capable technical men in motion pictures, has joined the W. W. Hodkinson organization as its technical representative at the Republic Laboratories where all of the Eastern printing of Hodkinson productions is done.

Announcement Extraordinary!

Screen Classics, Inc.
~acquires

the

5 Big~ World Famous Drury Lane Melodramas

"The Marriage of Mayfair"
"The Great Millionaire"
"Hearts are Trumps"
"Best of Luck" "The Hope"

To be produced
with All~Star Casts,
and distributed
by

METRO

RICE

A NAZIMOVA PRODUCTION

The First One!

What New York Dramatic Critics said about

The Brat

Herald -
Witty - highly original.

Sun -
Interest maintained to the end.

Times -
Amusing Piece.

Tribune -
Delightful moments.

World -
Freshness and fun.

Globe -
Audience laughed heartily - most consoling play of season.

American -
No end of funny situations. Makes George Ade's fables seem simple as nursery rhymes

Adapted by Nazimova herself & Chas Bryant from Maude Fulton's great Oliver Morosco stage success.
Scenario by June Mathis.
Directed by Herbert Blache.

Maxwell Karger
Director General.

M
PICTURES
EXCLUSIV

The Incomparable

NAZIMOVA

in

THE BRAT

Presented by Richard A. Rowland & Maxwell Karger in Seven Electrifying Acts.

TRO
ORPORATION
ISTRIBUTORS

Fewer, Bigger & Better Pictures

The Second One!

BERT LYTELL

SCREEN CLASSICS INC

Bert Lytell's vehicles will justify the confidence that has been reposed by Exhibitors in this brilliant actor. Each is of the quality that guarantees even greater popularity for this remarkable artist. His first feature will be

LOMBARDI, LTD.

A screen version of Oliver Morosco's big stage success by the famous co-authors

FREDERIC and FANNY HATTON

It will be followed by another great story **SOMEONE in the HOUSE** *by* **LARRY EVANS.**

METRO

Fewer, Bigger & Better Pictures

...he Third One!

VIOLA DANA

SCREEN CLASSICS INC

Viola Dana's youth, beauty, and great popularity with all classes of picture-goers makes her a sure-fire box-office attraction. Her name, coupled with the famous Broadway stage successes she is screening will insure packed houses. Her first super-feature is

PLEASE GET MARRIED

A sparkling Broadway comedy success in which she is at her fetching best.
It's another Morosco hit by

JAMES CULLEN *and* **LEWIS ALLEN BROWNE**

The sensational Cohan and Harris fantasy **THE WILLOW TREE** *will be her next.*

METRO

Fewer, Bigger & Better Pictures

The Fourth One!

MAY ALLISON

SCREEN CLASSICS INC

May Allison's elevation to seven reel de-luxe features has caused great rejoicing among Exhibitors because her name is a mighty drawing card wherever pictures are shown. The celebrated Broadway stage successes selected for her are worthy of her rare talents. The first one will be

FAIR AND WARMER

the famous Selwyn stage comedy of temperament and temperature, which swept two continents with a hurricane of laughter. It is by

AVERY HOPWOOD

This breezy play will be followed by Frederic & Fanny Hatton's **THE WALK-OFFS** another Morosco 10-strike

METRO

Gloria Hope, who will be leading woman for Harry Carey in the Universal production, "The Rider of the Law"

"Everybody's Business" to Have Wide Campaign

"Everybody's Business," which W. H. Productions Company is to release very shortly, will have a remarkable exploitation campaign.

Every Governor, Senator, Congressman, Mayor and other public officials, Civic Societies and the most prominent fraternal organizations will all co-operate with the exhibitors in putting over "Everybody's Business."

H. C. Witwer, one of America's a twenty thousand word novelization most popular writers, has just finished of the story suggested by the photoplay. This is claimed to be the first time in the history of the industry where an author has developed a story of this nature from a motion picture. It is an extraordinary story in many ways. In fact, one of the most prominent book publishers has offered Mr. Witwer an exceptional publishing proposition for the privilege of the book rights, but W. H. Productions Company has already arranged for a broader circulation of the story. It will be released in supplement magazine form by the leading Sunday newspapers in the larger cities and it will be released serially in the other newspapers in the smaller towns with extraordinary preliminary advertising.

Has Sennett Comedy for Five States

H. G. Cassidy of the Feature Amusement Company of Richmond, Va., purchased the rights of Sol Lesser's "Yankee Doodle in Berlin" for the states of North and South Carolina, Georgia, Tennessee and Alabama. A company of Mack Sennett Bathing Girls will appear in person in conjunction with the picture.

Universal City General Manager with Mayer

William Sistrom, general manager of Universal City, the West Coast Studios of the Universal Film Co., has been engaged by Louis B. Mayer to represent him in the building of the new Mayer-Selig Studio in Los Angeles, for which ground was broken this week. On the completion of the studio Sistrom will become permanently affiliated with the production department of the newly formed Mayer Productions, Inc.

Unusual Long Booking Contracts

First "Big Four" Picture Argument for "Single" Booking

THAT exhibitors have responded in an unprecedented manner to United Artists Corporation's single picture booking policy has been stated in that company's announcements repeatedly and an array of facts made public by Hiram Abrams this week demonstrates, in no uncertain way, that the theatres of the country by the most substantial form of endorsement are back of the "Big Four's" sales policy.

As was announced some weeks ago, "His Majesty, the American," had been selected by the management of the Capitol theatre, New York, Broadway's big new show house, as its opening attraction. The Loew and Fox circuits are also booked, and a host of individual houses throughout the metropolis have the picture booked.

In Chicago, the Woodlawn, Riviera and Central Park theatres will play a simultaneous first run of one week, to be followed by a second run of two weeks at the Castle theatre. In addition, circuit and independent theatres throughout Chicago have booked the picture for runs of various lengths.

Philadelphia will open with a two weeks' run at the Stanley theatre, to be followed by a week's run at the Palace, Strand, Franklin, Locust, Logan the Colonial theatres, with shorter runs in a big number of other houses.

Washington, D. C., will have a one-week run simultaneously at the Columbia and Palace theatres. Boston, Mass., will open the picture with a run of at least three weeks at the Park theatre. The Clemmer theatre in Seattle will also show the new picture for a three weeks' run.

The California theatre, San Francisco, will run two weeks; the Portola, Princess and Wigwam theatres in the same city will run one week each; the California in Los Angeles will run the picture two weeks; American theatre, Oakland, Cal., one week; U. C. theatre, Berkeley, Cal., one week; T. & D. theatre, Sacramento, Cal., one week; Liberty theatre, Fresno, Cal., one week; T. & D. theatre, Stockton, Cal., one week; Majestic theatre, Portland, Oregon, one week; Rex theatre, Seattle, Wash., one week; Little theatre, Seattle, Wash., one week; Rialto theatre, Tacoma, Wash., ten days; American theatre, Butte, Montana, one week; Imperial theatre, Great Falls, Montana, one week.

The Stillman and Alhambra theatres, Cleveland, Ohio, simultaneous run of one week; Majestic theatre, Detroit, Michigan, two weeks; Majestice theatre, Columbus, Ohio, one week; Dayton theatre, Dayton, Ohio; one week; Citizens'-Alhambra theatre, Toledo, Ohio, two weeks; Park theatre, Youngstown, Ohio, one week; Colonial theatre, Akron, Ohio, one week; Opera House, Canton, Ohio, one week; Liberty theatre, Houston, Texas, one week; Rialto theatre, Tulsa, Okla., one week; American theatre, Denver, Colorado, one week; Empress theatre, Grand Rapids, Mich., one week; Orpheum theatre, Flint, Mich., one week; Franklin theatre, Saginaw, Mich., one week.

Doric theatre, Kansas City, Mo., two weeks; Regent theatre, Battle Creek, Mich., one week; Elite theatre, Kalamazoo, Mich., one week; Gladmer theatre, Lansing, Mich., one week; Wonderland theatre, Kansas City, Mo., one week; Garden theatre, Des Moines, Iowa, ten days; Rialto theatre, Salt Lake City, Utah, one week; Cabrillo theatre, San Diego, Cal., one week; Goodwin theatre, Newark, N. J., three weeks; Shea's Hippodrome, Buffalo, N. Y., one week; U. S. theatre, Paterson, N. J., two weeks; Strand theatre, Syracuse, N. Y., one week; Strand theatre, Jersey City, N. J., one week; Palace theatre, Long Beach, Cal., one week; Utah theatre, Ogden, Utah, one week; Cozy theatre, Topeka, Kansas, one week; American theatre, Terre Haute, Ind., one week.

Two weeks at the New theatre, Baltimore, Md.; Trianon theatre, Birmingham, Ala., one week; Criterion theatre, Atlanta, Ga., one week; Arcade theatre, Jacksonville, Fla., one week; Modern theatre, Providence, R. I., two weeks; Poli theatre, Bridgeport, Conn., one week; Poli theatre, Hartford, Conn., one week; Palace theatre, New Haven, Conn., one week; Palace theatre, Springfield, Mass., one week; Poli theatre, Waterbury, Conn., one week; Empire theatre, Portland, Me., one week; Poli theatre, Meriden, Conn., one week.

Merrill theatre, Milwaukee, Wis., two weeks; Circle theatre, Indianapolis, Ind., one week; Majestic theatre, Louisville, Ky., ten days; Midway theatre, Rockford, Ill., one week; Castle theatre, Bloomington, Ill., one week; Lincoln Square theatre, Decatur, Ill., one week; Garden theatre, Davenport, Iowa, one week; Princess theatre, Freeport, Ill., one week; Walnut theatre, Cincinnati, Ohio, two weeks.

Hoyburn theatre, Evanston, Ill., one week; Smith's theatre, Woonsocket, R. I., one week; Auditorium, Manchester, N. H., one week; Imperial theatre, Charlotte, N. C., one week; Opera House, Bayonne, N. J., one week; Garden theatre, Elizabeth, N. J., one week; Rialto theatre, Passaic, N. J., one week; Binghamton theatre, Binghamton, N. Y., one week; Opera House, New Brunswick, N. J., one week; Jefferson theatre, Auburn, N. Y., one week; Regent theatre, Elmira, N. Y., one week; Opera House, Jamestown, N. Y., one week; Lyric theatre, Asbury Park, N. J., one week; Baker theatre, Dover, N. J., one week.

Victoria theatre, Wilmington, Del., two weeks; Colonial theatre, Atlantic City, N. J., two weeks; Colonial theatre, Camden, N. J., one week; Colonial theatre, Reading, Pa., one week; Regent theatre, Harrisburg, Pa., one week; Savoy theatre, Wilkes-Barre, Pa., one week; William Penn theatre, Chester, Pa., one week; Grand theatre, Pittsburgh, Pa., two weeks; Liberty theatre, Pittsburgh, Pa., one week; Columbia theatre, Erie, Pa., one week; Lyric theatre, Butler, Pa., one week; Opera House, New Castle, Pa., one week; Liberty, Wheeling, W. V., one week; Broadway theatre, Richmond, Va., one week; Liberty theatre, San Jose, Cal., one week.

Booking Records Going by Board

Fox Attractions Are Creating Marks Over Country

REPORTS of the booking activities received at the home offices of Fox Film Corporation on the latest big special productions distributed through the Fox exchanges throughout the country are setting records for continuous runs and exceptional business never before dreamed of by producers of motion pictures even less than one year ago.

During the past twenty-four hours reports by wire and special delivery have brought news to the Fox offices which proves the position which Fox screen entertainments occupy in the estimation of the biggest of the country's exhibitors.

Not to any one of the feature productions is this record confined, but it covers the three super-features, "Rough Riding Romance," "Checkers" and "Wolves of the Night," for runs that are phenomenal in many of the biggest cities of the United States.

The mots remarkable thing about the demand which the Fox organization is experiencing is the concrete fact that it is the exhibitors who are back of it themselves. Hundreds of telegrams are flooding the booking offices of the producer from theatre owners and managers of all sizes and classes of theatres in towns which range in population from 5,000 to five million.

Figures which are being compiled at the Fox offices as fast as totals can be arrived at in the accounting department portend the greatest and most successful pictorial season ever enjoyed by the Fox company, and the enormity of the work has necessitated the doubling of the clerical force which has been regularly engaged with the recording of the sales, which have increased to an unusual extent.

In Springfield, Ohio, a city which has up to this time been known as a three-day stand, has demanded "Checkers" for a whole week, a thing heretofore unheard of. In Fresno, Calif., where the biggest and best of pictures has never played over two days at the most, "Wolves of the Night" and "Rough Riding Romance" has been closed with Fox for five solid days, another record.

Mr. Erber, of Erber's theatre, at East St. Louis, has closed with Fox

(*Continued on next page*)

David G. Fischer, who directed "Dad's Girl" for World Films

Art Students Act with Doris Kenyon

Assembling a flock of extras, which to the motion picture producers has become almost as great a problem as hiring chorus girls for musical comedies, proved anything but a difficult task for Theodore C. Deitrich and Arthur F. Beck, sponsors for "The Bandbox," the first of the Louis Joseph Vance series of super-productions starring Doris Kenyon to be released by W. W. Hodkinson Corporation.

When Miss Kenyon and her company arrived at Lake Mohegan to enact some of the earlier scenes in "The Bandbox" there was quite a flurry of excitement among the summer vacationists. Among the sojourners at the watering place were twenty-two girls, students at Pittsburg art school, who were chaperoned by their principal and several other teachers.

At the star's request, Director R. William Neill invited the embryo artists to accompany the players on location to view the scene taking. The students were enthralled and soon Miss Kenyon and the director were besieged by their guests with requests for an opportunity to be photographed with the star, and just at a time when Mr. Deitrich was on the point of wiring Mr. Beck in New York to rush twenty extras up to Lake Mohegan for two days' work.

Fox Breaks Some Booking Records

(*Continued from preceding page*)

for twenty straight days' booking on all the big special productions for this season, while downtown in Cleveland, William Farnum in "Wolves of the Night" and Tom Mix in "Rough Riding Romance" are contracted for a whole week to run at the same time.

The mark which has been set in Washington when Harry Crandall of the Metropolitan theatre, in that city, closed on all Fox specials for a solid week run of each, is the greatest achievement of the season.

The entire Ascher Circuit throughout the Chicago territory has booked up solid for all the Fox productions which options for extensions on runs which vary from three days to fourteen, and exhibitors are still demanding first and second runs.

Everywhere records are being broken it is claimed and new ones established by the Fox special productions for the season of 1919-20.

Big Chance for Free-Lancers

Vice-President of Educational Finds an Increasing Dearth of Good Scenics

"THERE is undoubtedly a pronounced shortage of good scenic and single-reel material—on both sides of the Atlantic," says Vice President E. W. Hammons, of the Educational Films Corporation of America. "The European market affords hardly one reel in fifty that measures up to the Educational standards for distribution in this country, although this is to be expected when it is remembered that European production has been at a standstill since 1914.

"The surprising feature of the shortage of scenic film is the lack of good offerings by free-lance photographers in this country," states Mr. Hammons. "Never before in the history of the Educational organization has there been such a collection of mediocre subjects offered on the open market as in recent months, nor has the lack of quality been more noticeable. Were it not for the fact that Educational depends almost entirely on its own directors and cameramen, the present situation would be keenly felt.

"Our experience with the Robert C. Bruce scenics offers a concrete example of our viewpoint," continues Mr. Hammons. "The Bruce pictures have been a feature of the Educational program for more than five years. Eighty of the subjects have been released, and the first one is still booking. But we have been very sure, each season, that we have shown a decided improvement over every previous series. We have left nothing undone that would result in a "sprucing-up" of the newest releases, and there has been a keen satisfaction in knowing that the pictures released this year are far superior to the early subjects.

"And yet, the current offerings of the free lance photographers can only be compared with the subjects of several years ago. The only conclusion to be drawn is that the free lance photographer has not kept abreast with the times. In our office conferences, we have become convinced that it is the succession of eighty Bruce releases that is our greatest asset. The experience that we have gained is invaluable, and we are very certain that there is no royal road to the quick and easy production of a modern scenic picture."

Five Briggs Comics in Month

September Marks Release of Quintet of Amusing "Skinny" Productions

SEPTEMBER will see the release of the first five of the widely-acclaimed Paramount-Briggs Comedies, one-reel subjects based on the stories told in the cartoons of Briggs in the New York Tribune and nearly 500 other newspapers throughout the country.

The releasing of these comedies will be coincident with the completion of a most comprehensive array of publicity and advertising aids for exhibitors, so that when the first Paramount-Briggs Comedy is given to the trade August 31st exhibitors throughout the country will be in a position to exploit it to the limit.

The first of the comedies to be released is "New Folks In Town." This is the production which will introduce to the screen Brigg's famous boy character, Skinny, hero of thousands of cartoons in newspapers all over the country. Skinny is played by Johnny Carr, in whom, it is said, screen fans will find a new comedian of a unique type.

The second release will be "Skinny, School and Scandal," in which Skinny, by overhearing a conversation while riding on the back of the carriage of the chairman of the school board, uncovers a plot to have his teacher removed and have the chairman's niece put over the class in her stead.

"S'pries Party 'n' Ever'thing" is the title of the third Paramount-Briggs Comedy release, while "A Rainy Day" is the fourth release.

The fifth Paramount-Briggs release next month is "Fotygraft Gallery," an amusing picture of the old-fashioned photographer's shop, with its horribly stiff poses and its torturing methods.

Artistry in "Gray Horizon"

"Picture Gives Suggestions of Value to Artist," Declares One of the Craft

THE artistic detail in "The Gray Horizon" is considered to be so good that an artist, Mr. Ward Traver, was asked to pass criticism on it. Mr. Traver is a noted portrait painter, and many of his paintings have been exhibited in New York and other large cities. Some of America's most prominent people have sat for Mr. Traver. Among some of his best works are "Peace at Sunset" and a series of moonlight reveries.

"'The Gray Horizon,' the Robertson-Cole production, distributed by Exhibitors' Mutual, proves conclusively that a picture may have sufficient artistic merit to attract and even give suggestions to artists." "Some of the scenes showed remarkable lighting effects, artistic and true in every detail," commented Mr. Traver. "Suggestions along these lines are often of considerable value to the artist.

"'The Gray Horizon' is the work of an artist. The art director showed an intimate knowledge of pictorial values in photographing naturne's beauty. Productions of this order do much toward educating the public to the real value and beauty of art.

"The camera is in many instances as capable of expression as the brush. Though it cannot bring out life colors other than in graduated tones of black and white, it is especially sensitive to light rays and the clever manipulation of them on interior sets has led to some really astonishing and beautiful effects."

Sessue Hayakawa is starred in "The Gray Horizon," which is a Robertson-Cole production distributed by Exhibitors' Mutual.

Bertram Milhauser, author of the scenario for "The Black Secret," Pathe Serial

Features of the Day in Kinograms

Kinograms in it latest release offers to the exhibitor the most interesting list of subjects so far presented by this news weekly.

The most prominent feature of the current issue is "With the Turks at Gallipoli." These pictures have just been released by the Allied Censors and were taken from confiscated archives of enemy to show the operation of the Turks on this famous peninsula, where if the Allies had only known it, 24 hours more would have seen the capture of Constantinople.

Another interesting subject is furnished by Canada where pictures of one thousand interned German seaman and citizens are put aboard ship and sent back overseas from the port of Quebec.

The strike in Brooklyn offers interest. The entire phase of this labor trouble is shown. All the different methods of transportation are being employed and they are very interesting to say the least.

Just how the government is going to reduce the high cost of living is offered through scenes in the great government warehouses where army groceries are to be sent out to big centers of population and sold to our citizens at actual cost.

Jos. F. Poland, Author, Universal Picture

In a recent review of "The Spitfire of Seville," the Universal feature, credit was given Waldemar Young for the scenario, but inadvertantly Joseph Franklin Poland was not credited with having written the original story.

Minstrel Fun Lives Again in Pictures

The black faced comedy handed out by the old time minstrel men, will live on the screen through the efforts of Mark M. Dintenfass.

Mr. Dintenfass has been busy for several months in his studios in Jacksonville, Florida, producing a series of twelve two-reel comedies. Six of them will be white face, and six will be this ever popular blackface comedy. Five of these pictures are now ready, the fifth having been completed early this week.

As a test, the first four releases were recently shown in a large theatre before paying audiences who were unconcious of the fact that they were being used as judges. There were also present by special invitation several of the best known producers and distributors of pictures. And Mr. Dintenfass' faith in his idea was justified. The white face comedies were well received, by both audience and professionals, receiving a very good hand indeed from the former, but the blackface pictures were given an endorsement that was genuninely enthusiastic —the real honest to Jasper applause that comes spontaneously and irresistably from an audience that is really delighted.

Mr. Dintenfass announces that the comedies will be released once a month, beginning early in September, but states that he has not yet accepted any of the offers received from distributing organizations. As soon as he does so announcement will be made.

Two Canyon Companies Are at Work

Very successful progress has been made by the two companies of the Canyon Pictures Corporation, the new producing organization perfected by Colonel Wm. H. Selig, which is now making pictures at the Selig Zoo studio in east Los Angeles.

The second producing unit began work this week on the filming of an animal serial which will have Juanita Hansen and George Chesebro in the leading parts. E. A. Martin who produced a number of pictures for the Selig Company several years ago will be the director. The other producing unit headed by Franklyn Farnum, who has Luella Maxam as leading woman, is now on the fourth two-reel western subject to be made.

Colonel Selig has been at the studios since several weeks prior to beginning of production, and plans to remain here for several weeks more, personally supervising the making of these films.

Former Bandit Writes as Well as Acts

It will undoubtedly interest exhibitors to know that many of the prominent newspapers throughout the country are now running the Al Jennings series of stories under the name of O. Henry and Al Jennings.

In addition to this, it is Mr. Jenning's intention to start immediately producing a new series of O. Henry—Al Jennings pictures which will furnish the public with facts governing the exprinces of both men heretofore only dealt with in a general way in story form and never screened.

Seek Exhibitors' Play Types

Goldwyn to Be Guided by Theatre Men in Selecting Kind of Plays in Demand

IN every possible way, the Goldwyn Pictures Corp., now entering on a greatly enlarged sphere of activities, with a capitalization of twenty million dollars and the active co-operation of the Shuberts, A. H. Woods and the Selwyns, is trying to find out exactly what the exhibitor wants, which in the final analysis means giving the public what it wants.

With the vast supply of material available for Goldwyn, through the works of the Eminent Authors and the innumerable stage plays, rights to which have been secured by reason of the affiliation with the three powerful theatrical producers, there is no question about Goldwyn's ability to furnish any type of photoplay that is in demand —drama, melodrama, comedy or farce.

At the present time, Samuel Goldwyn and other officials of the organization are sifting out the play scripts that seem to offer the best screen possibilities; but further than that, in order to make certain that the stories are of the kind that will find a ready market, Goldwyn is anxious to receive expressions of opinion from exhibitors. In view of the great expenditure planned that the plays may be given the best possible production, every precaution is being taken against making an outlay on subjects that are not popular.

The best way of ascertaining the public taste appears to be through the exhibitor, who is in direct contact with the great body of picture fans and knows from actual experience what draws and what does not. When reports from exhibitors are tabulated and an average of opinion struck, Goldwyn will be influenced by it to a considerable degree in the selection of plays to be picturized during the next year.

It is recognized that tastes differ in various sections of the country and even in different theatres in the same locality; but the replies will at least serve as a guide which will assist Goldwyn executives in supplying a correct proportion of drama, comedy and farce.

Exhibitors are not asked to generalize about the needs of the motion picture business; rather each exhibitor is urged to express his individual requirements.

Two Circuits Book Feature

"The Thirteenth Chair," Pathe Release in the U. B. O. and Fox Houses

THE New York exchange of Pathe has just closed two of the biggest contracts ever signed for a motion picture in this territory when the United Booking Office and the Fox Circuit booked "The Thirteenth Chair," the Acme Pictures Corporation special, for a total of 110 days.

These contracts were closed by Assistant Manager and City Salesman John J. Dacey, and is one of the biggest sales ever made by a Pathe exchange on a single picture.

Every house of importance in these two big circuits, featuring motion pictures, are included in the theatres which will play "The Thirteenth Chair."

Because of the drawing power of the Bayard Veiller success as a stage production in New York, exhibitors in this territory are extremely eager to arrange dates on the screen version, and already Pathe's New York exchange has arranged solid bookings on nine prints.

Extra prints on "The Thirteenth Chair" will have to be allotted the Metropolitan Exchange, the demand for the attraction is so great. Pathe expected a record breaking call from exhibitors for the Veiller success, which ran as a stage offering in New York for more than a year, but its fondest expectations seem ready to be surpassed.

Not only in the New York exchange booking the picture heavily, but every other Pathe branch reports a similar demand for the special feature, which will be released in six reels. The fame of the play has reached every nook and corner of the country, and, unlike the film versions of many successful New York stage productions, the call for "The Thirteenth Chair" is not centralized in the larger communities.

Demand Reported Big on "Pagan God"

The popularity of H. B. Warner as a box-office attraction is again being demonstrated by the advance booking reports on "The Pagan God" received from the Exhibitors' Mutual Exchanges by Robertson-Cole. The success of his first production, "The Man Who Turned White," has resulted in increased demands for "The Pagan God," the second Superior Picture.

"The Pagan God" is only the second production to be designated as a Superior Picture by Robertson-Cole and especial efforts have been made to help the exhibitors put it across "big."

Wounded Ex-Comedian Back in Harness

With a German machine-gun bullet still imbedded in his right shoulder, but otherwise none the worst for his experience in France, Sid Smith, motion picture comedian, has joined Bulls-Eye. Smith is one of twelve ex-soldiers employed in the Bulls-Eye studios. Four of the ex-service men have either been wounded or gassed. All but one have seen active service overseas, according to Nat Spitzer, studio manager. Smith is well known in the industry, having appeared in Sunshine, Sennett, and Keystone comedies.

Lew Cody Productions Is Organized

One of the most interesting announcements that have come out of Los Angeles in many moons has been made by Louis J. Gasnier, the producer, who has created a new company called Lew Cody Productions, to star the actor in a series of society satires which will be neither dramatic nor comic entities, but will contain a bit of both, with emphasis on the Shavian subtlety and wit for the screen expression of which Gasnier and Cody are striving.

The films, which are to be five- and six-reel features, to be independently released, will be made at Glendale, California, a few miles from Los Angeles, where the Louis J. Gasnier-Astra plant is located.

Though at first it was planned to build Lew Cody a $1,000,000 studio in Hollywood or Los Angeles, this plan has been abandoned in favor of enlarging and improving the present Gasnier studios, which will house five producing units within a short time, it is understood.

S. E. Schlager has been appointed Mr. Cody's personal press representative and public director of the Astra enterprises.

The first film will be "The Pleasant Devil," originally written by Stephen Fox, Jr., and translated into screen form by Cody and Gasnier in collaboration. The camera work is in charge of Joseph DuBray, former head of the Pathe cinematographic corps.

"Cheat" Released by Pathe August 24

Another Albert Capellani production heads the list of Pathe releases for the week of August 24th, when "The Love Cheat" featuring June Caprice and Crighton Hale, will be issued.

This production was made from an adaptation of the French comedy, "Le Danseur Inconnu" which was a sensation on the Parisian stage a few years ago.

June Caprice as Louise Gordon and Creighton Hale as Henry Calvin are accorded most fitting roles and their delineations are enhanced by the contributions of their supports, among whom are Edward Davis, Alfred Hickman and Charles Coleman.

Fischer Offices Moved

A. H. Fischer Features, Inc., the company recently formed by A. H. Fischer, B. A. Rolfe and Charles A. Logue, has formally taken possession of the Thanhouser studios, New Rochelle, N. Y., lately purchased by Mr. Fischer, and has moved its offices there from the former quarters at 18 East 41st street, New York. Besides being the home for the B. A. Rolfe productions, all of the company's affairs are now being administered from the studio offices.

The personnel of the organization remains practically intact with the change of quarters. Charles G. Stewart is studio manager; Carey Wilson, office manager; Harry H. Poppe, in charge of advertising and publicity.

World Pictures has secured the services of David G. Fischer to direct the picturization of "Dad's Girl," a play which had considerable vogue.

Abrahamson's Drama Is Given Showing

"Someone Must Pay," Ivan Abramson's new photodrama, was screened before a select body of exchange men, some of whom traveled over three thousand miles in order to be present at the private showing.

That all were highly satisfied with the result attained by Director Abramson is attested to by the movement represented to market all of Abramson Graphic productions on a most unique plan, the nature of which has not yet been divulged.

Charles Rosenthal, Jr., representing his firm, the M. & R. Feature Film Exchange of San Francisco and Los Angeles, and who, it is rumored, has just launched a one million dollar amusement corporation on the coast, spoke in eulogistic terms of Mr. Abramson's past and drew a glowing picture of the future in store for the author-director.

The picture will be ready for release early in September.

Satirical News Weekly Starts Operations

On Monday, August 4th another company began operations in Hollywood on what promises to be one of the film novelty hits of the year. The new venture is sponsored by the Bulls-Eye Film Corporation, which will distribute the first release about September first. The attraction, which will be marketed in one-reel, will be known as the "Weakly Indigestion"—a comic news weekly satirizing current events. A. Lincoln Miller, a short story writer of Los Angeles, who is also the nephew of Joaquin Miller, poet laureate of the Sierras, conceived and will personally direct the "weakly," which will be filmed in the Bulls-Eye comedies studios.

According to Mr. Miller about eight news items, will be picturized in a humorous manner for each reel. The novelty will have a wide range of appeal, as only newspaper and magazine items of national importance will be burlesqued.

First Art-o-Graph Releases Announced

The Art-o-graf Film Company of Denver, Colorado, was organied and incorporated November 2nd, 1918, but owing to the war and influenza epidemic, did not start actual filming of pictures until May, 1919. The President and Managing Director is Otis B. Thayer.

The first picture of the company, "Miss Arizona," a five-reel feature, is now being sold on states rights and is distributed by the Arrow Film Corporation, New York.

The next picture, a super-feature in seven reels; a melo-dramatic states rights feature, showing a struggle between a set of Bolshevist Financial Wolves of Wall Street and a 100 per cent. American with Edmund Cobb as "lead," and entitled, "The Wolves in Wall Street," has been completed.

To follow "The Wolves in Wall Street," "The Last of the Open Range," in not less than six reels, is now being filmed in the mountains at Steamboat Springs, Colorado.

One of the many scenes from the William Fox special production "Checkers"

Real Life Characters Appeal

Robertson-Cole Official Says Public Wants Elemental, Not Polished Types

"THE remarkable success of some of the recent productions such as 'Better Times,' 'The Turn in the Road,' 'The Man Who Turned White' is due largely to the fact that they are stories of elemental life," declared an official of the Robertson-Cole organization, which concern is distributing them through Exhibitors' Mutual. "The characters are untainted with lacquered social polish. They are the original types just as we are beneath the surface. Their actions are undisguised and easily understandable."

"The popularity of these elemental pictures is increasing day by day. Exhibitors will tell you that the motion picturing going public is tired of society dramas unless they are of exceptional merit. Instinctively people are turning back to the stories of simple life, stories of real unvarnished characters with their laughs, tears and heart throbs.

"A motion picture audience does not have to stop and think at why the characters do things in pictures of this type. Instead they settle back and thoroughly enjoy the entertainment just as it progresses. It is a better feeling and satisfied audience which leaves the theatre.

"It was the simple, elemental drama that established the reputation of D. W. Griffith, and as 'The Telegraph' states King Vidor is on the fair road to similar fame if he continues the work he has done in directing 'Better Times' and 'The Turn in the Road.' Robertson-Cole expect to release many pictures laid either in small or Western towns in this country and in the middle and lower classes of foreign countries in order to supply the increasing demand for pictures that are 'bits of life.'"

Hodkinson Picture Goes Big

"Sahara" Is Being Booked Into the Largest Houses for Long Time Runs

CHARLES H. MILES and Managing Director Tom Eland, the forces behind Detroit's popular Majestic theatre, paid signal tribute this week to J. Parker Read, Jr.'s, popular Louise Glaum production, "Sahara," by booking it for a two weeks' run at that house in advance of the release of the first United Artists' Fairbanks picture, for which the Majestic holds the franchise. During the coming year the Majestic is enlarging its hold upon the affections of the Detroit public by planning the biggest attractions throughout the season ever held exclusively by any one theatre in Michigan.

"Sahara" is to have the distinctive and individual exploitation and presentation that are characteristic of Detroit's best liked theatre. Manager Eland has ordered special sets for the house and his musical director will offer "Sahara" with a special prelude requiring two weeks of rehearsal before rendition.

As indicating the faith of Mr. Miles and his executives in "Sahara," announcement is made by the Hodkinson organization, distributors of this popular production, that it has been booked for the Miles Detroit circuit and will have quick second-run presentation after the Majestic in the Miles Regent.

Another important first-run presentation of "Sahara" was arranged for the week of August 18, when Robert Larsen, general manager of B. F. Keith's Boston theatre, and Charles Harris, his right hand ally, booked "Sahara" for the period that inaugurates the new fall season in the theatres of New England's chief city.

Simultaneously in Providence Charles H. Williams is offering "Sahara" at the Strand.

Goldwyn to Extend Its Service Plans

In accord with the policy of strengthening the service idea in every department, Goldwyn Pictures Corp. is perfecting a plan whereby the sales exploitation, advertising and publicity departments will act in the closest harmony, not only in putting over a picture after it has been booked, but in aiding exhibitors to get films peculiarly adapted to their theaters. It is recognized that a production may go big in one town and be disappointing in another, because of different conditions and in spite of exploitation aids.

Goldwyn salesmen are being instructed that their duty goes further than merely booking a picture. They are expected to know the special requirements of the exhibitor with whom they are doing business, and see to it that he receives the Goldwyn picture most likely to make money in that particular theater.

First Move in National Ad Campaign

Goldwyn's first move in the great national advertising campaign designed for the benefit of exhibitors showing Goldwyn Pictures, is the placing of billboards in all parts of the country. By August 15th hundreds of Goldwyn billboards will be in position; contracts call for a large addition to the number by September 15th and ensuing months will bring a steady increase in the display that is planned to cover the United States as it never before has been covered by a producing organization.

Each billboard will show the likeness of one of the seven eminent authors—Rex Beach, Gertrude Atherton, Rupert Hughes, Mary Roberts Rinehart, Gouverneur Morris, Basil King and Leroy Scott—and one Goldwyn star, Geraldine Farrar, Madge Kennedy, Tom Moore, Mabel Normand, or Will Rogers.

The Youngest Director

Jack White, whose engagement by Henry Lehrman to direct forthcoming Lehrman Comedies has just been announced, is said to be the youngest motion picture director in the United States and his claim to fame is further enhanced by the fact that he has already been directing for three years, or since he was eighteen years of age. Closely following his twenty-first birthday he was selected to take charge of the filming of the initial Lehrman comedy for the First National Exhibitors' Circuit, and is now selecting his cast preparatory to beginning work under Mr. Lehrman's supervision.

S-L Film in Capitol

"Virtuous Men," the S-L production, opened at Poli's theatre, Washington, D. C., on August 10th for an indefinite run. According to H. E. Coffey, manager of the Empire Film Distributing Co., which organization is handling the picture for this territory, "Virtuous Men" played to capacity at the opening performance in Washington. During the present week the picture is attracting large crowds to the theatre.

Gladys Leslie, Vitagraph, in an emotional moment in "The Girl-Woman"

Mildred Chaplin Will Rest Until Fall

Mildred Harris Chaplin, wife of the famous movie comedian, has entirely recovered from her serious illness following the birth and death of her first born. For days following the arrival of her baby she hovered between life and death, and so critical was her condition, that the news of the death of her 72-hour old baby was kept from her as long as possible.

Mrs. Chaplin is going to Catalina Island off the coast of California to gain the complete rest necessary for the picture work she is to undertake in the Fall under the management of Louis B. Mayer. She will make the trip from Los Angeles to the Island on one of the airships of her husband's recently established aerial line.

Deitrich Finishing Up "The Bandbox"

Deitrich-Bock, Inc., is in the final stages of production of its first Doris Kenyon production, "The Bandbox," a screening of Louis Joseph Vance's noteworthy mystery melodrama which in its book form was the biggest selling success of this author. "The Bandbox" is fast, staccato melodrama with more action compressed in it than one usually encounters in a complete book, an exciting magazine serial story or a multi-episode screen serial. It has been directed by R. William Neill, who recently completed a big special production, "The Career of Katherine Bush" from Elinor Glyn's story.

Pre-Release of a Vita.

Corinne Griffith's newest Vitagraph feature, "The Bramble Bush" is now nearing release, in fact it is having a pre-release showing this week at Loew's New York theatre.

"The Bramble Bush" was adapted from the story by Nalbro Bartley and was filmed under the direction of Tom Terriss. In the splendid supporting cast are Julia Swayne Gordon, Constance Beaumar, Denton Vane, Frank Mills, Robert Frazer, F. W. Smith, Jane Jennings and Jane King.

Miss Griffith is now at work on "The Climbers," a picture version of the late Clyde Fitch's play of the same name made famous more than fifteen years ago by Amelia Bingham.

Lubin Off on Trip to Coast

S-L Executive on Return in September to Make Important Plan Announcement

HERBERT LUBIN, one of the executives of S-L Pictures, will leave New York this week upon the first lap of a journey which will bring him to Los Angeles within the next three weeks. He will stop en route at Chicago, Kansas, Houston and Dallas. Prior to his departure Mr. Lubin announced that matters of great import concerning S-L Pictures were taking him west and strongly intimated that upon his return to New York shortly after the first of September he would be ready to divulge for publication several plans for the organization of two important production companies, of which Arthur H. Sawyer and himself will be leading factors. The success attained by Herbert Lubin since his advent in New York a few years ago has been little short of phenomenal.

In the brief period of his activities in the film field in New York he has been responsible, with Arthur H. Sawyer, for the organization of S-L Pictures, one of the biggest of the independent feature producers, instrumental in the formation of the Petrova Picture Company, and more latterly has been responsible for the negotiation of the contract whereby Mary Miles Minter becomes one of the highest salaried stars of the film firmament.

Before his departure Lubin stated that the affairs of the S-L organization are in particularly healthy condition, "Virtuous Men," the initial special production sponsored by this company, having proved one of the state right successes of the present year During his absence from the New York offices, Arthur H. Sawyer will look after the affairs of the company, returning this week from an extended vacation in Maine to take up the executive reins, while Lubin undertakes the consummation of the big plans contemplated in connection with S-L pictures for the coming season.

Begin Work on Mayer Studio

Ground Broken for Plant Which Will Cost Approximately a Quarter Million

GROUND was broken this week for the new Mayer Productions Studio, which is being built in Los Angeles by Louis B. Mayer and Col. William Selig. The studio will cost approximately a quarter of a million dollars, and the location is far away from the section known as the studio zone in Hollywood.

The studio will be used for the making of the greater part of the Louis B. Mayer productions, including those of Anita Stewart and Mildred Harris Chaplin, who are under Mr. Mayer's management. Present plans call for its completion sometime in October, and it promises to be one of the finest and best equipped studios on the west coast. Some idea of its magnitude may be gained from the size of the stages, of which there will be four, two dark stages and two open stages. One of the dark stages will be 80 by 200 feet and the other 80 by 175 feet. The two open stages will be each 80 by 150 feet with 26 feet in the clear.

In addition to the studio proper, there will be a huge administration building, and two delightful bungalows, one for Miss Stewart, and the other for Mildred Harris Chaplin. The stars will find it not only possible, but desirable to live in these bungalows while their productions are being made. The location is on the Passadena Road.

Mildred Harris Chaplin will start her first production under the Mayer management about the middle of October, and Anita Stewart will begin production for the coming season at about the same time.

In the meantime Mr. Mayer is using the Selig studio for producing.

Boost to Author-Supervision

Strand, New York, Packed for Week on the Premier of "The Westerners"

ANY stars or players of any dimension whatever in the screen world who have been wondering just what would be their share of the publicity and opportunities in what is unmistakably an "authors' year," found the answer last week at the eastern premiere of Stewart Edward White's "The Westerners" at the New York Strand.

This first of the Benjamin B. Hampton-Great Authors productions did a business throughout the week of record-breaking proportions and up to Thursday night was reported as running ahead of any summer attraction at the Strand in the past four years. Suddenly on that night the actors went on strike, closing thirteen of the so-called legitimate theatres, and the result was that the Strand, in common with other picture houses, turned away thousands of persons at all remaining performances in the week, inclusive of matinees.

For what is said to be the first time in the history of Broadway motion picture institutions that command national attention the name of the author of a novel took the big place in the electric lights over the sidewalk street canopy of the Strand.

The Strand lobby gave every member of Benjamin B. Hampton's all-star cast portrait recognition in the handsome frames for the week in advance of the first presentation of "The Westerners" and throughout the week of the showing. Complete cast publicity was likewise given to all players.

Chaplin Classics at Six-Week Intervals

Announcement is made by William J. Clark, president of Exhibitors' Mutual Distributing Corporation, that the twelve Chaplin Classics will be released at intervals of six weeks, commencing October 5.

The Chaplin Classics are the twelve Mutual-Lone Star specials, produced by Charlie Chaplin under his $670,000 a year contract with Mutual.

Negative rights to the series of two-reel comedies were acquired late last spring by the Clark-Cornelius Corporation of which Mr. Clark and H. C. Cornelius, vice-president of Exhibitors' Mutual are the principal owners.

With the announcement of the releasing plan, it was made known that the productions would be sold under series bookings, with special pre-release, and protection, to the larger theatres in larger centers. Contracts have already been closed in more than twenty-five cities for exclusive pre-release presentation.

Albert Parker Directs "Eyes of Youth"

Albert Parker, director of many of Douglas Fairbanks' successes, has been secured by Harry Garson to direct Clara Kimball Young's forthcoming feature picture, "Eyes of Youth." Mr. Parker has a script in readiness and the first scenes of this production are being taken. It is prophesied that "Eyes of Youth" will be Miss Young's greatest offering to the screen to date. Mr. Parker's latest success was "The Knickerbocker Buckaroo" for Douglas Fairbanks, and that was preceded by "Arizona" and "Sic 'Em Sam," both for Fairbanks.

Next Lloyd Comedy

Harold Lloyd will be seen in another of his noted burlesque roles when Pathe issues "Heap Gig Chief," a two-reel comedy on August 24th.

The Western melodrama, now but a thing of the glorious past on the American stage, bears the brunt of Lloyd's comedy.

Bebe Daniels will be seen again as chief fun-maker in support of the Pathe comedian, and she makes a "heap" pretty squaw indeed, in her rich Indian costumes.

J. Gordon Edwards, well known director of Fox films

Fashions Frills Galore in "The Brat"

An advance showing of women's fashions was given on the stage of the Nazimova studios in Hollywood during the filming of scenes in "The Brat," the forthcoming Nazimova production. Up-to-the-minute creations for Milady were on display. The setting was an exact duplicate of the fitting rooms in a well-known New York department store, with smartly gowned salesladies and fitters in attendance.

Evening gowns, afternoon frocks and even some wonderful negligees were among the collection of chic apparel draped on models in the fitting rooms. To obtain these M. P. Staulcup, Nazimova's art director, culled the very latest advance modes from several of the smart shops in Los Angeles.

Twelve New York Theatres Play Film

A record which is noteworthy has been established by the initial showing of the first of the eight big William Farnum series pictures which Fox Film Corporation is producing for distribution by the exchanges during the season of 1919-1920.

This record, which is probably a new one for this city, was set by the melodramatic picture, "Wolves of the Night," a story of love and high finance. It was written especially for Mr. Farnum by E. Lloyd Sheldon.

As William Farnum, the powerful star of this powerful play, arrived in New York from the Pacific Coast twelve metropolitan theatres were showing "Wolves of the Night" to packed houses in all parts of the city.

Lila Lee's Next Artcraft Picture

Lila Lee's new Paramount-Artcraft picture is entitled "Heart of Youth" and is said to be a triumph for the youthful star.

The story is an original by Beulah Marie Dix, whose ability as a scenario writer and author has long been established among film patrons, and the picture was skillfully directed by Robert G. Vignola.

Included in the cast are Buster Irving, Charles Ogle, Fanny Midgley, Guy Oliver, Lydia Knott, Tom Forman, Fay Lemport, Gertrude Short, Cameron Doffey, Vera Sisson, Lewis Sargent, Sylvia Ashton, Robert Brower and Ed Alexander.

"Heartsease" Favored by National Board

The National Board of Review of Motion Pictures viewed Tom Moore's latest Goldwyn picture, "Heartsease," last week, and sent a special report to the Goldwyn organization on their opinion of the merit of the picture. All the reviewers present agreed on the excellence of the picture.

"Heartsease" was written by the late Charles E. Klein; and as a play, was performed in both England and America. An interesting feature of the production is the appearance of Helene Chadwick in the leading feminine role, and of Rosemary Theby.

Preparing a Demand for "13"

Burston Films Prepare Big Line of Advertising Aids; Advance Booking

THE home offices of Burston Films, Inc., in the Longacre Building, are bustling with the pre-release activities of "The Mystery of 13," the new Francis Ford serial which is nearing completion at the Hollywood Ford Studios under the supervision of Louis Burston. Not only has there been prepared an extensive advertising and publicity campaign for exhibitors, but a new idea in campaign books to be known as "The Exhibitor's Book." A four color insert of four pages has been prepared for the latter, in which appear novel posting ideas, and full color miniature reproductions of the striking paper already prepared for an extensive billboard campaign.

In addition to the episode paper there is a powerful 24-sheet stand, which introduces the mysterious hooded figure of the "13," and some novel effects achieved through the artist's thorough understanding of color vibration. The six sheet stock shows the star, Francis Ford, on a terror-stricken white horse in pursuit of the elusive "13" terror. The episode paper—special for each of the 15 installments, presents President Burston's ideas in the advertising serials by the insistence of emphasis on the main idea of the production—the mystery surrounding the "13." Shrewd and clever work was necessary here, as Mr. Burston insisted that all scenes be made up from stills and no flights of imaginative fancy were permitted the artists employed in the preparation of the preliminary sketches. Thus the patron attracted by the strong situations depicted on the episode paper will be doubly assured of seeing the show "as advertised" when he finds on the lobby photo displays truthful camera renderings of the same exciting scenes and situations. "Give the people what you know they want, says Louis Burston, "and then let them know you've got it for them, comprises my entire scheme of advertising any motion picture production."

A Big Story for Pearl White

Dramatic Tale by Maxim Is Bought and Will Shortly Be Put Into Production

IT is announced from the offices of Fox Film Corporation that the second starring vehicle for Pearl White—a big dramatic story which has just been chosen—is the work of Hiram Percy Maxim. Mr. Maxim is a member of the gifted Maxim family which gave the world the inventor Hudson Maxim, whose name is associated with the far-famed Maxim gun and a score of other inventions.

Bearing the temporary title "Reclaimed," this feature is announced by the Fox concern as a surprise vehicle which should be one of the biggest pictures on the screen.

Mr. Maxim's faith in Miss White is supreme. Having watched her with great care, he regards her not only as among the greatest motion picture stars ever created, but as "the coming greatest actress" of screendom, since she has availed herself of the opportunity to shine in a higher and wider sphere than that involving largely hazardous feats. Under no consideration would Mr. Maxim, it is declared, think of submitting this story for the use of any star other than Miss White.

Work is rapidly progressing, it is said, on Miss White's first William Fox production, "Tiger's Cub," based on Alaskan melodrama by George Potter—which was selected for this star as affording her a dominant role calling for stronger emotional acting, and which emphatically as forsaking the serial field of motion pictures and taking her among feature stars.

Vita Ready to Present Serial

"Smashing Barriers" Will Follow Week After Last Episode of Moreno Serial

VITAGRAPH has timed things so nicely that its two recent serials do not overlap or conflict, and yet there will be no time lost between the ending of one and the beginning of the other. The fifteen episodes of the Antonio Moreno chapter play, "Perils of Thunder Mountain" will have completed the first run just a week before the first episode of William Duncan's new serial, "Smashing Barriers," is ready for release. Under this admirable arrangement fans who enjoy this form of picture entertainment, and they are legion, will not be deprived of their favorite amusement.

Vitagraph is a great believer in the serial play. One of the pioneers in this form of entertainment, it has consistently kept at least one chapter play before the public, and has attempted, and usually with success, to make each succeeding play better than its predecessor. Albert E. Smith, president of Vitagraph, and Cyrus Townsend Brady, who are past masters of the art of writing a serial, are the authors of both "Perils of Thunder Mountain" and "Smashing Barriers," and Mr. Smith has seen to it that they were given the best possible production. Not only were two of the greatest screen stars selected for the heroes, but the supporting companies were the best obtainable. Carol Holloway has the heroine role in the Moreno play, while Edith Johnson played opposite Mr. Duncan. It would seem that the subject for "thrills" would have been exhausted by this time, but the fertile minds of both Mr. Smith and Dr. Brady have no difficulty in conceiving rescues more sensational than ever.

Mrs. Drew and Company on New Comedy

Mrs. Sidney Drew, John Cumberland and a company of players are at Lake George, New York, staging scenes for a new Paramount-Drew comedy entitled "A Sisterly Scheme" for the V. B. K. Film Corporation. The locale of this picture, which Mrs. Drew adapted from the story of H. C. Bunner, is a summer hotel, a lake and other vacation time environment.

John Cumberland, who is well-known for his appearance in "Up in Mabel's Room," plays the role of Jimmie. Mrs. Drew appears as Jimmie's sister Polly, and Nell Tracy, who made her picture debut in "Bunkered," plays Angie.

Besides Mrs. Drew, Mr. Cumberland and Miss Tracy, the company includes Ralph Brainard, Mrs. Mary Chambers, Annie Laurie Spense, Mrs. Samuel Zucker, Business Manager Donald McBride, Cameraman Leo Rossi, an assistant cameraman, and a technical director.

Double Tribute Given "Blue Bonnet"

Just what Emil Kehrlein, manager and proprietor of the Los Angeles Kinema, really thinks of the power and the audience-attracting possibilities of the first new Billie Rhodes production for Hodkinson release, "The Blue Bonnet," was revealed in two ways during the past week. One was by his cancellation of a Pickford picture to open a week for the immediate presentation of "The Blue Bonnet" on August 10, and the other was by means of a letter to William Parsons, president of the National Film Corporation of America, producer of "The Blue Bonnet," in which he heartily congratulated him on the merit of the production.

World Soon Releases Long Feature

World Pictures will release at an early date on its program a five reel picture entitled "Where Bonds are Loosed." This photoplay was taken from E. L. Grant Watson's novel that was numbered among the six best sellers. Mr. Watson, the author is an Englishman who attracted no little attention from book reviewers when his book was published as this was his first effort as a writer.

The picture was directed by David G. Fischer who also played the principal role. He was supported among other well known film players by Dixie Lee and Arthur Behrens. The tropical scenes were filmed on an island which belongs to the group geographically known as the Dry Tortugas, off the coast of Florida.

Ball Player Styles in Current Novograph

Chief among the interesting features of the Pathe Review released August 17th, will be the Novograph slow motion pictures analyzing the styles of a number of the popular players of the New York National League Baseball Club. Among the players will be seen in action upon the screen are Bennie Kauff, George Burns, "Pep" Young, Fred Toney, Art Fletcher, and Jesse Barnes.

Amusing Plot for the Latest Truex Comedy

Ernest Truex is making "Too Good To Be True," the second of his series of two reel comedies for Amedee J. Van Beuren. This production was adapted to the screen by Mann Page from the original story of Kenneth Webb. John Joseph Harvey is directing the comedy.

"Too Good To Be True" was written especially for Mr. Truex and gives the star opportunities to present a very funny portrayal. The story concerns M. Anthony Biggs, a quiet unassuming little man who becomes enraptured by the screen plays featuring the famous vampire, Vera Vernon. Religiously does Anthony visit the village cinema theatre whenever Vera is billed. Anthony is somewhat of a sportsman and one day Vera visits the Golf and Country Club of which our hero is a member. After much hesitation and embarrassment, Anthony manages to meet his screen heroine and then starts a persistent wooing. He gives a most elaborate dinner for the fair Vera at the Peacock Inn but she does not seem to enjoy the affair. It looks as though Anthony's rival Kirk Maxwell, will win Vera but events change their course and bring joy to the heart of our hero.

To support Mr. Truex in "Too Good To Be True," Mr. Van Beuren has engaged a player ideally suited to play the role of the vampire, Vera Vernon. The young lady in question has just arrived from Paris where she recently completed work in "Judex," a Gaumont serial.

Virginia Pearson Has Finished Subject

Virginia Pearson has just completed "Impossible Catherine" her second production through Pathe, while her initial offering, "The Bishop's Emeralds" is still winning praise from exhibitors in every section of the country.

Pathe believes the second picture of the Pearson series will prove even more popular than "The Bishop's Emeralds." "Impossible Catherine" is a feature of the comedy drama type, and was directed under the personal supervision of John O'Brien, Lawrence McCloskey, Lubin's former scenario editor, wrote the titles for the attraction, and they lend much humor to the feature.

"Counterfeit" Next for Elsie Ferguson

Under the direction of George Fitzmaurice, work has been started on Miss Elsie Ferguson's next picture, "Counterfeit," by Ouida Bergere, based on the story by Robert Baker, at the New York studio of the Famous Players-Lasky Corp. Mr. Fitzmaurice regards the scenario as an excellent up-to-date comedy drama in which Miss Ferguson will have the opportunity of both dramatic and lighter work.

As is usual with a picture under the direction of Mr. Fitzmaurice, the cast is exceptionally well chosen, including David Powell, Helene Montrose, Charles Kent, Charles Girard, Ida Waterman, Robert Lee Keeling, Fred Jenkins, Mrs. Robertson and Elizabeth Breen.

Serico Signs Arline Pretty

Popular Player Will Have Stellar Role in First Picture of Concern

GEORGE H. WILEY, president of the Serico Producing Company, a new organization, formed recently to produce the novels of famous authors in serial form, last week concluded negotiations for the appearance of Arline Pretty in the leading feminine role in the first of the company's offerings, "A Woman in Grey" by C. N. &. A. M. Williamson.

The selection of Miss Pretty as the star of the new type of serial promised by the Serico Company, was made, according to the officials of the organization, in response to the demand of a large number of exhibitors, among whom a canvass was conducted, for the presentation of this star in another serial.

Having won thousands of friends through her characterizations as the heroine of Vitagraph's serial "The Secret Kingdom" and Pathe's chapter picture, "The Hidden Hand," Miss Pretty, it is declared, has long been sought for another serial but has wished to confine herself exclusively to dramatic features.

A cast, all of whom are well known in the serial field, has been engaged for the picture. Henry G. Sell, leading man for Pearl White in several Pathe serials, appears opposite Miss Pretty. Other principals are Fred Jones, Margaret Fielding, James A. Heenan, Ann Brodie, Violet de Bicari, and Mrs. Adelaine Fitzallen.

Fred Jones and Margaret Fielding, who have the "heavy" leads in the production, are both favorably known to photoplay patrons. Miss Fielding has appeared in important roles in a number of Fox productions, in addition to being an established actress of the legitimate stage. Mr. Jones has appeared in a number of serial successes, as well as special features.

Plays Fitting the Lee Kiddies

Bartholomas Writes Second Play for Young Rogers' Stars; Johnson Directing

WITH the starting of the second Lee picture, Lou Rogers, president of the Rogers Film Corporation, presenting Jane and Katherine Lee in a series of two-reel comedy playlets, has already gone further in the vehicle end by contracting for several more stories by prominent authors, names of which are at present being withheld.

The story proposition is admitted to be a serious one these days, and the tremendous prices paid for them is an example of this condition. However, the type of story suited for these young stars is even more of a rarity, as the children have to obtain a happy medium of comedy and plot in their pictures.

Two-reel comedy playlets are brief enough, it is pointed out, to allow artists of the slender age of the Lee Kiddies to "carry on" throughout the picture with a snap and vivacity, which an offering of greater length would make impossible in the case of these juvenile comedians, and exhibitors have themselves suggested this, showing their insight of showmanship.

With these factors in mind, and enthused with the work of Phillip Bartholomas in the first story, Mr. Rogers also had him write the second subject, and the author of such successes as "Very Good Eddie," "Girl of My Dreams," and the recent "Greenwich Village Follies," has surpassed himself in his second attempt.

A novel introduction was used in the first picture and this met with such popular comment, that it has been decided to follow this plan in the other productions. A strong company of players, including grownups as well as youngsters, have been engaged by Director Tefft Johnson, and with the first of the playlets cut and titled and others of the series in course of production, Mr. Rogers promises particulars of release very shortly.

Box-Office Measures Success

So Believes Marshall Neilan, Stating Public, Not New Methods, Is Paramount

FIRMLY declaring that the public, and not new-fangled methods of production, is the most vital factor to be considered in the production of a motion picture, Marshall Neilan sent a shock through California producing circles recently when he declared that "The Eternal Three," his initial production for First National Exhibitors Circuit, "may be artistic to the extreme and embody several new ideas in direction, but above all it would be a box office attraction."

"I want it clearly understood," said Neilan, "that I have but one object in mind and that is to make 'The Eternal Three' a box-office attraction. By this, I mean that I am not going to spend my time trying to startle the world with new and magnificent artistic effects, nor am I going to introduce any revolutionary methods of production.

"During the years I have been producing pictures, I have made a study of the situations and bits of business which are most powerful in bringing about the proper play of emotions among the viewers of a picture. My technical department can study lighting effects and other things which go to make a picture beautiful, but I want to study the public. That, to my mind, is the real and most important part of the motion picture in so far as the director is concerned.

"What will make the average person laugh, what will make him cry, what will stir within him the finest feeling, what in short will make him leave the theatre satisfied and feeling right?

"If I can make the box office attractions for the world, I care not who makes the works of art. After all, what is a greater work of art then that which will better and make happier the lives of millions of people."

"Follies" Girls Please in "Lombardi"

Fewer and better mannequins has been the rule in casting actresses for certain parts in "Lombardi, Ltd." Bert Lytell's special production which Screen Classics, Inc., is now making at Hollywood, as one of its "fewer and better" pictures.

A feature of the production is the beauty of the models for gowns in the modiste's shop of Tito Lombardi, a temperamental designer and executor of smart clothes for women. Screen Classics, Inc., in order to get a group of beauties to take the parts of mannequins, combed the most fashionable Fifth Avenue shops, and the ranks of the New York musical shows—such as the Follies and the Midnight Frolic—for exactly half a dozen girls whose looks make one stop, look and whistle.

There are six mannequins in all, many of them portrayed by actresses well started on their careers.

Sloman Is a "Comer"

After nine weeks of preliminary work in preparation of the screen version of his story, during which he was in constant consultation with B. B. Hampton, the producer, and William H. Clifford, his scenario writer, Edward Sloman, supervising director of Federal Photoplays, Inc., is ready to begin the screening of "The Sagebrushers," the widely known novel by Emerson Hough.

The success of "The Westerner," the Stewart Edward White story, which Sloman produced as the first of his subjects for Federal photoplays, has led to elaborate preparation for work on the forthcoming feature. Sloman, who established a strong reputation during his engagement of several years at the studio of the American Film Company, during which time he made many pictures starring William Russell, is recognized, it is asserted, as one of the foremost directors of the younger generation.

"Classics in Film" Are Being Welcomed

That the patrons of first class theatres welcome an opportunity to see good solid literature transferred to the screen in picture form is being proven conclusively by the great number of large houses throughout the country that are playing to big business with Oscar Wilde's "Lady Windermere's Fan" and Charles Dickens' "Dombey and Son" released recently by Triangle.

While the Triangle Distributing Corporation believed that the public would receive their "Classics In Film" as a welcome change from the usual run of stories they were not prepared for the exceptional demand that has been made upon them for bookings on these subjects. The Fox and Loew houses have recently booked these pictures.

Monopol Offering Said to be Unusual

In the matter of novel effects, "Crimson Shoals," the Monopol state rights' attraction, is said to be one of the unusual pictures offered in the territorial market this year. Starring Francis Ford, it was also directed by the leading figure of "The Mystery of 13" and "The Silent Mystery." Through means of remarkable photographic effects Ford is presented in a triple character. Throughout the play he is shown many times in the same scenes in the characters of son, father and grandfather. A novel introduction has been worked out for the purpose of emphasizing this remarkable performance. A stenographer is shown seated at a typewriter clicking off the names of the three characters portrayed by Ford. As each line appears Ford is shown in the background in his various make-ups. In order to attain this effect a quadruple exposure was necessitated.

In the matter of backgrounds and exterior locations, "Crimson Shoals" also contains a number of unusual views. The locale of the story is laid for the better part on an island in the Pacific.

Two-Reelers Suited to Lee Kiddies

That Jane and Katherine Lee, "The Lee Kids," have found their metier in the two-reel comedy playlets announced for forthcoming release by Lou Rogers Corporation, is said to be the unanimous verdict of those who have had opportunity to look over the first of the series.

Two-reel comedy vehicles are brief enough, it is pointed out, to allow artists of the slender age of the Lee children to "carry on" throughout the feature with a snap and vivactiy which an offering of greater length would make impossible in the case of juvenile comedians. At the same time a two-reel length affords a medium of sufficient length for the carrying out of a complete storyette or playlet, it is claimed.

A strong company of players including grown-ups as well as youngsters has been engaged under the direction of Tefft Johnson. With the first of the playlets cut and titled and others of the series in hand, particulars of release are promised shortly.

Wilderness Series for Bull's-Eye

Each month sees a new short subject release added to the Bulls-Eye Film Corporation's program. The newest wrinkle is the one-reel "Legends of the Wilderness," now being photographed and the wild beauty of western America by L. J. Burrud of Los Angeles. According to Milton L. Cohen, president of the Bulls-Eye, the first release will be marketed October first on the state's rights plan.

An entire year will be consumed by the Burrud expedition, which will cover a distance of approximately 20,000 miles in the Pacific northwest and Canada. After "shooting" the "legends" the Burrud party, which consists of six men, will invade Asia, crossing the Bering Sea on ice boats, if possible.

Start Pioneer Exchange Chain

Co-operative Ring Begun with Six Links Forged; Advisory Body Is Inaugurated

THE first six links in the chain of independent exchange which the executives of the Pioneer Film Corporation are busily engaged in creating have become a reality.

With the Pioneer's own office in New York and Buffalo, the Greater Stars Productions in Chicago, the Eastern Features Film in Boston and the M. & R. Exchanges in San Francisco and Los Angeles handling the entire Pioneer output, the first links in the country-wide chain of releasing organizations have been forged.

Within a few months it is expected that the foremost independent exchange in each and every territory will be added to the chain, forming a federated unit, each link free and independent, yet joined to the other Pioneer exchanges by the strong bond of mutual interest.

In order to keep its list of federated exchanges well supplied with attractions which can compete in the open market with any and all comers, the Pioneer, in addition to continuing its policy of purchasing the really notable productions placed on the market, is carrying on negotiations with the end in view of forming a chain of independent purchasing units, which will make pictures on subjects which have first been submitted for approval to the exchangemen handling Pioneer productions.

A body to be known as the Pioneer general staff, composed of the men behind the Pioneer Film Corporation, the officers of the exchanges and the producing units will be formed. The powers of this body will be purely advisory, but all matters of policy, both of production and exploitation, will be submitted to it for consideration and discussion.

The Pioneer Film Corporation will at no time attempt to encroach upon the rights of the associated associations, but will reserve for itself the final word upon all matters pertaining to the general policy, and it will be the arbiter in disputed questions.

For months past the Pioneer Executives have been studying the details of the proposed chain, and when the moment came to begin the formation of the co-operative body, the facts were presented to those interested in a concrete form, and were accepted by all who have entered the new organization with but few modifications.

Rolfe Shooting on Big Scene

Grand Ensembles Used in Course of First Subject for Fischer Features

THE element of the spectacular achieved by the employment of great ensembles and of massive scenic investiture will be evident in the first B. A. Rolfe production made for the new firm of A. H. Fischer Features, Inc. The subject, tentatively titled "The Shining Band," is now in process of production at the Thanhouser studios in New Rochelle under the personal supervision and direction of B. A. Rolfe with the co-operation of Chester DeVonde.

Based on Robert W. Chambers' story, "The Shining Band," which was adapted for the screen by Charles A. Logue, the subject has to do with fifteen rich clubmen who set out to build a fence around a little world all their own, stirring up a fued with an eccentric character named O'Hara, who is spurred on by Munns, the leader of "The Shining Band." The chief setting is the extremely exclusive and ultra luxurious Sagamore Club, conducted solely by and for the fifteen club members. The main room of the club is represented in a setting occupying 35x70 feet of the studio floor space and containing every luxury that vast wealth can command. In this room the functions of the club are held, outrivaling the colorful affairs of court.

Highly spectacular is the battle between the club and the members of the Shining Band over the rights to a parcel of land within the club's confines. The battle results in the destruction of the dam built by the club's opponents to drive the wealthy from the fishing grounds and of the demolition of the club house by the band.

Mr. Rolfe, accompanied by forty people, members of his cast and technical staff, spent ten days in the Adirondack Mountains of New York producing some of the exterior scenes. The engineers in the party were employed to build the dam which was destroyed.

Enlarge Staff of Fox News Weekly

Among the important news items of today comes the announcement from Fox Film Corporation of the addition to the force which is being organized for the production of the Big Fox News Weekly.

Pell Mitchell, prominent in national film circles, has been engaged by Herbert E. Hancock, director, to take entire charge of the news department of this branch of the company.

Mr. Mitchell has been associated as editor with the Gaumont Weekly series since 1914, and is one of the best known men in this line in the country. In carrying out his plans to employ none but trained newspaper men with a knowledge of films, Mr. Hancock chose Mr. Mitchell because of his long experience in journalism before his entrance into motion pictures.

Besides Mr. Mitchell, the staff will also be increased by several of his own staff, which he will bring with him to the main offices of the Fox News Weekly.

Parisian creations, the very latest from the Rue de la Paix, will abound in Metro's screen adaptation of the play "Lombardi, Ltd."

Magazine Aiding on Irene Castle Film

Reports coming in from various territories show that the field representatives of the Ladies' Home Journal are everywhere cooperating with exhibitors in the exploitation of the Paramount-Artcraft Special "The Firing Line" starring Irene Castle.

In Rochester, New York, the original gowns worn by the star were displayed in the department store operated by Sibley, Lindsey and Curr for a week proceeding the showing at the Picadilly theatre there. A number of copies of the Ladies' Home Journal were also included in the display together with the announcement card giving the name of the theatre and the playing dates.

Hotel Burns in Viola Dana's Picture

A suitable location for scenes showing the burning of a hotel in "Please Get Married," the Oliver Morosco farce-comedy that Viola Dana is using as her first starring vehicle for the "fewer and better" pictures series of Screen Classics, Inc., caused Director John Ince and Techincian Amos Myers not a little worry the other day.

Finis Fox, of the Metro scenario department, in making the screen version of the comedy by James Cullen and Lewis Allen Browne, called for a location for the hotel with mountain ranges showing in the background and a broad macadamized automobile roadway winding up to the entrance. It took long search, but was finally found.

"Joe Martin" Unruly; Wreaks Havoc

As a result of a three days' rampage in which time he wrecked his trainer's quarters at the Universal City arena, Joe Martin, the famous orang-outang of the screen, is now under constant surveillance.

Because the uncanny animal tore the door from its hinges, unlocked the wolves' cage, freed the elephant and created general havoc at the world's film capital a close watch is kept over his quarters.

Jack Ketch, a splendid example of the Malamute dog, named for the notorious hangman of old England, has been assigned by A. C. Stecker, trainer-in-chief to stand guard over Joe's door.

Technician to Aid on May Allison's Film

When Edward J. Shulter, supervising technical director of the Metro studios in Hollywood, laid down a rigid set of requirements for the testing of all new additions to the already efficient group of technicians handling Screen Classics, Inc., productions, he at least assured himself of men who know their work from the very bottom.

John K. Holden, one of the three recently engaged, has been assigned as technical director with May Allison in "Fair and Warmer," a screen production of Avery Hopwood's farce, produced on the stage by Selwyn and Co.

Pioneer Publicity on Commercial Lines

One of the results of the tour of observation recently made by M. H. Hoffman, General Manager of the Pioneer, is the decision to reorganize the policy and methods of the publicity and advertising activities of his concern.

To this end an Exhibitor's Service Department is being installed at the Pioneer Home Offices, where all information, stills, press stories, and business-like co-operation will be offered gratis to the manager playing Pioneer pictures.

Large stocks of advertising accessories are being collected in New York from which the exchanges handling the Pioneer output can draw upon for immediate use. This will remove the long delays so frequent in the filling of orders, and as a consequence the business lost because of the inability of the average distributor to supply his exchanges immediately with materials needed, will be removed.

M. H. Hoffman during his tour heard on every side, from both exhibitors and exchangemen strongly voiced opinions denouncing the usual methods pursued in the exploitation of pictures.

The country is surfeited with superlatives, and blue sky claims. What is needed is real stuff, something that will be taken upon its face value, without the necessity of the reader discounting the greater part of the statement he is reading.

Old West Seen in a Robertson-Cole

"A Man's Country," a Robertson-Cole feature, distributed by Exhibitors' Mutual, is one of those picturesque productions of the old West. It is a picture of California in the days of '49, and it has all the romance and picturesqueness of that historical period when men worked hard and died harder, when the old brass foot-rail knew the touch of satin as well as cowhide.

The special settings and costumes made it one of the costliest pictures produced at the Brunton studios. The wild, Western town of Huxley's Gulch was constructed in its entirety on the Brunton lot. Perfect atmosphere of those virile old days was created and as a result "A Man's Country" is recognized as one of the best Westerns in atmosphere and action produced.

"Too Much Directing Is Bad for Picture"

Director J. Gordon Edwards, of Fox Film Corporation, who is making the eight William Farnum de luxe productions which will be among the features of the current Fox program, believes that too much directing is as likely to spoil a picture as too little.

"Other things being equal," said Mr. Edwards after completing "Wolves of the Night," the first of the new-season Farnum Pictures, released August 10, "the less directing a director does the better the picture will be. Let the actor inject his own personality into the work. If he happens to have temperament—and every artist is supposed to have that—give it play, and you will get the naturalness and grace of action without which the drama would be dead.

Director of Drury Lane Play

Ray Smallwood Selected to Handle First of Subjects Acquired Abroad

RAY C. SMALLWOOD will direct the first of the Drury Lane melodramas recently purchased in London by Richard A. Rowland, president of Metro Pictures Corporation for production by Screen Classics, Inc., with all-star casts, hundreds of extra players and elaborate scenic and spectacular effects.

Mr. Smallwood, one of the early Imp directors and later an independent producer, has had long and varied experience in every phase of motion picture production. He photographed "Revelation," the first of Nazimova's tremendous screen successes, before assuming his position as Metro's photographic supervisor.

Because of his thorough knowledge of every technical angle of motion pictures, Director General Karger decided that Mr. Smallwood was the logical choice to direct the big Drury Lane plays in their translation to the silver sheet. The productions will be made under the "fewer and better" standard adopted by Metro and will be of superlative quality in cast and technical presentation.

Great stress is to be laid on the photography for the English melodramas, which is planned to be of superartistry in conception and execution of novel and decorative camera effects. Mr. Smallwood in this connection has to his credit the invention of a number of novel photographic effects, developed after exhaustive study and laboratory experimentation.

The new Screen Classics, Inc., director is already laying plans for production of the first of the Drury Lane melodramas, work on which will start within a month at the Screen Classics, Inc., studios. Metro has not yet announced the selection, but it will be one of the five just purchased by Mr. Rowland. They are: "The Best of Luck," "The Hope," "Hearts Are Trumps," "The Great Millionaire" and "The Marriage of Mayfair."

Officials Give Endorsements

"World Aflame," Pathe Offering, with Frank Keenan, Lauded by Notables

FOLLOWING private views in Washington and Chicago of the Frank Keenan feature "The World Aflame," which is soon to be released by Pathe, indorsements of the picture from some of the most prominent men in the United States are rolling up.

"In point of picture-making," writes Louis F. Post, assistant secretary of labor, in a letter to the Pathe office, "I have seldom seen any moving picture as good, and in point of acting I think it is by all odds the best moving picture I have even seen."

"The production, as a whole, was most satisfatory," writes Edward S. McGraw, private secretary to Secretary Wilson, who attended in the absence of his chief, detained at home by illness in the family. "I was very much pleased with the whole thing and the story told coincides with my views in reference to capital and labor."

One of the strongest letters was that of Charles P. Howard, of the Department's Division of Conciliation. He wrote:

"I desire to express my appreciation of the opportunity of witnessing 'The World Aflame.' From the standpoint of artistic production and expressive acting it is perfect. And the subject is undoubtedly the one of paramount importance with all peoples—the new relation between employer and employee.

"Any effort to bring about a closer understanding between labor and capital is to be commended to the extreme," said Senator King of Utah, a member of the committe on immigration, "and this picture besides doing that does it excellently well. Every minute it is on the screen is one of pleasure and benefit."

Five Months Making Feature

"The Brat" Begun in February; Star Aids in the Cutting and Assembling

NAZIMOVA'S time and thought for five months without let-up were devoted to the production of "The Brat," the Russian star's latest seven-part picture, which Metro Pictures Corporation announces for release the first of the coming month.

"The Brat" is to be the first of Metro's "fewer and better" special productions, and Nazimova determined that it should comply in time spent upon it as well as in quality with the meaning of the slogan. From the latter part of January until the latter part of last month "The Brat" has been in the making, and now it is in its final, completed form for critical inspection in the Metro projection rooms.

Actual filming of "The Brat" began at the Nazimova studios in Hollywood on Thursday, February 20; but Nazimova and Charles Bryant had prior to that date spent three weeks making their adaptation of Maude Fulton's play.

The last scenes for "The Brat" were photographed Thursday, April 3. In the afternoon Nazimova and Charles Bryant made a trip out into the beautiful San Fernando Valley with Director Herbert Blache to take the final "iris out" in the play. That night the studio entrance—which is constructed along the imposing lines of a courthouse or other official building—was used for the last remaining scene to be shot.

With the filming completed, Nazimova spent the rest of the five months given to the production in personally consulting in the details of cutting, titling and assembling the picture. This was a long and painstaking task, as only the best of the action has been retained, and the most vivid incidents kept within the limits of 7,000 feet of film, whereas something like 100,000 feet of negative was exposed in making the production.

Anna Lehr is to Star in Artclass Picture

Anna Lehr, recently engaged to play the star role in "The Open Door," now in course of production, has to her credit many creditable performances in strongly emotional roles. She was one of the first players to star in Triangle productions, in which she appeared for several years.

Artclass Pictures, Inc., sponsors for the "Open Door," selected Miss Lehr for the stellar role in their production only after interviewing several feminine stars. Dallas M. Fitzgerald, under whose supervision the Artclass picture is being made, found in the former Triangle player the exact character called for by the script. It is said that Miss Lehr will be called upon to do the most extraordinary work of her career in this film, which is a sensational melodrama dealing with a vital social theme.

In the cast engaged to support this screen performer may be mentioned Sam J. Ryan, John P. Wade, Edith Stockton, Walter Miller, Robert Broderick and Frank Evans.

New Theatre Opening with "Oh Boy"

The new Grand-Florissant Theatre, in St. Louis, built at a cost of approximately $200,000, will throw open its doors to the public for the first time on Labor Day night.

As the opening attraction, Manager Goldman has selected "Oh, Boy!" Capellani's film version of the musical comedy, which Pathe is distributing. The selection of "Oh, Boy!" is a great tribute to the drawing power of the picture, for by the time it is due to open the Grand-Florissant it will have played in a number of other St. Louis theatres.

Much Is Expected of "The Gamblers"

Vitagraph is confident that "The Gamblers," the new Harry T. Morey feature which is nearing release, will be to motion pictures what its original production was to the spoken drama—one of the greatest hits of the season. This play by the late Charles Klein is just as vital and timely today as it was when it was the sensation of New York several years ago. Love, jealousy and political ambition we always have with us and the fourth, and most important motive in the play, high and frenzied finance, is rampant just now through the unusual interest in oil stock. And it is gambling in The Street, and not with cards, or dice, or horse racing, that gives the drama its title.

Hughes Gives O. K. to Film of His Book

Major Rupert Hughes has just completed his work as an Eminent Author at the Goldwyn Studios for his first picture from his latest novel, "The Cup of Fury" and is on his way to San Francisco. Mr. and Mrs. Hughes have been staying at Beverly Hills and making daily trips to confer with studio executives and with T. Hayes Hunter who will direct the production. Mr. Hughes expects to arrive in New York, August 17.

"Everything is going beautifully out here," he reports to the Goldwyn officials in the East. "There is an amazing desire to make a moving picture of 'The Cup of Fury' that really presents the book. Everybody is enthusiastic over its possibilities, and it will get an appalling amount of publicity to judge from the preparations that are being made."

Venice Aviation Field Named After Ince

The first aerial port on the Pacific Coast, a large field at Venice, California, has been christened "The Thomas H. Ince Aviation Field" in honor of the producer of Paramount-Artcraft pictures, who has offered a cash prize of fifty thousand dollars to the first aviator who successfully negotiates a trip by air across the Pacific Ocean. The field is an up-to-the-minute innovation and has been provided with powerful searchlights to make a safe landing for incoming aviators who arrive there after dark.

Fate Lends Aid to Production

Train Wreck Enables Clara K. Young Company to Get Some Desired Scenes

AN unconventional train wreck very nearly brought disaster to Clara Kimball Young and the members of her company, now producing "Eyes of Youth" at the Garson Studios, during a trip from San Francisco to Los Angeles.

Miss Young and her company have been in San Francisco shooting the big dock and ship scenes that are to be made a feature of the production, and were hurrying back to Los Angeles to begin work upon the sets when the train wreck spoiled an otherwise perfect trip and very nearly resulted in fatalities.

The delay, however, was taken advantage of by the members of the company, for the country presented a much desired setting for one of the scenes of the play, and in a very few moments make-up boxes had been brought forth and the Cameraman Arthur Edeson was busily cranking footage into the black box. There was a nine hours' delay before the train finally started south again to Los Angeles, where the first stage sets of "Eyes of Youth" are being taken.

As "Gina Ashling" in "Eyes of Youth," Clara Kimball Young is said to face one of the biggest opportunities offered a screen star. "Eyes of Youth" will be Miss Young's biggest offering in many years and will be given to the public during the fall months. The role to be portrayed by Miss Young embodies every requirement of the great leading woman and star. The peculiar construction of the play as presented on the speaking stage will be strictly adhered to in the screen production.

Activities at the Garson Studios include the building of sets for the first Katterjohn production, in which House Peters will be featured. The first scenes will be shot Monday. The Katterjohn plays, as well as the Clara Kimball Young productions will be released through the Equity Pictures Corporation.

Dustin Farnum's Next Film Melodramatic

With work starting on Dustin Farnum's new United feature, temporarily titled "The Honor of the Family," and with a number of its exterior scenes to be filmed on Catalina Island, the members of Mr. Farnum's cast are to enjoy the special facilities of that star's yacht The Juanita in their crossing from the mainland.

A wide departure from the customary Dustin Farnum roles is promised by J. A. Berst in the forthcoming feature picture, both as regards story, costuming and settings. "The Honor of the Family" is said to be strongly melodramatic in character and to be of spectacular magnitude.

Foreign Fans Greeting Eddie Polo

According to advices reaching this country from England, Eddie Polo, serial star now heading the company which is producing "The Thirteenth Hour" a Universal picture, is being received open heartedly by the Britishers. The report says that Mr. Polo is making many personal appearances at the British picture houses and standing room is the usual announcement at such a house. Mr. Polo is scheduled to visit Yorkshire, Lancashire and Scotland soon with his company.

"The Thirteenth Hour" is the "around the world" serial and scenes will be made in four foreign countries. John P. McGowan is directing the production. Peggy O'Dare is the leading woman and the scenario and continuity is being written by Hope Loring, well known author.

Paramount Magazine for September

Beginning September 7 the first four numbers of the new Paramount Magazine will be released weekly during September, it is announced by the Famous Players-Lasky Corporation. For variety of material and entertainment value, Nathan H. Friend, general manager of the Educational Department of Famous Players-Lasky, under whose direction the magazine is produced, declares that this new weekly release will prove one of the most attractive one-reel subjects in the market.

MONTGOMERY & ROCK

VITAGRAPH

Producing

Two Reel Special

Big V Comedies

Professional Section

ROGER LYTTON'S latest role, that of the kind, indulgent father of "Everybody's Sweetheart," is quite a departure from the smooth villains he has so often portrayed in the past. Mr. Lytton says he is delighted to have an opportunity to make a few screen friends, as he fears that his popularity must be rather at a discount among those who know him only through his pictures.

Thos. F. Fallon told us a few moments ago that his father once played in an amateur production of Belasco's "May Blossom," given by the St. James Union, in which New York's present Governor, Alfred E. Smith, played the lead. Mr. Fallon, senior, is willing to testify to the Governor's histrionic ability.

Sylvia Breamer and her pal, Shirley Huxley, are spending a few days between pictures in Allenhurst, N. J. They will be back in New York by Tuesday at the latest, however, to welcome Miss Breamer's mother, stepfather and younger brother, who are en route from Australia and expected to arrive on that day. Naturally Miss Breamer is overjoyed at the prospective visit.

J. Stuart Blackton was among the producers who attended the annual meeting of the National Association of the Motion Picture Industry at Rochester August 5th and 6th, where George Eastman was host to the association members.

Myrtle Stedman has left for California to star in the Rex Reach picture, "The Silver Horde." "I am very enthusiastic about my part," she said just before her departure, "it's a character that fairly vibrates with living qualities, and I think 'The Silver Horde' is the strongest story Mr. Beach has ever done. The character of Cherry Mallotte stirred me from the moment our acquaintance began on the printed page. I think Director Lloyd will succeed in making it one of the important releases of the year. Miss Stedman's last part in the East was in "The Teeth of the Tiger," under the direction of Chet Withey.

Gleaned in Eastern Studios

Perry Vekroff, Frankie Mann and Stuart Holmes forget "The Isle of Jewels" when their favorite trade paper arrives at the Crystal Studios

Richard Barthelmess has represented nearly all the nations in his list of screen characters. He was a Russian youth in "War Brides," a Frenchman in "Camille," a Canadian hero who won the Victoria Cross in "For Valor," and the famous Chinese in "Broken Blossoms." Now we learn he is to appear as a Spaniard in a new Griffith production. But then he says he likes character work better than the typical breezy American youths he can portray when he wants to.

There are a few things to be said in favor of having a hypnotist for a star. At least, when J. Robert Pauline appears in that 15-episode serial production which is being made under the guiding hand and watchful eye of Mr. Sidney Reynolds of Supreme Pictures, Inc., there will be no self-appointed committee of exposers trying to "show Mr. Pauline up."

Lillian Hall has changed her mind and decided to do yet another comedy with John Dooley, under William Nigh's direction. She had fully expected a vacation upon the completion of the present picture, but prevailing influence was very strong, and you know the woman's privilege. However, this one will be the last, and as it is to be filmed at the Delaware Water Gap, it doesn't entail many hardships.

AMONG the latest reported pranks of Leah Baird's Pekinese, Pansy and Zhu-Zhum, is one enacted at the Crystal studio the other day. Miss Baird took them up to watch the shooting of some interesting scenes of "The Isle of Jewels," and of course they immediately became great favorites with the company, Pansy, being the smaller of the two, rather taking the honors. A bit later, everyone went into the projection room, and left the doggies outside on the stage. Miss Baird noticed a look of "I'll get you yet" which Zhu-Zhum cast at Pansy but gave no heed. When she came back for her pets, poor little Pansy was crouched way in a corner with a nasty bite in her little neck, while Zhu-Zhum was strutting about wearing a veritable Jack Dempsey grin.

HERBERT RAWLINSON has been signed again by the Oliver Film Corp. to appear in a series of stories based on the experiences of Chief Flynn of the Secret Service. Mr. Rawlinson says that he is becoming so accustomed to detective work that he is considering opening an office and undertaking some real sur' nuf cases, on his own.

NIGEL BARRIE has deserted the West coast and joined the Eastern film colony. His first engagement is the lead for Marion Davies in "The Cinema Murder."

RUBYE DEREAMER, Edmund Breese, Eugene Strong, Alfred Hickman and William P. Carlton have been engaged by the Gaumont company to do a feature under the direction of Joseph Levering.

THIS isn't supposed to be an answer column, but such a very nice note came from Col. Heights, Washington, D. C., asking a few things about Conway Tearle, that we are going to divulge the requested information. Mr. Tearle is a college man, having attended Carlyle and Winchester, England. His age is approximately in the thirties, the earlier, the better, he says. He is playing the lead in Constance Talmadge's latest picture just at present.

J. Warren Kerrigan is nearing completion of his work in the star's latest picture, "The Joyous Liar." Considerable comedy element is said to be included, while it is strong in adventure and romance. The picture was staged by Ernest D. Warde from the story and continuity of Jack Cunningham. Lillian Walker is the leading woman.

SMITH

But Which One? Wait!

EUGENE STRONG

Management EDWARD SMALL, 1493 Broadway, N. Y. City

Art Talent is Virginia Pearson's :

WE aren't going to try to improve upon facts and say that, when we finally caught up with her after a month's persistent demand for an interview. Virginia Pearson was exquisitely gowned in—for the truth is so much nicer. Miss Pearson walked into her drawing room wearing, over the most luscious American Beauty velvet tea gown, a gingham smock. She had caught it up around her neck as far as possible, and turquoise blue satin slippers peeped from beneath the American Beauty velvet, while the baby pink and white of her cheeks, beneath their crown of dark hair, gleamed above the gingham.

"I've been working," she explained, as we rose from the depths of a big chair near one of her windows high up over the magnificent old Hudson, with its inactive battleships and submarine chasers and little pleasure craft joyfully replacing the camouflaged transports of yesteryear, "will you come back to my paint shop, or would you rather stay here?"

"Oh, let's go back," we murmured, overcome with curiosity as to what other activity a person found time for, who produces her own pictures, does an incredible amount of patriotic work, poses for enough stills to fill the Metropolitan Museum, has a novel from her own pen nearly ready for publication, and is writing volumes of theosophic and philosophic reflections.

"But, Miss Pearson," we exclaimed, as we walked into a room filled with pastel heads of various types of beautiful women, "why haven't we ever heard about these? We didn't know you were a crayon artist too, as well as a picture one."

"I'm afraid people will think it's all press agent talk," she replied, "they never believe you can do but one thing. That's why I'm going to have the books I'm writing published under another name, or my initials, perhaps. I don't think you'd better mention these, do you?"

"Mention them? Well, we certainly will. We just love the colors in that bluish, reddish, orange affair around that wicked lady's head."

"She does look wicked, doesn't she?" Miss Pearson agreed, "and the one beside her is intended to be her exact opposite. I've tried for etherial coloring. Do you think I've succeeded?"

"We'll say so, but we *don't* see how you find time for it. And may we look at these stills? Some of them don't look the least bit like you."

"But they *are* me, or rather the characters I was impersonating when the pictures were taken. I'm a character actress. That's my business, above everything else. The star system which insists upon all the other members of the cast turning their backs to the camera, and all close-ups being taken of the star, is absolutely wrong and a thing of the past." Miss Pearson's full, clear voice was decidedly emphatic. "In the two pictures that my own company has just produced, 'The Bishop's Emeralds' and 'Impossible Catherine,' we have taken just as many close-ups of the supporting cast as of myself. I have tried to give the others every opportunity that the story offered, and I have always wanted them to make the most of it."

"I firmly believe that the monarchy of the star is over," she continued, "as surely as other imperialistic regimes are over, and players will be popular only so long as they lend themselves to the carrying out of the story. The play's the thing, and the picture-going public is demanding that it be made so."

Then Miss Pearson went on to tell us some of the wonderful plans that she has for the future, but which are not quite definite enough to give the details of at present. She wants to do "great big things," as she expresses it, and although she is pleased with the success she has already attained, she feels that her career is only half begun, and that the future holds undreamed-of possibilities for those who are eager to make the most of them.

"People ought never to be satisfied," she asserts. "I don't mean that they shouldn't be grateful—gratitude and self-satisfaction are two very different things—but, in order to progress, we ought to look forward to each new day as the chance for new achievements and improvements. According to my belief, you know, people who pass over into another astral plane take up their work just where they leave it off here, so we don't waste any time by accomplishing as much as our individual capabilities will let us, while we're on this plane. Most of us love the beautiful, I think, as we should, but we judge too much by exteriors. Just as you can't revue a book by its cover, neither can you justly criticise people or their actions by outward personality alone. But why do you always get me into such deep subjects? When you see 'Impossible Catherine,' you'll swear that I haven't a sensible idea in my head."

So we went away, looking forward to this new role for Miss Pearson with great anticipation, for we do like stars who can submerge their own personality completely in the portrayal of whatever character they are assuming *Margurite Jones.*

Eugene O'Brien Admits to Ideals : : : : :

"I'M working for ideals, just as every worth-while person should," asserted Eugene O'Brien, "and you needn't laugh. I'm quite serious, really, and I don't mean that 'really' to sound like an Englishman, either."

"Why not?" we asked, with great interest. "Why the injured tone at all?"

"Because I'm terribly afraid of you interviewers. I like to be made out a real human being. I like people and I want them to like me, and they certainly won't, if you tell them I have a perfect English accent, and wear orange gloves when I'm eating grapefruit, and use sachet powder on my cereal in the morning."

"We won't tell them anything of the sort," we promised, "we'll tell them exactly what you've said, and they'll know you have a sense of humor, which is the most delightful trait in the world. Besides that people are pretty apt to like anyone who wants them to very much, so if you really value their good opinion, we don't think you need worry about getting it. But please tell us about those ideals. We'll forget the sense of humor and take them as seriously as you want us to."

The Perfect Lover looked skeptical. "I think you're joshing me, but here goes—anyway, for I'm in earnest. I should like, through my picturizations, to help those of us who are weak to be stronger, to give them incentive and enthusiasm and encouragement for more valuable lives, and to help those who are strong to be more patient and tolerant towards their less fortunate fellow beings. That's what I'd *like* to do, but I guess I'm pretty far from it. It's all platitudes, too, but as Mark Twain says, 'Adam was the only original man that ever lived, wasn't he?'"

He looked quite serious during this speech, as serious as Eugene O'Brien could ever look, for in spite of his lofty aspirations, he is so brimming over with the joy of living that one wouldn't associate him off-hand with definite intentions of any sort, philanthropic or otherwise. He is big and jolly and wholesome, the sort of person whose very appearance inspires action and the assurance of a wonderful time. The discovery that underneath this gay exterior and exuberance of spirits, is a most admirable ambition, is like finding emeralds in a gold mine. Charming philanthropists are distinctly alluring. People who set out to reform the world are usually so much in need of reforming themselves.

"I'll tell you something else I'd

(*Continued on next page*)

Jack Cunningham

Associated With

George Loane Tucker

PRODUCTIONS

Hollywood, California

ROGER LYTTON

supporting

Elsie Janis

in her

premier production

On the Sunny West Coast

Edmund Goulding, scenario writer, Selznick pictures

WILLAM NYE is awaiting word which will summon him to New York City after having completed his work as the "heavy" in the latest William Farnum film made at the Fox studio. Farnum left for the East the week of August 2nd, where he will be joined soon after by his director, J. Gordon Edwards and others of his company in the production of "The Joyous Troublemaker," from a story by Jackson Gregory.

William Rogers, the Lariat twirling, gum-chewing Goldwyn star, is regretting the consequences of a speedy trip from Santa Barbara to Los Angeles during which he managed to drive faster in his car than a motorcycle policeman could follow, only to be intercepted by another. There was a brief scene before the magistrate from which Rogers emerged sadder, but wiser.

The arrival of his yacht, "Uncas," is being eagerly awaited by John Bowers, Goldwyn leading man who is at present playing opposite Pauline Frederick. The ship, which recently was on the Atlantic coast, is being brought to Los Angeles by way of the Panama Canal, stops being made at Havana, Jamaica, Panama and San Diego. It is expected that the yacht, which is of considerable size, and entirely a sea-going vessel, will be used in a forth-coming production.

Calloused hands and badly scratched forearms are being exhibited by director Frank Lloyd of the Goldwyn studio as proof of his assertion that he assisted in harvesting eight tons of hay on his ranch at Lankershim, Calif. The Goldwyn director deserts the studio for the ranch each week end, and has succeeded in these days of the high cost of living in placing it on a highly profitable basis.

Madge Kennedy is to be first of the Goldwyn stars whose screen appearance will be enhanced by the special efforts made possible by the lense adaptation invented by Marcel Le Picard, whose work as camera man is widely known. The lense arrangement produces a close-up with a diversity of out-of-the-focus effects through which the image of the person is quite clear although the entire picture gives the impression of a halo.

Mabel Normand is to be seen each noon at the Goldwyn studios enjoying a refreshing plunge in the big pool in that place which has been equipped with canoes, a spring board and gymnasium rings for the recreation of the Goldwyn players.

Victor Schertzinger, Goldwyn director, has received a script for his next Mabel Norman feature, the name of which has not been chosen. The continuity was written by Gerald C. Duffy, formerly a magazine editor.

An average of twenty-seven miles an hour for the entire trip was made by Clarence G. Badger on a recent trip from Los Angeles to San Francisco and return during the interim between the William Rogers pictures he is producing at the Goldwyn studio.

The ninth of the gold and silver cups which he has won in similar contests was achieved by Willard Louis in a billiard contest at the Los Angeles Athletic Club. Louis, who is playing a prominent part opposite Pauline Frederick at the Goldwyn studio is not a professional with the cue, but his ability measures favorably with that of some of the widely known experts of the green table.

For the first time since she appeared in one of her earliest features, "The Rose of the Rancho," Bessie Barriscale, in her newest production "Her Purchase Price," will be seen with dark hair, but instead of losing her naturally fair curls, she merely has covered them with a titian colored wig. Unfortunately, its attractive shades must be slightly less effective on the screen than in reality.

Arthur L. Todd will be responsible for the photographic beauties of the latest picture starring J. Warren Kerrigan to be produced at the Brunton Studios, he having been engaged as carmeraman of the Kerrigan Company by Director Ernest C. Warde.

Joseph Franklin Poland, author of the original story for the Universal production, "The Spitfire of Seville," has recently made a contract with the Universal Company for eight original stories to be delivered within a year. Mr. Poland has now sixteen original releases made by leading companies during the past year.

The return of three or four million men to their homes in the United States with the realization in their minds of all that their home associations mean to them, provides the keynote to the motive underlying the productions of Scott Dunlap, who is directing Albert Ray and Elinor Fair in features at the Fox studio. The longing of these men and their families who are rejoicing in their reunions, for stories of heart interest and home atmosphere, rather than those of a disturbing theme, is being met by the efforts of the producer who is screening the Ray-Fair features. The latest of these which Dunlap has just completed, is "The Lost Princes," a light comedy drama containing many little intimate touches and situations of human interest.

The feat of producing and completing two comedies simultaneously has been accomplished by Edward Cline, Sunshine comedy director, who has just finished the final scenes of two forthcoming two-reel comedies. These are "The School House Scandal" and "Sheriff Nell's Come-back," in which Director Cline had among his principal players, Polly Moran, Slim Summerville and Jack Cooper. Following the cutting and titling of the two comedies, Cline has been in conference with Hampton Del Ruth, supervising production director of the Sunshine pictures, on the script of his next comedy.

Earle Montgomery and Joe Rock, the Vitagraph comedy team, completed, the week of August 4th, the final scenes in their elaborate subject built around the incidents of life in an artist's colony. An unusual number of gags and comedy situations, it is said, has been included in the picture, which was under the direction of Gilbert Pratt. Joe Rock, incidentally, is refusing these days to shake hands with anyone, but this is not due to any desire for exclusiveness, but because of the fact that his hands are still swollen from his recent infection of poison oak.

The cast is being selected by Director William J. Bauman for the next Vitagraph serial, starring Antonio Moreno. Mr. Bauman has received the script of the serial, which has the working title of "The Secret Service Serial." Among others selected for its presentation are Pauline Curley, playing opposite the star, and Brinsley Shaw, who will play the "heavy."

Stunts that the showman, P. T. Barnum, never dreamed would be filmed, are being incorporated by Larry Semon, Vitagraph comedian, in his latest comedy, which has much of the circus atmosphere around it. Opposite Mr. Semon is Lucille Carlisle.

William Duncan and his company, it was learned through word received at the Vitagraph studio, will not return to Los Angeles until September from their present location at Lake Huntington.

Charles Spere, whose recent work as a juvenile has attracted much attention, is playing the leading role opposite Bessie Love in that star's latest vehicle, being made at the Vitagraph studio.

Wyndham Standing, the leading man, in the surf at Miami, Fla.

Eugene O'Brien's Ideals

(*Continued from preceding page*)

really like to do," he added, "but print it in small type, because I can't get anybody to agree with me. I want to play 'Michael and His Lost Angel.' What's the matter? Don't you think I look spiritual enough for the part?"

"We don't think it would go," we maintained, "Henry Arthur Jones is a little bit too advanced for the picture fans."

"But I don't believe in playing *down* to one's audience," he argued. "That's one trouble with the movies. And now that Griffith has proved how wrong we were in believing that we *had* to have a happy ending. I think the rest of us might venture a few departures in other lines, don't you?"

"We'd like nothing better than to see you do it, by way of digression. Won't you tell us what your latest hobbies are?"

"Only one just at present—my house. I'm building a home, and I'm watching it grow with the greatest enthusiasm."

"And *who* is going to live in it with you?" eagerly.

"My mother," emphatically, "we're the best of pals, and we're going to have a great time together. No, it's not a country place, it's in the center of town, because, as I said before, I like people and I like to see them around, especially in the evening. The country's alright for horseback-riding—I'm fond of that, you know—but I'd rather be in the heart of things."

Which is typical of Eugene O'Brien. He may be fastidious, sensitive artists are, when they can afford to be, but he is essentially interested in life, keenly alive to vitally human affairs; and, in our opinion, the pleasure he gives the picture-loving public quite justifies the belief that his ideals aren't the least bit too idealistic, but are pretty certain to be fulfilled.

Marguerite Jones.

LILLIAN HALL

INGENUE LEADS HOTEL BRISTOL, NEW YORK

Jose Production Not a War Picture

Because of misunderstandings and misprints on the subject, Edward Jose wishes to announce that "Mothers Of Men," the first Edward Jose Production for Film Specials Inc., although adapted from the novel of the same name, by Henry William Warner and DeWitte Kaplan, will not be a war picture.

The war element in the book has been eliminated, save only when necessary to give background and atmosphere to events which happen to have occurred during war times, but which would have the same dramatice value as a story during any period of life and history, and in any locale. Claire Whitney, Lumsden Hare, Martha Mansfield, Gaston Glass and Frankie Bailey, are some of those who will be seen in the cast of this film, which is now rapidly nearing completion. The story is divided into two sections, the first part dealing with German episodes and the second part with French.

Apfel Directing New World Feature

Oscar Apfel has finished directing the production of "The Oakdale Affair," Edgar Rice Burroughs' mystery story in which Evelyn Greeley is the star. He is now at work cutting the picture to get it down to a length that makes it desirable for use by exhibitors. He is being assisted in editing the picture by Lee Dougherty, one of the best known film cutters as well as the oldest in the industry.

High Booking Mark

J. E. Flynn, manager of Goldwyn's Detroit exchange, made a clean-up last week by booking four Goldwyn pictures for first runs at leading theatres in Detroit. This is said to be an unusual record for any producing company in this city.

Thomas Fallon, scenario writer for William Fox

A spectacular "shot" of the forest fires raging in the Northwest, secured by Lynn F. Reynolds, of Universal

Ruth Accomplishes Things

Comedy Director Has Built Up Most Efficient Organization in Half Year

IN six months time Hampton Del Ruth laid the foundation for, and has built up, under his generalship, a smooth-working efficient comedy organization, with a corps of the best talent obtainable, at the William Fox Sunshine Studios in Hollywood.

He has completed a dozen new pictures under his personal supervision, now ready for release by the Fox Film Corporation, which are said to be of the highest type of broad, clean comedy.

Starting in March with two companies, he now has six organizations, headed by such directors as Edward Cline, Frank Griffin, Jack Blystone, Vin Moore and Roy Del Ruth, whose previous comedy experiences insure the producer of the best co-operation in his efforts.

Plans have been laid for a busy season of production at the Sunshine utudio for the making of two real comedies; each one of which when released will carry Mr. Del Ruth's guarantee of something worth while and different. Each story will mean something, teach a lesson, or drive a moral home; it must gain its point by good, honest, wholesome laughter and humor. He does not believe it is necessary to insult or abuse any class or condition to attain this result. It is his ambition and purpose to put in each something more than mere entertainment; he wants each one to embrace a point so high and striking it cannot be forgotten.

A natural executive ability has enabled him to gather together and handle a large corps of employees and stars, and through them to present to the exhibitor the "real thing" in side splitting comedy. He has gathered about him several of the funniest comedians in the business, including Chester Conklin, Polly Moran, Jack Cooper, Ethel Teare, Glen Cavender, and last but by no means least, the Sunshine beauty brigade, celebrated as well for their talents and brains as for their photographic qualities.

War Veteran to Direct Al Jennings

Lieutenant Helmer Walton Bergman has just returned from two years with the United States Air Service, his latest command being 1,200 men at Carlstrom Field, Florida, and is now under contract with the Capital Film Company to direct Mr. Jennings in his series of pictures dealing with activities in Oklahoma and Indian Territory.

Bergman was formerly connected with Vitagraph.

K

Trade Show in Home of Grand Opera

Friday, August 8, Frank B. Rogers, Chicago manager of the Pathe, had the distinction of entertaining the exhibitors of Chicago and surrounding territory at a showing of "The World Aflame," featuring Frank Keenan, in the Auditorium theatre, one of Chicago's oldest and most respected temples of amusement.

Prince of Wales Invited to Fox Plant

When His Royal Highness, the Prince of Wales, visits New York he is expected to be the guest of honor at a tremendous reception, with sentimental surroundings, in the Academy of Music, the largest motion picture house in the world. The sentiment attached to such a reception is that when Edward VII, then Prince of Wales, visited New York in the 60's as "Lord Renfrew" he was welcomed to the United States by an imposing reception at the old Academy of Music.

With this thought in mind, William Fox, president of Fox Film Corporation, who controls the Academy among his hundreds of places of amusement, has just sent a telegram to the Prince inviting him to be the guest at another similar reception. Mr. Fox, in the telegram, welcomed the Prince to the new world and extended to him the congratulations of motion picture workers throughout the United States. He then suggested that His Royal Highness, being noted for his democracy, inspect the great motion picture city, within two miles of Broadway, which is now being constructed by the Fox interests at Fifty-sixth street and Tenth avenue.

New Realart Official

Lewis Kniskern has been appointed Supervisor of Contracts of Realart Pictures Corporation. He comes to the new film producing and distributing company with a business record aggregating fifteen years.

In addition to his experience as a business executive in films' circles, Mr. Kniskern has been an exhibitor. He resigned from Famous Players-Lasky to become affiliated on a partnership basis with the Nathan-Friedberg Company, which operates a chain of seven photoplay theatres in Pittsburgh and Cleveland. Mr. Kniskern supervised the management of the Pittsburgh houses.

Hampton Del Ruth, Fox director

HERBERT E. HANCOCK
DIRECTOR-IN-CHIEF
FOX NEWS

In and Out of West Coast Studios

By J. C. Jessen

At the Ince Plant

UNDER the working title of "A Man's Money," the latest Charles Ray feature has been completed from a story by Julian Josephson, and the star began work the week of August 4th on his next vehicle, which is based on a story written by Agnes Johnson, a recent acquisition of the Ince scenario staff.

Fred Niblo is directing some of the big mob scenes which will be used in the forthcoming special Ince production, "Americanism vs. Bolshevism," at the old Inceville grounds in the Santa Monica mountains. The production rapidly is assuming finished proportions, and it is expected that the concluding scenes will be made in the near future.

Douglas MacLean and Doris May are being featured in a screen version of "Twenty-three and a Half Hours' Leave," a story in the Saturday Evening Post by Mary Roberts Rinehart.

Thomas H. Ince has obtained the services for an extended period of Gladys George, Charles Ray's leading woman in a recent picture, by placing her under contract.

Word has been received at Culver City that Dorothy Dalton, Ince star, has begun production in New York in "The White Rook," the mystery story by J. D. Harris-Burland.

Vitagraph News-Bits

THE Earle Williams Company has made the final scenes of "The Black Gate," the crook story by Hilliard Booth, in which Williams is being starred. The concluding episodes were made in the Los Angeles County jail.

David Smith is completing the direction of his latest Bessie Love feature, "Love At First Fight," which has as its story a theme of city tenement life, by Gerald C. Duffy, formerly a magaine editor.

A strong scene from the William Fox production "Wolves of the Night" in which William Farnum is starred

Here is Billie Rhodes, who has the leading role in the Hodkinson offering, "The Blue Bonnet," a Salvation Army story

Production has been begun of the next serial starring Antonio Moreno which has been given the working title of "The Secret Service Serial." The script is by Cyrus Townsend Brady and Albert E. Smith, and William J. Bauman will be its director. Included in the cast so far are Pauline Curley, who will play opposite Moreno, and Brinsley Shaw, who will be the heavy.

Larry Semon has begun work in the latest comedy of which he is to be both comedian and director, a story of circus life and many of the scenes are being made under show canvas, with Lucile Carlyle playing opposite the comedian.

William Duncan and his company will remain at Lake Huntington until September, where they are making exteriors for Duncan's newest production.

A burlesque of artists' colony life is being completed by Montgomery and Rock under the direction of Gilbert Pratt.

The biggest set ever constructed at the Western Vitagraph studio for a comedy production has been completed for the use of Noel Smith in his direction of his next comedy, which will be a tenement story featuring Babe Hardy and Jimmy Aubrey.

Universal Newsettes

Frank Mayo, who recently completed "A Little Brother of the Rich" and "The Brute Breaker" under Lynn Reynold's direction, has started on "Lasca," a screen adaptation of the well known poem of the Rio Grande. Norman Dawn is directing the feature, and Edith Roberts is playing opposite Mayo. The supporting cast includes Arthur Jasmine, Lloyd Whitlock and Viola Harry.

"Betty Reforms" is the title of a story by Mildred Considene which William C. Dowlan has started producing with Ora Carew, Forrest Stanley and Charles Clary as the triumvirate of stars.

In another week Monroe Salisbury will have completed "The Divorced Wife," F. McGrew Willis' adaptation of "The Altar on Little Thunder," Elliott Peake's well known story, which Douglas Gerrard is directing. Alice Elliott, who has supported Salisbury in two of his earlier productions, is again his feminine opposite.

Early next week Mary MacLaren will start work on "Myself, Becky," from the story by W. Carey Wonderly, prolific novelette writer for "Smart Set" and other publications. Tod Browning, who just completed "Bonnie, Bonnie Lassie" with the Scotch lassie, will again handle the directorial megaphone.

Harry Carey, Universal's western star, is enjoying a brief vacation on his ranch in Southern California, while Jack Ford, his director, is seeking a new outdoor melodrama.

Director Jacques Jaccard is taking the finishing scenes for "The Winged Trail," the first big melodrama of the skies, in which Lieutenant O. L. Locklear, the only man changing planes in mid-air, is starred. Francelia Billington and Carmen Phillips have the principal feminine roles in the production.

Paramount-Artcraft

MARGUERITE CLARK has completed her work as star of "A Girl Named Mary," being produced under the direction of Walter Edwards.

Final scenes were made at Big Bear Lake under the direction of Robert G. Vignola of "The Heart of Youth," in which Lila Lee plays the most important part. Miss Lee soon will go to New York City, accompanied by her guardian, Mrs. Gus Edwards, and upon her return will be starred in a C. B. DeMille picture.

"Why Change Your Wife?" a companion picture to "Don't Change Your Husband," was started by C. B. DeMille the week of August 18 at the Lasky studio. The cast for the production has not yet been selected.

Pauline Frederick, Goldwyn star, and Clara Williams in a pretty little skit entitled, "Laughs at the Seashore"

May Allison and her leading man, Eugene Pallette, in the Metro feature, "Fair and Warmer." Reading the script is Henry Otto, director of the farce comedy

Ethel Clayton, who is enjoying a brief vacation, soon will start her stellar work under the direction of Robert Z. Vignola in a feature for which elaborate arrangements are being made to provide her introduction to Paramount Artcraft exhibitors under the selective booking plans.

Director James Cruze, Major Robert Warwick and their company have been on location at Kernville for scenes of their picture, "Captain Dieppe."

With Lois Wilson as his leading woman, Bryant Washburn will soon have completed his work as star in "It Pays to Advertise," the picture being directed by Donald Crisp.

Fox Studio Doings

WILLIAM FARNUM departed on August 2nd for New York City, after completing his work in his latest feature, "Wings of the Morning," a picturization of the novel of the same name by Louis Tracy. Direcor J. Gordon Edwards left for the east a few days later, and prepared for the production of the next Farnum picture, "The Joyous Trouble-Maker," by Jackson Gregory.

A South African story will be the next vehicle for Madlaine Traverse, which Edmund Lawrence will direct. Miss Traverse is finishing her latest picture temporarily called "The Snares of Paris," a story of politics and diplomacy, being directed by Howard M. Mitchell.

Frank R. Beal is said to have made a record for fast production in the direction of "Thieves," the latest Gladys Brockwell picture, in which all the scenes were made in nineteen days.

Vin Moore is directing the final scenes of a Sunshine Comedy in

which a lion plays the most important part. Because of the difficulty of making the animal stunts in the picture the time of the production has been protracted, but under the supervision of Hampton Del Ruth many unusual thrills, it is said, have been incorporated in the comedy.

TWO super-features have been begun during the week of August 4th. With Tsuri Oaki (Mrs. Sessue Hayakawa), as the star. Rollin Sturgeon has begun direction of "The Breath of the Gods," an unusual story, it is said, which provides the Nipponese actress's first stellar vehicle here. In support of Mrs. Hayakawa are included Stanhope Wheatcroft, Pat O'Malley, Arthur Carewe, Ethel Shannon, Barney Sherry, Marion Skinner, N. Seki, Mae Wells and Wedgewood Nowell.

The second big feature is "Ambition," in which Dorothy Phillips is to play the leading role under the direction of Allen Holubar. In this picture Miss Phillips will be shown as a small-town girl with great ambitions to become an opera singer. The same notable type of cast which supported Miss Phillips in "The Heart of Humanity" and "The Right to Happiness," will be seen with her again.

Work has been begun under the direction of Rex Ingraham on "The Beach Combers," from the story by J. G. Hawks, in which Elmo Lincoln, star of the "Elmo the Mighty" serial, will be starred. Mabel Ballin, who played in the recent Maurice Tourneur production of "The White Heather," will play opposite Lincoln, while others in the cast include Harry von Meter, Ethelyn Irving, Dick L. Reno and Frank Brownlee.

Here and There

EUGENE GAUDIO, for two years Mme. Nazimova's cameraman, has been engaged to provide the photography for the latest Bessie Barriscale feature, "Her Purchase Price," now in production at the Brunton studios. Included in the cast of the production are Albert Roscoe, Joseph Dowling, Wedgwood Nowell, Henry Kolker, Una Trevelyn and Lillian Langdon. The story was written by Maie B. Havey.

Mary Pickford with her director, Sidney A. Franklin, and the entire company, are at Big Bear Lake in the San Bernardino mountains to film the Cumberland mountain scenes for "The Heart of the Hills," the John Fox, Jr., story which Mary Pickford is now screening. Among those who will be seen with Miss Pickford in the last of her First National productions will be Claire MacDowell, Harold Goodwin, Allen Sears, Sam deGrasse, Fred Warren, Jack Gilbert, Betty Bouton, Fred Huntley and Antrim Short.

The direction of the newest Gale Henry comedy being made for the Model Comedy Company, is being handled by Herman C. Raymaker, who has been engaged for that purpose to relieve Bruno Becker in order that Mr. Becker, who is Gale Henry's husband and had been directing the comedienne, may have opportunity to devote more time to the business end of the Gale Henry organization.

Henry Lehrman, producer of Henry Lehrman Comedies, is attending a convention at Colorado Springs, Colo., of executives of the First National Exhibitors' Circuit from all over the country. Mr. Lehrman was accompanied by T. L. Tally, vice-president of the First National, and proprietor of Tally's Broadway theatre in Los Angeles. During the producer's absence the Henry Lehrman Studios at Culver City are in charge of Al Herman.

Jack White, director of Lehrman Comedies, distributed by First National

J. Parker Reed, Jr., has begun production of his latest Louise Glaum picture which is being made from one of the popular Lone Wolf stories by Louis Joseph Vance. Much of the action takes place in the notorious Limehouse district of London, and the picture in its entirety, it is said, will be a spectacular melodrama of London life. Supporting Miss Glaum are Edwin Stevens, Bertram Grassby and Thomas Holding.

The two open stages at the Robert Brunton studios are being converted to dark stages by Robert Brunton, who is of the opinion, after a year's study of lighting methods, that artificial light is best adapted for interior scenes. Brunton, however, is having a new open stage built which will measure 90 x 200 feet.

A ten-acre tract adjoining the Robert Brunton studios has been converted to a ball diamond and athletic ground for the studio attaches.

The McCarthy Picture Productions has completed its first feature being made in the Universal City stages, and a preview of the film has been given by the Supervisor and Director, John P. McCarthy. The story of the picture is concerned with the life of the western plains of the period of 1870, and while the stirring struggles of the early settlers with the Indians and the incidents in the lives of the soldiers and cattlemen are depicted with fidelity, these form only the background for the action of the play. An all star cast was provided which includes Dorcas Matthews, Robert McKim, Russell Simpson, Bert Sproote and Master Pat Moore. Vic Milner handled the camera.

Harvey F. Thew has signed a contract to write continuity for forthcoming Goldwyn productions.

Al Jennings, accompanied by Harry Owen, has returned to the studio of the Capital Film Company in Los Angeles following a visit to Chicago and a tour of the Middle West in which the noted actor and former bandit made personal appearances at many motion picture houses. Work has been begun on the next Al Jennings feature, named "The Long Riders," under the direction of H. W. Bergman and on the completion of this will be begun the series of two-reel pictures showing incidents in the one-time association of Al Jennings and O. Henry.

Dorothy Gish at the Griffith studio has begun work in her latest comedy, one of the modern life,

Hollywood Hokum

AUGUST 23, 1919 — NEWS — MORE NEWS

Pleasantly foggy every morning.

Pauline Curley is now Vitagraphing with Tony Moreno.

Gladys George is a new leading woman on the Tom Ince lot.

Kathleen Kirkham moved her make-up box to Goldwyn studio this week.

Nat Spitzer is goin to have an auction sale of two tons of n. g. films.

Enid Bennett has a summer camp in Topango Canyon, far from the madding crowds.

Hampton Del Ruth reassures us that he will make twenty-six Sunshine comedies this year.

Some people are not a bit suspicious; Frank Beal directed a picture named "Thieves."

Mary Pickford finds mountain resorts absolutely necesary for "The Heart of the Hills."

It took a trip of one hundred miles to find a suitable location for Viola Dana this week.

Dave Thompson has a new Hudson Super-Six which takes him to the Screen Classic studio every day.

Mr. Carbon Copy informs us that Charlie Dorety, Bull's Eye comedian, is not a Sinn Feiner.

Lynn Reynolds was seen at the ball game buying everything the vendors had to sell, including peanuts.

Jery Duffy has blossomed forth as a scenario writer, and has named his first play "Love at First Fight."

Robert McKim had his mustache shaved off, but he still claims he is the meanest man on the screen.

Coca Cola now serves as cocktails in Metro pictures, because May Allison and Cola both came from Atlanta.

John Ince claims he got in pictures by permitting a man to hit him over the head with a butt of a rifle.

Frank Lloyd was out to his ranch Sunday and stored away eight tons of green hay in order to let his mind relax.

Robert Brunton has opened up a ball park across the street from the studio, where the Photoplay League will play.

The bathing season officially began at Goldwyn studio this week when needed repairs and the big tank were completed.

Willard Louis has won nine silver cups playing billiards, all of which has nothing to do with his ability as an actor.

Julian Josephson was seen entering a photo gallery this week, and we later learned that he was looking for local color.

Luther Reed is not only a photowright, but a playwright, and his first stage offering is to be seen in San Francisco shortly.

Bill Christie Cabanne has two vamps to contend with, Lou Cody and Jack Mower, and aside from that has a very pleasant position.

Fred Niblo refereed the fight of "Americanism vs. Bolshevism," at Inceville this week, when knives, sticks, stones and guns were used.

Yellow paper has been adopted by the press department of Lou Cody productions, all of which is not fully understood by the Hokum staff.

Gene Gaudio has transferred his affections from the camera shooting Nazimova to the one that registers the emotions of Bessie Barriscale.

Louise Glaum is reported to have sprained her arm in a fight scene within a Chinese den, but says she doesn't mind it a bit, for it added realism.

Madlaine Traverse is going to South Africa for her next picture; that is, she won't leave Los Angeles, but it will look like South Africa.

Harvey Thew claims to have made a contract to write for Goldwyn, which will result in his taking over the plant at the expiration of the contract.

Bill Keefe broke into print this week with a column letter addresed to President Wilson in which Keefe prayed for the right to make a film starring the Kaiser.

The latest studio to start a zoo is that where Bull's Eye comedies are made. Live stock now consists of bulls, two skunks, two white rats, an eel and a buzzard.

Ernest C. Warde reports the rumors of a crap game in and about a set he was working with this week, but investigations prove that they were pitching horse-shoes.

Charlie Giegerich's copy from Vitagraph gives the title to be "The Black Gate," referring to a jail, we guess, and the question arises whether he means the "Back Gate" or not.

Frank Keenan, that grand young fellow of the films, is back in our midst after a three months' trip about. Frank had to get new grips in order to bring his presents home.

Will Rogers has been served with a warning that an effort is being made to enact legislation that will stop gum-chewing, which means that when this is done he will not be able to whiz the lariat.

Metro's publicity department is to be enlarged, and in the future will consist of three sheets instead of one. Fred Taylor will be at the head, and the additions are Dan C. Byck, news writer, and Don Keys, news photographer.

Now that "The Luck of the Irish" is to be filmed it is interesting to note that Dwan is the director, Hogan his assistant, Kirkwood the leading man, McKay business manager, Grogan the ingenue and MacWilliams the cameraman.

Bill Duncan spoke to Hungington Lake in no uncertain terms last week, all because the gentle lake sent a wild wave after Bill's cameraman's boat and upset everything, dropping the film in the Lake. Bill did another leap for life because of the lost film.

Micky Neilan told San Francisco papers Los Angeles didn't treat the picture people right, and therefore Micky was going to build his $750,000 studio in a good land and amongst good people. Scanning the newspapers, we find that no one copied Neilan's interview.

American made guns are superior to those made in the land of the Hun. This was proven this week when Douglas Fairbanks and Fred Burns alternately tried out a Colt and a Luger with the same results. The target was a badge on the coat of a cow-boy against a board fence. The cow-boy was a poster.

Monte Katterjohn, the original author producer, is not satisfied with an ordinary bungalow, but had one built on the top of a beach hotel. This gives him a fourway view, making possible his seeing everything that transpires in all directions. This should help in visualizing his stories.

George E. Bellman, who writes pieces for the Seattle Times paper, is o-o-ing the film colony on his annual trip this week. This is George's fifth annual pilgrimage, and he claims he came here first with the Universal beauties, and since that time has not been able to stay away longer than a year at a time.

Bert Lytell, having to use a Turkish cradle in "Lombardi, Ltd.," was annoyed because it took four weeks for the prop department to manufacture it, and so he said sarcastically: "If it takes a month to make a Turkish cradle, how long does it take to make a Turkish harem?" which may or may not be answered in our next.

Clara Kimball Young gave up her stateroom on the San Francisco-Los Angeles train so that she could play in some scenes in an ordinary day-coach on the way down, and the common old train jumped the track, it being unusued to carrying aristocracy. So Clara had the tedious stop-at-all-stations ride for nothing and a wreck experience thrown in for good measure.

GOLDWYN GIVES LUNCHEON.

Gouverneur Morris' one requirement for a contract with Samuel Goldwyn was that he could have a California bungalow and a chink cook.

Rupert Hughes refused to sign a contract if he had to have anything to do with production.

Rex Beach stories are not desirable by many exhibitors unless they are laid in Alaska.

These facts were made known by Samuel Goldwyn this week when he gave a luncheon to writers, including the editor of HOKUM. (That explains what kind of writers.) Mr. Goldwyn told many things about the industry, and Rex Beach added a word as to how it could be saved, and then it was explained that the clinch must be maintained for the "happy ending" of photoplays, or the people would leave the theatres down-hearted. The head of Goldwyn pictures gave a good tip to scenario writers. He said: "Every first class magazine and book appreciates pictures as illustrations, thereby proving that the picture is more emphatic than the printed word." Therefore, inasmuch as Mr. Goldwyn reads many scenarios, it can be taken for granted that illustrated contributions will get more attention than one without pictures.

After the above facts were made known, bacon and eggs were served, and a quiet time ensued, until somebody mentioned the word "censorship," and then everybody had a new remedy for whitewashing the industry and the screen. Everybody held for a still.

Equipment Service

News and Gossip in the Equipment World

It's a difficult job to get hold of Chas. Bass of Bass Camera Co., of Chicago, these days. Although his company does a large business in photographic supplies Bass handles the motion picture end himself, and is making a great thing out of it. At the present time he is having difficulty in getting enough material to supply the demand, especially for cameras.

A. B. McMillan seems to have the whip-hand over the portable American Projectoscope. He spends part of his time at the offices of the American Film Co., way out on Broadway and the rest of it at the factory where the Projectoscopes are being turned out. This little machine, by the way, has been a wonderful success out on the market and the manufacturers can't begin to fill the orders.

John K. Selbeck, advertising manager of the National X-Ray Co., and a royal good fellow is back on the job. His firm has been carrying out several flood-lighting installations on theatre fronts.

If we were to tell you how far behind in orders the Enterprise Optical Company was at the time we called on Spahr you wouldn't believe us. Their factory out there was being torn up and enlarged and yet their production was far ahead of normal.

But did we talk projectors with Spahr? We did not. We talked farms and farming. Spahr is one of the best little farmers in Indiana and owns a chunk of land with a value on it like a Fifth Avenue, Forty-second Street block. It wouldn't be so bad if some of the rest of us had a neat little farm to fall back on in case the boss fired us or the office boy got our job. Now, would it?

Ever since we returned from the Windy City on the Lake we've been praying that some kind benevolent gentleman would start a cinema center in that town so that we poor travelders wouldn't have to travel all over the Middle West in getting from one manufacturer to another, in the city of Chicago.

Having passed the infant stage the Lightning Coin Changer is now forging ahead and meeting all comers. Unfortunately Krause of that company, was away on one of his numerous trips, but we had a pleasant chat with E. C. Nagel, city sales manager.

(*Continued in fourth column*)

Last Week We Met—C. F. Jenkins

YOU say you don't need to be introduced to C. Francis because you stayed at the Algonquin for a week while he was there?

That's funny, he is usually a very quiet chap.

I guess you're right—when he laughs there is apt to be some outburst—you could spot him, and then what's left of his hair is red and that means life, activity—yes and lungs—more power to them.

Yes, we have seen him in Washington, 12th Street, North West—quiet place—when his secretary is there alone. But when C. Francis is demonstrating a Graphoscope, or a pet theory, or telling how he organized the society of Motion Picture Engineers, or worked a patent for heating the carburator on one of his six automobiles in zero weather, or something, then there is apt to be some commotion.

Interested?

Yes, he is interested in everything from Motion Pictures to seeing how near he can come to breaking his neck with a flying machine. He'll get away with one or the other some day.

Age?

Well, he's not so young as he looks. You see, he's the direct desceendent of a Quaker and they became extinct years ago, at least in the section of the country where Jenkins came from.

Own the National Museum?

Well, all but that portion which George Washington, General Grant and Theodore Roosevelt set aside for themselves before they received the degree of L. D. (long dead).

C. F. hired his corner for the original Motion Picture projector which he and a man called Armat designed. You know—wood sprockets set up on ten-penny nails and everything. No, no, no! Did not know what a prism was in those days, straight throw—everything simple. First one ever made. Don't wonder you thought he owned the museum. I did too. He showed it to me too, just like he does to everyone.

"Pop," that's what some of those who know him best call him, for he was directly responsible for the birth of the Society of Motion Picture Engineers and he is proud of it, what is more. Nope. No doctor or anything; did it all himself—absolutely painless.

You want to reach him? Well, he gets down as far as 120 Broadway, West as far as Newark, and North as far as 50 East 42nd Street, when he is in New York, but he's not here much so I guess he doesn't like anyone at any of these private numbers overmuch.

If you want to reach him address Washington, that's all. He's better known than the prohibition amendment.

Campe—Campe of Westinghouse fame, you know—was very much at work in East Pittsburg. To close motor deals running into the hundreds of thousands has become as common an occurrence with him as quelling an anti-substandard riot. He had just received the first lot of bound volumes of the S. M. P. E. Trans. and announced that they were ready for distribution to members at $1.50 but to non-members the cost would be $5.

During Campe's frequent calls from the outside we were most satisfactorily taken care of by Mr. White, his assistant.

Also saw Harvey Wible, of the Supply Dept., W. E. Co., an authority on the mercury arc rectifier. From overheard remarks we have formed an idea that the Pittsburgh crowd is figuring on some first class entertainments when the Engineers meet in that town in October, probably on the 14th, 15th and 16th.

Intimate Items About People You Know

(*Continued from first column*)

Sh-h-h! On the quiet! There is something new coming from the direction of Bell and Howell that will make some of you men sigh with joy. And then there's another something coming from the same place. But we've been pledged not to say a word about either of the newcomers until they are ready for the market—or rather until they are a bit more ready than they are at the present time. John McNabb, treasurer of B. and H. was unusually kind in showing us about his place, assisted by C. E. Marshall, Sales Engineer, who has been a frequent contributor to the NEWS.

There is a wonderful story being hatched out in Davenport, Iowa, where Victor and his Animatograph Company hold sway, and we hope to spring it soon. The Animatograph Company is housed in an excellent structure not far from the center of the town and is turning out stereos and portable machines at a wonderful rate.

A. F. Victor, Chicago citizen and Davenport commuter, is expecting to desert business for a month or two and take up the gentle art of fishing. Any suggestions as to the correct tackle to take on such a trip by which a man can be sure of pulling a flush whenever sorely needed will be gratefully accepted by this office and forwarded to the fisherman.

S. G. Rose, Victor's first lieutenant, had a birthday recently. Sorry we can't say more. But it was a very successful one—considering.

The lantern slide department at the Animatograph is in charge of Carl Balcomb. An idea of the immense business which is done in this line is given by the statement that during the last twelve months this firm has made and shipped over 100,000 slides. Balcomb's plans for the coming year are even more ambitious and if carried out will make the 100,000 record look picayunish.

Out at Ft. Wayne we met R. E. Russell and A. D. Cameron from the Schenectady Works of the General Electric Co. Due to a reorganization the motion picture equipment formerly sold from Ft. Wayne will now be handled by Cameron from Schenectady.

THE CHANGEABLE SIGN

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Remarks: .....

Equipment Operating Projection Questions Answered

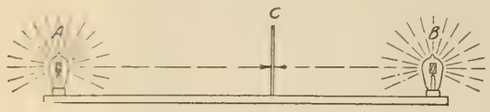
Fundamentals of Illumination

By K. P. Burrows

(Continued from last week)

PHOTOMETRY

Photometry is a specialized branch of the science of illumination which in itself may be made the subject of an extended study. The man doing field work in illumination has no need of an intimate knowledge of all the details that enter into this branch of the art. In the following discussion, photometers are treated in a broad, general way and for more detailed description of the instruments, the reader is referred to standard works on the subject of illumination and photometry.



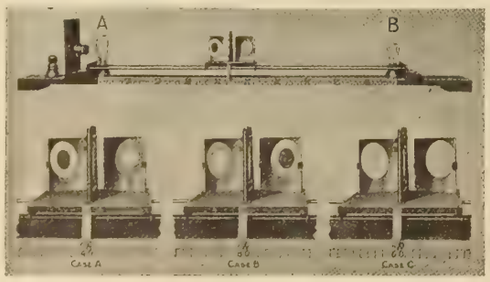
A sketch of the most simple type of photometer is given in Fig. 7. The essential part of this photometer is a vertical paper screen between the lamps to be compared, at the center of which is a grease spot. When the illumination on one side of the screen is greater than that on the other, the spot will on this side appear darker and on the other side lighter than the surrounding paper. By sliding the screen back and forth on the bar, a position can be found where the outlines of the spot will vanish and the spot itself will disappear. When this condition obtains the illuminations on both sides of the screen are the same.

In order that both sides of the screen may be seen simultaneously, mirrors are mounted obliquely behind the screen. In Fig. 8, Case A, it will be noted that the spot as viewed in the left hand mirror is darker than its surroundings and as viewed in the right-hand mirror is lighter than its surroundings, which indicates that the left-hand side of the screen is illuminated to a higher intensity than the right. In Case B of the same figure, it will be noted that the conditions are reversed; therefore, in this case the illumination on the right side of the screen is greater than that on the left. Somewhere between these two positions is a position at which the spot will cease to be visible, as shown in Case C of Fig. 8.

From what has been said above, the intensities of illumination on both sides of the screen in Case C are equal. Now, since we have a relation between the intensities of illumination that the two lamps being compared are able to produce, we can reason back as to the relation between the candle-powers given, respectively, by lamps A and B (See Fig. 8). The scale of the photometer shows us that at a distance of 60 inches the lamp A produces an illumination equal to that which the lamp B can produce at a distance of 40 inches. At first thought we might say that A must give 3/2 as great a candle-power as B, but recalling the inverse square law referred to on page 14, which states that the intensity of illumination varies inversely as the square of the distance, or what is the same thing, that the candle-power necessary to produce a given illumination varies as the square of the distance from the source of the plane, we see that the ratio of the candle-power of A to that of B instead of being 3 to 2 is 3^2 to 2^2 or 9 to 4. The horizontal candle-power of A, therefore, is 2¼ times that of B. If B is a lamp of some known candle-power, the candle-power of A is determined by multiplying the candle-power of B by 2¼. The general rule, then is that the candle-powers of two lamps on a photometer are to each other as the squares of the distances from each to the screen are to each other. For accurate photometry, the grease spot screen is no longer in use, but the newer and more accurate photometers are the same in principle.

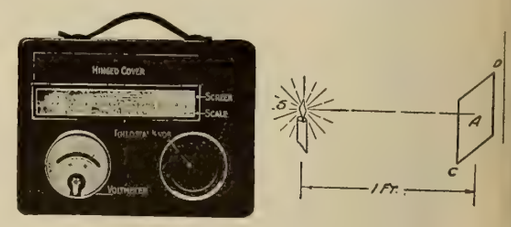
The simple bar photometer measures candle-power in one direction only. If the lamp being measured is rotated about its vertical axis, its mean horizontal candle-power is obtained. In like manner, if the vertical axis of the lamp being measured is tipped and the lamp rotated on this axis, the average candle power at any angle can be determined.

An instrument called the foot-candle meter as mentioned last year, has been designed to measure foot-candle intensities quickly and with a fair degree of accuracy. It is very simple in operation, so light that it can be easily carried about, and so small that readings can be taken in very restricted spaces. The instrument is shown in Fig. 9. In operation, it is placed upon or adjacent to the surface on which a measurement of the foot-candle intensity is desired. A lamp within the box illuminates the under side of the photometric screen to a much higher intesity at one end than at the other. The illumination which it is desired to measure is, of course, practically uniform over the entire scale. Closely spaced translucent dots, which serve the same purpose as the grease spot in the simple bar photometer, line the scale from end to end. If the illumination on the scale from the outside falls within the measuring limits of the meter (0.5-25 foot-candles) the spots will appear brighter at one end of the scale than at the other, and at the point where the spots are neither brighter nor darker than the white paper scale the illuminations from within and from without are equal. The scale is accurately calibrated with the lamp within the box burning at a certain definite voltage. A voltmeter and rheostat permit the operator to adjust the lamp voltage to that at which the instrument was originally calibrated. The energy is supplied from small dry cells.



This instrument is proving very serviceable for "checking up" installations to insure, for example, that the illumination is ample when the projection equipment is in first-class shape and to see that it is not allowed to fall below a desirable value due to improper care and attention being given to the system. This instrument is of special value in securing data which can be applied in the designing of future installations.

The three units which have been discussed at length, the candle, the lumen and the foot-candle, will find wider and wider usage in the motion picture industry as their meanings become better understood. A discussion of light sources, for example, involves a discussion of intrinsic brilliancy (which means candle-power per square inch of luminous area) for upon the intrinsic brilliancy of a source depends in large measure its effectiveness in light projection. It involves a discussion of candle-power distribution of light, for upon this depends in large measure the design of the optical system. It involves a discussion of lumens output



per unit of power input, for the source we use must be acceptable from the standpoint of light produced for energy consumed.

A discussion of the efficiency of optical systems involves the use of the unit of light flux, the lumen.

A discussion of screen illumination involves the use of the term lumen for expressing the total light flux reaching a screen, and the term foot-candle for discussing the distribution of the light flux over the area of the screen. The brightness of the screen involves, also, the term candle-power.

A discussion of theatre lighting involves the term candle-power, foot-candle, and lumen. The candle-power per unit of source area must be low in order that glare will be avoided, the foot-candle intensity must be sufficiently high to permit obstacles to be avoided, and the lumen output of the lamps must be sufficient to provide the proper foot candle intensity.

As I have pointed out, the definitions are simple once their meaning and purpose are thoroughly understood. The following definitions have been accepted by many technical societies throughout the country.

CANDLE-POWER

The candle-power is the unit in which the luminous intensity of a light source is measured. Measurement of candle-power is not made directly, but is obtained by comparison with that produced by a standard under certain specified conditions.

The present unit of candle-power is referred to as the "International Candle," and is a unit 1.6 per cent. smaller than the old "British" or old American candle, which was in use in the United States prior to 1909. The following table gives the relation between the units in use at the present time:

1 International Candle ....1 American Candle.
1 International Candle ....1 French Candle, called "Bougie Decimale."
1 International Candle ....1 English Candle, called "Pentane Candle."

If the intensity be measured in all directions in a plane perpendicular to the axis and passing through the center of the filament, the average of the values obtained would be called the mean horizontal candle-power. The axis of an incandescent lamp is assumed to be a line connecting the center of the base and the tip of the bulb.

The average of the candle-power intensities in all possible directions from the source is known as the mean spherical candle-power. Rating in terms of mean spherical candle-power is of supreme importance in comparing lamps having differently shaped filament. The mean spherical candle-power bears a definite relation to the total flux of light, and is, therefore, sometimes used as a measure of that quantity. The mean horizontal candle-power cannot satisfactorily be used to indicate the light output of other than vacuum incandescent lamps and lamps without concentrated filaments; because of this limitation it is being superseded by ratings dependent directly upon the total light emitted. (See definition of "Lumen.")

THE FOOT-CANDLE

The intensity to which a surface is illuminated is measured in foot-candles. The intensity of illumination can be measured by a photometer, or it can be calculated when the candle-power, direction and distance of the light source or sources is known. The illumination produced by a source of 1 c.-p. on a perpendicular place 1 foot away has an intensity of 1 foot-candle. When one lumen of flux uniformly covers 1 square foot of surface, the surface is illuminated to an intensity of 1 foot-candle.

$$\text{Foot candles} = \frac{\text{C. P. X. Sine } \phi}{D^2}$$

The candle-power is that of the source in the direction of the surface considered, the angle is the angle between the light-ray (when the surface is perpendicular to the ray of light, the angle is 90 degrees and sine is 1.00). D is the distance in feet from the source to the surface.

This relation holds exactly only when the source dimensions are small compared with the distance of measurement.

LUMEN

The lumen is the unit of light flux. The flux required to light a given surface is proportional to the illumination and to the area of the surface. One lumen will light a surface of 1 square foot to an average intensity of 1 foot-candle. The number of lumens required to light a surface to any given illumination is equal to the product obtained by multiplying the area of the surface in square feet by the average foot candles which it is desired to produce. Since a foot-candle of illumination is produced by a source of 1 c.-p. shining on a surface one foot distant, if a source giving 1 c.-p. in every direction is at the center of a hollow sphere of 1 foot radius every point on the interior surface of the sphere will be illuminated directly from the source to an illumination of 1 foot-candle. As the interior surface of the sphere of 1 foot radius has an area of 12.57 square feet and as the 1 c.-p. source directly illuminates this area of 12.57 square feet to 1 foot-candle, the source must produce 12.57 lumens. Consequently a source of an intensity of 1 c.-p. in every direction, which is 1 spherical candle-power, has an output of 12.57 lumens.

In view of their usefulness in the study of light projection, I suggest that these definitions be incorporated in the Standards of this Society, and that this Society make an earnest effort to popularize them in the motion picture industry.

Another Punch-hole Expert

SOMETIME ago we sent out an S. O. S. call in the hopes of finding an "operator" somewhere who was using a heart-shaped punch. Since then we have heard of the fiend from several directions, but as the newspapers say, "At this writing he is still at large."

But down from Edmonton, Alberta, where many good things in projection and allied subjects come from, we get this letter from H. Stofford, 2nd Projectionist at the Empress Theatre, in that city.

"This being my first letter to the NEWS I will make it as short as possible. Lately you have heard from a number of our men from Alberta. I am the next on the list. I am second projectionist at the Empress Theatre here and have been here almost a year.

Lately I have noticed several write-ups in the NEWS about the man with the "Heart Shaped Punch." We have had several of his marks on our films. We run mostly First National Films with a Pathe and Select now and then. First I noticed the "heart man" on our route, then came the one with the large sized round punch, as per the sample enclosed.

Has this man a bad memory or is he an amateur projectionist? This sample was taken from "The Woman Who Gave." In three frames there are eleven holes and about twenty feet from the end I found another set of holes. The latter were to remind him that it was time to wake up.

I hope this will give you another clue to work on.

REPLY:

Sorry we have to report that the man with the sentimental punch is still doing his work and that so far no one has got a line on him. There is no need for us to tell what we think of him and others of his kind.

The punch marks that Stofford submitted take the prize for size. Surely the man who bought the punch making a hole of such a size must have had it manufactured especially for him. One hole of that diameter would be signal enough for an operator with the poorest kind of eyesight.

We will place your samples in our exhibit of horribles. Come again with another letter and remember, next time, to make it longer.

New Zealander Brings Unique Reel

A VISITOR at the NEWS office a few days ago was William W. Wadman of New Zealand. Mr. Wadman has made the 9,000-mile journey from his home city in the attempt to interest men in a new fireproof film magazine known as the "Denby Fireproof Film Reel." In his everyday life back in Wellington, Wadman represents the New Zealand Picture Supplies, Ltd., and as such knows practically everyone in the film business in that section of the world. Believing implicitly in the new reel he secured a leave of absence in order to make his present trip to the United States.

In appearance the Denby reel resembles the Simplex magazines, being circular but somewhat smaller in diameter. It has been designed to take the place of the lower magazine on any machine and is attached to the take-up mechanism through suitable couplings.

Through the center of the reel is a ball bearing hub from which extends a fabric fastener with a simple clip on its outer end.

The fire valve rollers are arranged on springs so that the contact against the film is positive at all times.

As showing how thoroughly fireproof the reel is, Mr. Wadman made the statement that New Zealand authorities have approved it for use in auditoriums without the protection of a fireproof enclosure.

Mr. Wadman expects to be in the States until the middle of August at which time he will leave on his return trip to New Zealand.

Equipment Service

Devoted to the technical branches of the of the latest accomplishments in the mechanmotion picture industry, containing records ical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. L. BRAGDON.....*Technical Editor*

A Word About Reels

A GREATER evil than the punch mark, the heedless oil can expert or the careless Exchange inspector is working today toward the destruction of films. With all the destructiveness which can be mustered together by the three causes just mentioned it is overruled by the greatest of them all—the mis-shapen reel.

Without a doubt Exchanges are shipping reels at the present time that have never been surpassed for poor quality. Thousand foot reels with sides like a marcel wave, or with a spoke or two bent like the fender of a year old flivver; reels with clips completely gone or with a hub in such poor condition that it is folly to think of winding thereon a perfectly good film; reels which were well made in their day but which have long passed their guaranteed life and are now living on "borrowed time" as is evidenced by the shape and dimensions of the key-way and spindle hole;—such reels are being sent to theatres throughout this country on every working day of the year. And the projectionist in altogether too many cases is making use of the reel sent to him with rather sad results to the film.

A man well up in his profession said recently: "You can talk about your mis-frame artists and the fellow who oils his machine by holding an oil can over the top magazine and letting her drip, but let me tell you that at the present time this"—pointing to several old reels on his bench—"this is causing more waste in film than all other causes combined."

Inspection of theatres would seem to show that this man has the right idea. Where several years ago a projectionist was pretty sure to get a reel that would run in some manner however crude, it happens now that he is lucky to get one that will run at all.

Whatever the reason for this laxness on the part of the Exchanges it should be remedied. This is not said from a desire to make the projectionist's lot an easier one, although that should be considered, but rather for the good of motion pictures themselves. Exchanges have always been backward in making alterations suggested from the viewpoint of the projection room and it is to be expected that their usual speed will be exhibited here, but no harm will be done in pointing out a few facts of passing interest.

Although Exchanges have been objecting to the treatment given films by exhibitors (which means, of course, the projectionist) they have been the last ones to look within their walls and pick out their own faults. During months past it seems to have been their policy to pass out any film which hung together. As a consequence, torn sprocket holes, bad patches, spliced sometimes as many as four to six frames, misframes, titles inserted upside down and many more blemishes of the same kind have been the usual thing and have come to be expected by the projectionist.

But all the time that this has been going on the condition of reels has been growing steadily worse. It seemed as if the Exchanges were intent on getting rid of reels on hand by the process of "natural wear and tear" before investing in new and better ones. If this is their attitude they are succeeding marvelously well but the game is a see-saw and while reel cost is going down film damage is mounting.

The damage caused by reels in poor condition can be brought about at the Exchange as well as at the theatre. At the former place the film is wound off from one reel onto a shipping reel at a rate of speed far greater than would ever be attained at any of the speediest theatres where "pictures" are run to fill in between acts of vaudeville. Whatever damage is caused at the Exchange is covered up immediately by the separate layers of film and is not brought to light until inspected at the theatre.

No matter how careful the projectionist is with that reel it will go back to the Exchange in a condition at least as bad as when it left that institution and, of course, the theatre will be blamed for all damage found.

The theatre is thus caught between two fires. Besides being forced to use the reel on which the film was shipped, if no spare reels are kept on hand, a blame is fastened on the projectionist which he in no ways deserves. If the truth were known it would probably be found that he had to use all the ingenuity he could command to put through a perfect show without allowing the film to catch on the sides of his wabbly, dented mis-shapen reel.

There is but one way out for the theatre and the projectionist. That way is to purchase some of the well made reels which are on the market and go to the extra trouble and expense of rewinding all films received on poor exchange reels. Although the added cost of these reels may seem an unjust tax to levy on the theatre, once they are obtained the satisfaction and confidence gained through their use will well repay the theatre using them.

It is well to admit right here that to go to this expense is merely taking up the burden of the Exchange. But today's show and tomorrow's show are our main consideration. To put on the best show possible and in the best way should be the creed of every projectionist. When the stubborn persistency of a foreign body tends to injure the display of the picture then it is time to take affairs in your own hands and remedy the situation insofar as possible.

Let the Exchange mutilate their own films with their own reels, in their own plants. They are doing it; you can rest assured on that point. But in our projection room let us do our work as it should be done and having succeeded let the other fellow do as he wishes.

Get a good reel of your own and use it. You can then be sure that the reel of film in your top magazine is going to run smoothly, without friction on the spindle or against the magazine cover. With that off your mind you have that much more time to give to the picture on the screen.

Bound Volumes of S.M.P.E. Trans. Ready

A LIMITED number of complete sets of the Society of Motion Picture Engineers Transactions have been bound and are now available for distribution. The cost will be $1.50 to members and $5 to non-members.

The volume consists of about 250 pages and is made up of the seven Transactions which appeared from 1916 to 1918. It is needless to speak of the value of the contents to anyone engaged in the manufacturing and executive branches of the industry. Sure it is that between the two covers of this volume have been assembled the most complete account of developments in the motion picture industry that can be found anywhere. For this reason it is to be regretted that the number of bound copies is so small since, no doubt, there will be an unusual demand from non-members.

The volume is well bound in brown covered paste-board with lettering done on the cover in gold. As an addition to the library the book cannot be too highly praised.

Checks and orders for the bound volume should be sent to H. A. Campe, 5550 Raleigh street, Pittsburgh, Pa.

Trolley for Mercury Lights

AN overhead steel trolleyway over half a mile long is a feature of the Screen Classics (Inc.) studios in Los Angeles. Suspended from this trolleyway, ride the 89 "skylight" banks of Cooper Hewitt mercury vapor tubes. An ingenious switching device invented and perfected in collaboration by Clifford Butler, general manager for Metro Pictures Corporation; Walter F. Grams, chief electrician; Ralph C. Godfrey, chief of construction; and John Fisher; permits the 580-pound banks to be readily transferred from one bank to another. A connecting trolleyway between the two interior stage buildings, devised by the same quartet, facilitates the concentration of the studio's entire mercury vapor-light equipment at any point. As Metro's 1,400 tubes of this "better-than-sunlight" illuminator are sufficient to light 50,000 square feet of staging with 8,400 candle power, the impressive lighting resources of the big plant may be realized.

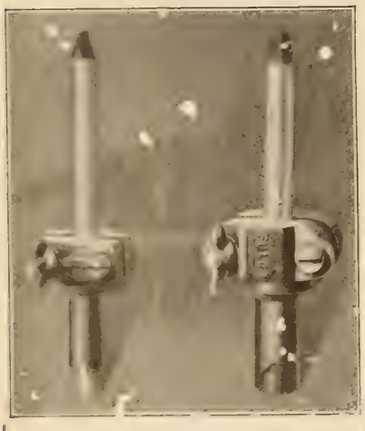
N. A. M. L. Buttons

FOR some time we have been out of the N. A. M. L. Buttons and have been unable to supply new members with them. A notice received from the manufacturers states that a new supply is on its way and should be received within a short time. When they are available, they will be sent to all new members who have not been supplied with them.

So many requests have been received from old members for buttons to replace those lost that it has been found necessary to charge them a small sum to partly cover cost and postage. Any old member by sending us 5 cents in stamps and giving his membership number will be supplied with a new button. As usual, there will be no other charge whatsoever in connection with the League.

Corrosion of Lenses

IF lens users would acquire a little elementary knowledge concerning the nature and properties of glass, their instruments would stand a much better chance of keeping in good condition than they do at present. It should be known that what we call "optical" glass is made in a great variety of qualities, each of which is capable of taking its place in one or other of the many kinds of lenses. Some are as hard and impermeable as the glass we use for windows and tableware, while others are soft enough to be easily scratched or even dented, while injudicious polishing will quickly dim



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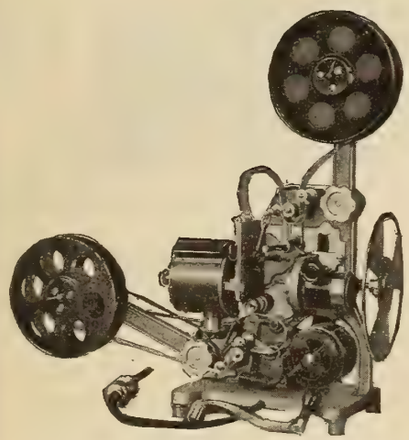

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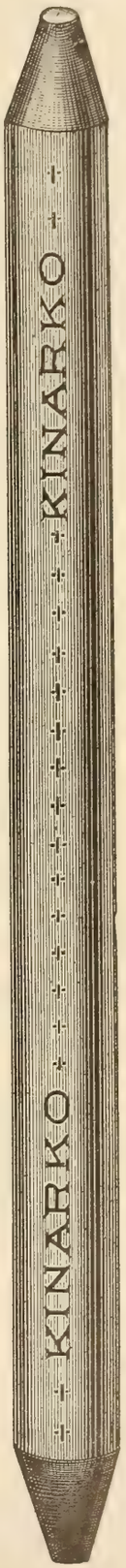

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the exquisite surface upon the perfection of which so much depends.

This is especially the case in some of the earlier anastigmats in which very soft and easily corroded glasses were used because others were not available. It is perhaps news to many people to learn that some glasses are so susceptible to damp that a single drop of water left upon the surface for a few hours will leave an ineradicable mark, while the presence of a film of condensed moisture will give rise to a general corrosion, which in mild cases shows in prismatic colors like those of a soap bubble, and in severe ones as a yellow stain accompanied by a distinct depolishing of the surface. Unfortunately, there is no cure for this evil, for even the maker of the lens cannot repolish it to the same accuracy of figure that it originally possessed.

Forewarned is forearmed, and knowing what is likely to occur the prudent man does not allow his lenses to stand about exposed to the atmosphere, but keeps them in tightly-closed cases when they are not actually in use. Failing a case, which also protects the brass work, a well-fitting cap at the back as well as the front is an excellent protection. (*British Journal of Photo.*)

Patents of Recent Issue

1,308,207—Method and Apparatus for Producing Motion Pictures. Harry A. Tolles and George H. Ernsbarger, Florence, Col.

1,308,293—Motion Picture Apparatus. Elisha E. Maggard, Morehead, Ky. Comprising a machine to use an endless film strip and features for the formation of the loop.

1,308,444—Motion Picture Projecting Machine. Joseph G. R. O'Hara, St. Louis, Mo. Evidently a machine of the portable or semi-portable type.

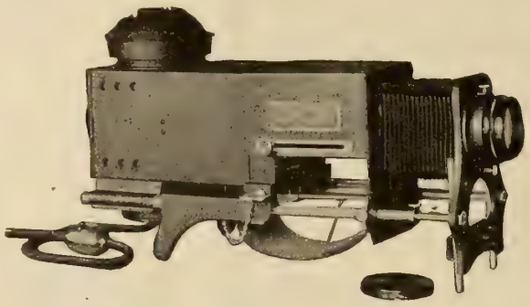
1,308,468—Reticulated Motion Picture Curtain. Edward H. Amet, Redondo Beach, Cal. A motion picture curtain comprising a woven wire fly screen heavily coated with light reflecting paint so as to produce a smooth undulating surface characterized by a multiplicity of uniform tiny cup-shaped reflectors having holes in their bottoms.

1,308,494—Motion Picture Shutter. C. Francis Henkins, Washington, D. C. Comprising a hub with unique clamping features.

The Delineascope

THE Delineascope is a compact efficient stereopticon manufactured by the Spencer Lens Company of Buffalo. Its construction and finish are such as to commend it for use by the travelling lecturer in the class-room, church and home.

The patented transposer produces a pleasing effect upon the screen doing away with the customary slide carrier and its resulting cross action. There is no lapse of darkness during the change of slides.



Illumination is provided by a Mazda concentrated filament in a gas filled bulb, the lamp being attachable to any 110 volt incandescent circuit either alternating or direct current.

For home use or where an operating distance of not exceeding 30 feet from the screen is required the outfit equipped with 400 watt bulb and triple condensing system is recommended. This outfit is regularly fitted with 10 inch focus. 1⅝ diam. objective giving a 5½ foot picture at 15 feet or a 7½ foot picture at 25 feet from the screen.

For school and church use, another equipment is made with the same Mazda lamp and condensing system but with a larger diameter and longer focus objective.

Since there are many locations where regular 110 volt current is not available an acetylene burner for use with a Prestolite tank is furnished, or a low voltage bulb to be used with a storage battery.

The illustration shows the Delineascope in its contracted position with top of lamp house underneath as it is folded for packing in carrying case. This case is 6¾ x 15¾ x 9 inches in size and the outfit weighs complete about 19 pounds.

A Sea-going Projectionist

Gerald A. Clarke of the U. S. S. Utah wants to join the N. A. M. L. and sends in a letter which says:

Have been considering filing an application for admittance to the N. A. M. L. for some time but have kept putting it off until now.

I am motion picture projectionist on board the Utah and have held the position for more than two years on the ship. O n the outside I worked for a theatre in southern Wisconsin for five years. At present I am running one Powers Six-A and one Powers Six-B. Both machines are in fine condition and have given no real trouble since I have had them.

When features come to me for showing I can honestly say they are returned to the exchange in as good if not better condition than they were when I received them. I have the same trouble as the rest of the projectionists in regard to misframes and punch holes, and think the N. A. M. L. will do the work of ridding the business of these so-called operators and exchange girls.

Reply to inquiry:

If you have been projectionist on ship-board for two years you surely have some interesting stories to tell the rest of us. Send in a letter telling of some of your difficulties in putting on your regular nightly show and how you solved the difficulties. A snap-shot or two of your equipment will give some of the land projectionists an idea of what the ship projectionist is up against.

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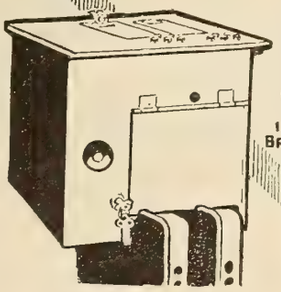

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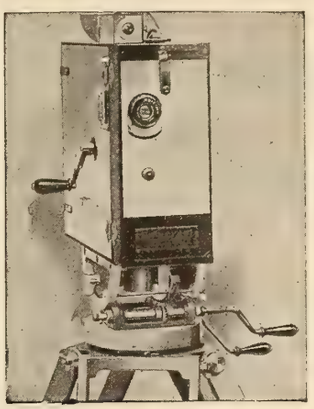

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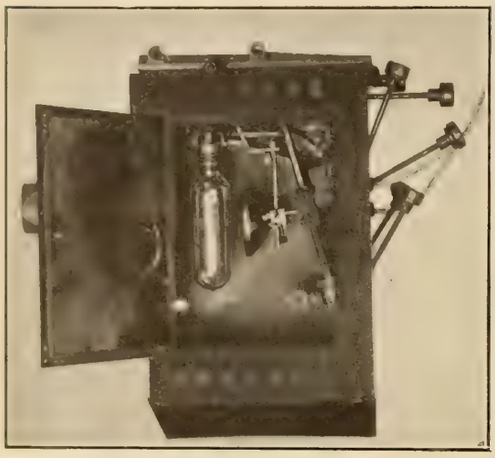
111 No. Dearborn Street **Chicago, Ill.**

The Projecto Lite Equipment

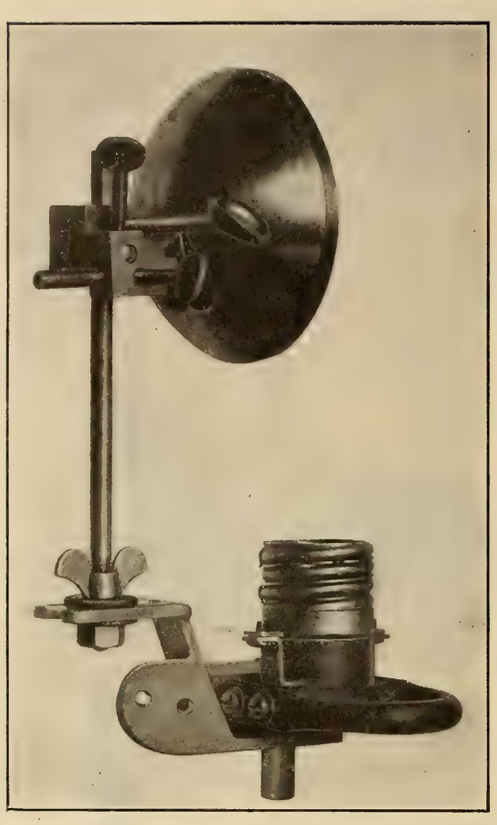
IN an issue of the NEWS a few weeks ago there was published a statement that a new Mazda adapter had made its appearance on the horizon and was to be called the Project-a-lite equipment. Since that time we have been able to obtain photographs of the several parts making up the apparatus and show them here.

The transformer which is supplied as part of the equipment reduces line current to 30 volts and regulates it at 30 amperes which are the values needed for Mazda projection. This transformer



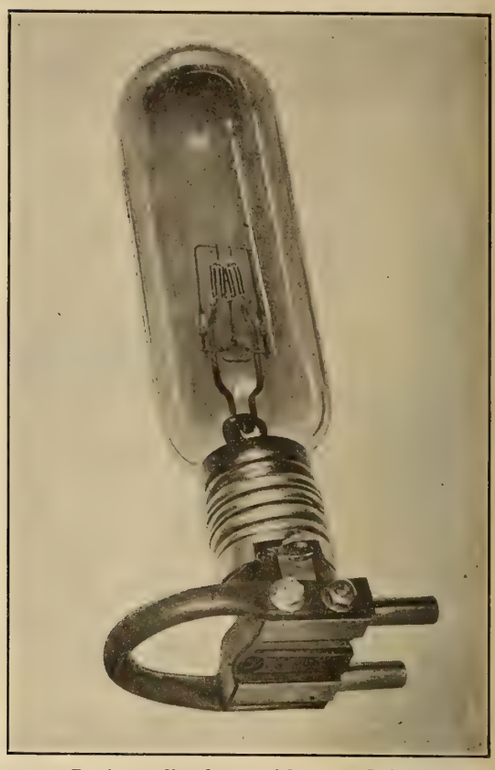
Showing equipment installed in standard lamp house

is simple in construction and by means of its double pole double throw knife switch gives an ideal fade from one reel to the other. One Project-a-lite transformer is sufficient to operate two motion picture machines. It is impossible to overload it because but one lamp is on the circuit at one time yet the change over is made so quickly that the light on the screen is not dimmed.



The adapter with reflector attached

The standard motion picture lamp house can be quickly altered to take the Project-a-lite. This is done simply by removing the lower carbon jaw and inserting the adapter into the jaw holder.



Project-a-lite base with type C lamp

In adjusting the lamp to a proper position relative to the rear condenser mounting the same handles are used as are at present used to adjust carbons. This simplifies operation and makes the adaptation an easy task to the man who has become used to the adjustment of carbons.

The Essential Requirements
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Camera Laboratory — Picture Making — Studio Technique

A Talk on Shooting Locations

By JACKSON J. ROSE, Apex Pictures Corp

THERE has been a marked improvement, in the past two or three years, in the treatment of location photography. More care has been exercised in the selection of locations and in the proper development of beauty of locations after they have been selected. The result in beauty and in practical usefulness of the location, with reference to the photoplay production has more than repaid. But even to-day the average location scene is but a shadow of the possibility it holds.

Let us consider what a good location really is. The first consideration must be its practicability and its application to the theme of the story and to the scene which is to be enacted in the given location. Next in consideration should come its pictorial value—the beauty or the effectiveness that can be secured from a cameraman's viewpoint. The cameraman must be an expert on light conditions, exposure, lenses and scenic beauty if he is to be depended upon to make a perfect exposure and beautiful composition under any and all possible conditions, where it is possible to do perfect work.

He may to-day be working in a well equipped studio, with a light of known value which will enable him to figure out with mathematical certainty the exact result which a certain lens will produce. Tomorrow he may be called upon to take a picture in the open with bright sunlight and between two scenes perhaps, the sky becomes overcast and the light values change entirely, but, if he be a man who thoroughly understands his business, he will be able to make an exposure under each of these conditions that will give a uniform result when it is finished.

While the competent cameraman can secure a photographic image under almost any light conditions, there is never but one or two times of the day when the best results can be obtained. These times of the day depend upon the location and the results desired. If a night effect is wanted and it is to be a cheerful, pleasant scene, then a brilliant back lighting is to be sought for. On the other hand, if it is to be a night scene in which a weird or ghastly or what is known as a "creepy" effect is wanted, then a brilliant back lighting will entirely spoil the effect—a dull, dead effect is wanted and cannot be obtained when the sun is shining brightly at mid-day. Either scene can be made with good light conditions, but the difference lies in the time of the day when the scene is photographed. So it goes throughout the whole game of outdoor scene photography. It is unreasonable to expect a cameraman to get results wanted under improper conditions. Think of the responsibility which rests upon his shoulders. Maybe the company has traveled hundreds of miles to a certain locality or perhaps it is a scene curtailing enormous expense such as demolishing property which took days to build, or mayhap it is a scene in which hundreds of people are used. Probably a fighting mob or a battle scene where a great many of the actors are hurt.

If that poor unsophisticated camerman does not keep his wits about himself and misjudges the exposure, or forgets to see that he is out of films or any one of the hundred things that requires his attention—all that money is wasted. Sets that took days to build have to be re-set and everything done over again. I know of producers who use green cameramen and "take a chance" rather than pay an expert and thoroughly reliable a good salary.

Viewing this matter in the light of common sense, it does seem to me that a policy of this sort is a little short of idiotic.

Another condition which is frequently overlooked in the surroundings, especially with reference to an audience. It is likewise unreasonable to expect actors to do their best work while a jeering, quiping mob stands around the camera. This, too, should have careful consideration from the director in picking his location.

The cameraman is little short of a czar when on location work. This leads to a very grave danger. The disloyal cameraman can disrupt the organization of any company and make no end of trouble and monetary loss by "faking." There was a company in Chicago, not so very long ago, which almost never worked on afternoons when there was a baseball game on the home grounds. It was a queer coincidence that the light was never right on these afternoons, and for some reason the cameramen always had business to attend to somewhere near the ball park on those afternoons. However, it is a danger to be expected and should be easily overcome by the "boss," for the cameraman whose lack of loyalty will allow him to stoop to such measures certainly will not give the best that is in him when he does work.

Cameramen should be "movie" fans and not baseball fans.

The necessities for location shooting, that is to say, the apparatus needed, seems at times to be almost unlimited. Yet the average producing company sends actors and cameramen out to work with little more than a camera, a lens and some grease paint. As in everything else, co-operation is absolutely essential; co-operation between actors, directors and cameramen. The cameraman needs sufficient assistance to enable him to set where he should be without any consideration for bystanders; that is, he should not have to limit his working lines with the corner of a building, for instance, to eliminate the audience on the street. He should have assistants whose business it is to keep the lines clear no matter where they may fall. He should be equipped with the necessary reflectors and, at times, diffusers as needed and needed badly on location work.

Entirely different makeup is invariably needed for location work than is used in studios when they be electrically lighted or glass houses.

Even costumes sometimes should be changed to make a photographic duplicate of those used in the studio.

While everyone connected with the motion picture industry appreciates the value of "shooting time" and realizes that every moment of sunshine that is lost is gone forever, there should not be the haste that is unusually found in a company on location. As a general thing there is no more excuse for a hurried production on location than in the studio.

The problem of lighting location work is of far greater importance and is far more complicated than that of studio production. No film is so beautiful as that which is properly taken out of doors. There is almost no effect which cannot be obtained on location work and the cameraman who is capable of obtaining any effect or illusion which may be wanted must make a life study of his art. The day is coming, if it has not already arrived, when location cameramen and the studio cameraman will be two separate operators; when it will be recognized that each is a business by itself, and that the man who specializes in either should not be expected to be proficient in the other. Of course, the man who thoroughly understands photography will be efficient up to a certan degree, under any and all conditions. But the highest efficiency in either the studio or location work will be obtained by constant study of one or the other and the constant practice by the cameraman in his chosen field. As in every other line, specialization in motion picture photography is bound to bring results; and although the man who chooses location work for his field, chooses, by all question, the hardest of the lot and also puts himself in line to produce the most beautiful and effective film of which the motion picture camera is capable.

Specialization and co-operation in the production of motion picture films are to be looked for and hoped for by all who wish the industry well. In a few scattering instances we have seen the results of this and from both the standpoint of artistic photography and correct dramatic production the results have been most pleasing. It is to be hoped that in the future more directors will look to their cameramen as highly valuable, trained and efficient assistants who, because they are actutually doing the work, know more about the photography of the scene in question than anyone in the world. Perhaps some other photographer could do a better job under given conditions, but the fact remains that the man behind the camera is the man who is doing the work and who should be consulted, if the best results are to be obtained.

Not long ago I read a wail
Of a Cameraman who was bound to fail,
He'd lost all faith in man and art
And was drifting along with a bitter heart.

The real, the regular camera guy,
Is a boy who knows and ne'er says die,
He watches and waits for his turn to come,
And when it does he makes things hum.

Did you ever sit for a photograph
And get a phiz that was to laugh,
Or a face so vile you were filled with rage,
Or a death's head wrinkled with pain and age?

Did you ever go with that self-same face
To an artist real—to a regular place,
And see the beauty and grace and poise
That he hands you there,—sans bull and noise.

Did you ever go to a picture show
And see a sketch that was rotten slow,
With direction bad and actors bum
And yet the picture go by SOME?

The photography man has done the trick,
The cameraman was so darn thick
—They rend the earth for horrow and death,
To make the audience hold its breath.

A million is spent for gilt and glue,
When there's work of art in a baby's shoe,
In the storm's wild rage, or a child at play,
In the smiles and tears of everyday.

When photography's bad no thing is right,
The "star' can't shine, tho' ne'er so bright,
Thru the fogs and mists and portraits dank,
A fool there was, with the camera crank.
What is the art of the greatest star,
When the cameraman can make or mar,
Directors, actors, props may go,
THE CAMERAMAN IS THE WHOLE D— SHOW.

JACKSON J. ROSE,
Apex Pictures Corp., Indianapolis, Ind.

Ambitious Light Effect

IN order to carry out the ambitious lighting effects planned by Director General Maxwell Karger, for forthcoming Screen Classics and Nazimova Productions, Clifford Butler, business manager of the Metro studios, has ordered fifteen spotlights of double the ordinary amperage specially built by the Winfield-Kerner Company of Los Angeles. This is in addition to the twenty spotlights already in operation in the department of Walter Grams, chief electrician.

Views of the excellently equipped Horsley laboratories

National Anti-Misframe League Pledge

AS a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

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(1097) Herman Meinscher.....Taylor, Texas.
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(1099) Paul Snyder.....Belvidere, N. J.
(1100) Linnie Arnette.....Marion, Ill.
(1101) Victor McLaulin.....Sanford, Fla.
(1102) Robert R. Chase.....Troy, Ohio

Blank for New League Members

Member's name.....

Home address.....

Name of theatre where employed.....

Address of theatre and name of manager....

.....

Read notice on another page regarding new supply of N. A. M. L. buttons.
This applies to new and old members alike.

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Bessie Barriscale christening a Motor-Generator Set at Robert Brunton Studio, Hollywood, California

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Ask any studio manager or motion picture theatre owner what he thinks of Westinghouse Motor Generator Sets for changing alternating current to direct current. The answer is the same from all. It is the same answer you will give after you have installed one for your studio or theatre.

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Westinghouse

Stage Equipment | Theatres Worth While | Auditorium Lobby

Ascher Brothers Open New Theatre in Chicago

WITH the opening recently of the Crown theatre, located at Division and Ashland, one of the busiest centers of Chicago's Northwest side, the Ascher Brothers added the first new link for the fall season to their long chain of exclusive houses, already totaling over a score.

The Crown theatre has long been a popular amusement center in this neighborhood, offering vaudeville and other forms of the spoken play. Now it will be given entirely to the photoplay, and that, in accordance with the Ascher policy, to only the best works of the foremost stars and producers.

Some six weeks ago the Aschers added the Crown to their theatre holdings, and after putting it through a course of remodeling and redecorating, they open it as one of their most beautifully appointed houses, equipped with 1,500 luxurious seats, a pipe organ, novel scenic settings, elaborate lighting effects, and a cool, cleansed air system that assures a constant supply of pure air maintained at a comfortably reduced temperature.

The popular conductor, Lynne Hazzard, who for many years has studied the art of synchronizing pictures, and who has enjoyed the distinction of playing in the largest Ascher houses, will move on to the Crown stage his orchestra of select players. Jack McConnell, talented artist, will take his place at the organ and render short recitals at all performances.

The manager of the new house, Charles M. Darrell, is a recent addition to the Ascher forces. Mr. Darrell comes from Detroit where for the past two years he has been associated with John H. Kunsky, serving him first as advertising manager, and later as manager of the Alhambra and the Adams, his two largest theatres. Among the novelties Mr. Darrell has already planned for the Crown is the staging at least twice a week of a tableau to strike the keynote of the picture presented.

General view of the seating facilities of the Crown Theatre, Chicago, controlled by Ascher Brothers

Non-Rewinding Device Creates Interest in New York

INTEREST has been created among motion picture men of New York in a new automatic non-rewinding device which is claimed to represent a completely new conception in applied mechanics.

Mason R. MacKinstry, a Denver capitalist, who is interested financially with a group of westerners in the perfecting and marketing of the invention, has practically decided, after his investigations here, to proceed with the manufacture of the machines on a large scale as soon as minor details of construction have been perfected.

The slight changes in the direction of simplification of working parts which will be made are in the hands of J. E. Robin, vice president and general manager of International Cinema Equipment Center, Inc., 729 Seventh avenue. Associated with Mr. Robin in the perfecting of the MacKinstry automatic, is Christian M. Gottschau, chief engineer of the Service Machine Corporation of Chicago, who is responsible for the products of that organization.

During the last week the attachment was shown by Mr. MacKinstry to E. C. Hammer, laboratory chief of the Biograph studios; William Wright, of the Vitagraph Company; J. S. Rollo, chief of distribution of Exhibitors' Mutual; John S. Clarke, chief of distribution of the Parex Film Corporation, and more than a score of motion picture operators from the leading New York theatres. All were convinced of the practical working utility of the new device.

In an interview with the Motion Picture News given at the Biltmore Hotel, Mr. MacKinstry said:

"The peculiar advantage of our automatic non-rewinding device is, to begin with, that it is simple, reasonable in cost, standardized to any projection machine in the world and tremendously in demand.

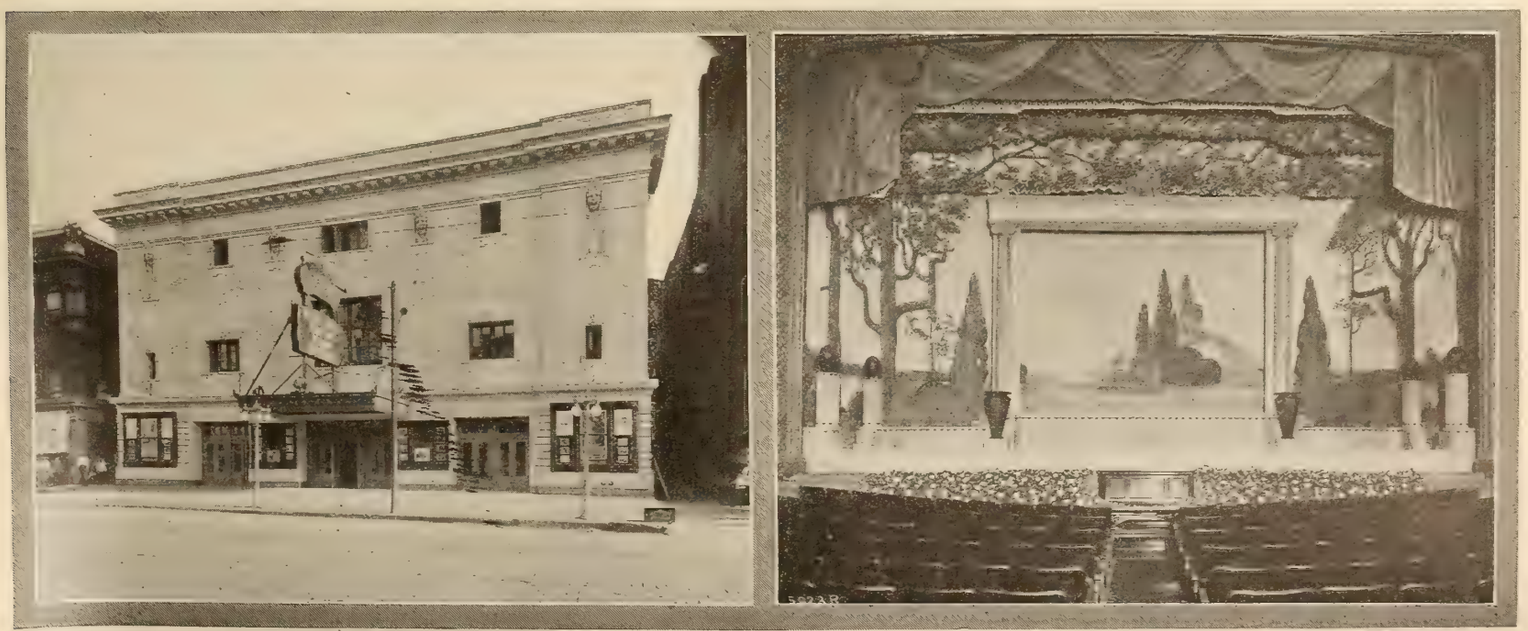
"The automatic non-rewinder can be installed in the lower magazine of any projection machine without changing an atom of equipment in use today. Our little device is simply an addition to what they already have. It's just the same thing as a man being fully dressed and then putting on his hat. He doesn't have to undress to put on his hat, does he?

"The little attachment is a new conception in applied mechanics. The genius of it is a round disk, the size of a 1,000 or 2,000 reel of film. An offset in the disk, which has a mouth wide enough to admit the film, gradually guides it to a true level, where it is laid in the receiving wheel. The disk is fitted with a series of ball bearing rollers which work in slots in the disk and contract to the center, 5-1,000 of the thickness of the film each revolution.

"The reel is equipped with a shroud or flange and it fits snugly over the full circumference of the rollers. The process of installation is simple The disk is fitted over a shaft in the lower magazine and locked there by a spider of four extension bolts. This can be installed on any machine in not more than two minutes.

"The shaft floats through the core in the center of the disk, which latter is a stationary and non-rotary object. As the present shaft in the lower magazine is not long enough for the operation of our device, a slight extension is made by inserting on the end of this shaft a telescopic con-

(*Continued on next page*)



Exterior and interior views of the Crown theatre, built and owned by the Ascher Brothers in Chicago's northwest side. This is only one of a number of beautiful theatres built by that firm

Cue Sheets Latest Hits — MUSIC — Musical Equipment

Max H. Manne, drummer extraordinary of the Rivoli Theatre orchestra in New York. He uses all the effects for "Mutt and Jeff," Fox funmakers

How to Buy Music

HOW much money did you spend for your music library? How much is it worth today, and how much will it be worth in five years? The first question can easily be answered but I am in doubt as to whether musicians can intelligently answer the second and third questions.

For twelve consecutive years I was employed as a salesman in one of the largest music houses in the world. I am out of it today and I can talk straight from the shoulder.

Buying music is a science. Many musicians have invested fortunes in their libraries just to find out that after five years they are the possessors of a wagon load of paper. What is the cause of this? In very few cases it is the quality of the music, in most cases it is caused through ignorance on the part of the musicians. "How to buy" is the vital question. To a great extent it is also due to the negligence of the music publishers to properly enlighten the musician on the subject of "HOW TO BUY MUSIC."

Publishers and music dealers are advertising their commodities for a certain price for orchestra. That is all. But I am going to prove that many musicians have never received full value for their money, not because they have been swindled, but simply because they don't know how to buy.

For an example, let's take a concert number such as "Budding Spring" advertised for 60c for small orchestra, consisting of piano, first violin, second violin, viola, 'cello, base, flute, first clarinet, first cornet, second cornet, trombone, and drums. The piano part of a 60c number sells for 30c, and any other part for 15c each.

Many musicians are buying violin, piano, 'cello and drums, or violin, piano and cornet, or, in fact, any other four or five instrumental combinations.

The moment a music publisher has to break up a small orchestration he charges for extra parts, and a combination of four or five instruments would therefore cost as much as a complete orchestration. A music library consisting of a four or five part instrumentation can be considered a valuable asset. But suppose a 'cello or any other instrument is added to the combination, then what happens to a music library of this kind? It is absolutely valueless and in the strictest sense of the word a wagon load of paper.

The only way to establish a standard value for a library is to buy at least for small orchestra. The following facts are also important and will enable the musician to buy economically.

Insist that you be permitted to try out any music before definitely deciding to purchase it. I believe that everybody is entitled to examine any article before buying it. It makes no difference whether it is a shirt or a sheet of music.

A publisher usually will accept music in return if it happens to be his own publication, but in most instances will refuse this privilege if it is publshed by some other house. There is only one remedy—and that is, before placing your order for any music obtain the privilege of exchanging such numbers you cannot find any use for. If you cannot get such privileges for your hard-earned money don't buy.

Place your orders only with such houses who will consider your dollar "one hundred cents." By doing so you will place yourself in a position where you can buy only suitable music and accumulate a music library which will not only be a credit to yourself and your organization, but will also establish standard regarding your abilities, and last but not least will positively react its benefits upon financial betterment.—The Editors.

Review of Latest Musical Compositions

1—"The Girl of the Golden West," by Mildred Manning. This song composition was inspired by the character of "Molly," performed by Mildred Manning, in the super-feature moving picture production, "The Westerners" (Mildred Manning Pub. Co.)

2—"Tell Me Why," a fox trot, with a fascinating, haunting melody. The kind that will linger a long time. (H. H. Remick.)

3—"Yearning," the fox trot sensation of the year, and has also proved a success as a waltz. (T. B. Harms.)

4—"Yogiland," by Dan J. Sullivan. This number is a real-honest-to-goodness hit, and is also arranged as a fox trot. (Oliver Ditson & Co.)

5—"Wonderlove," by Tandler. One of the most beautiful and enchanting waltzes of the day. (Arthur Fifer Music Co.)

6—"Because You Say Good-Bye," by Sol P. Levy. A ballad of enduring sentiment. The heartrending sentiment expressed in the lyrics of this song finds instant appeal with every audience and has taken its place amongst the world's popular classic ballads. (Belwin, Inc.)

7—"Fluffy Ruffles," by C. H. Green. A one-step full of pep and snap. (Sam Fox.)

8—"Poem Symphonique," by Gaston Borch. Exquisite for its tonal beauty which makes it unique in the annals of musical literature. (Belwin, Inc.)

9—"Western Rodio,"by Minot. A typical Western characteristic. (Belwin, Inc.)

10—"Mysterious Nights," by S. M. Berg. A melodious waltz. One of its charms being the simplicity and originality. (Belwin, Inc.)

Non-Winding Device

(*Continued from preceding page*)

the existing equipment.

"As the film comes down, forced out of the projection machine by cogs working in the perforation, the beginning of the film is attached to the outside of the receiving reel by a little attachment on the shroud. The film is then guided into the rollers and comes on the outside of the roller. Thus the film coming off the projection machine is continually being wound under the film already wound. The rollers contract toward the center to admit this film. The control is by a series of small springs. The claim is made that the entire operation is completed without friction and as soon as the end of the reel is attached it is ready nection. This avoids even changing the shaft of for projection again on removal from the non-rewind magazine. The simple truth is that the beginning of the film as it leaves the projection machine is held on the outside and the film is wound within itself. It sounds like a paradoxical proposition but it works."

Mr. Robin, who is perfecting the device in collaboration with Mr. Gottschau, said:

"There is nothing mechanically difficult to be overcome in the perfecting of the machine. I regard it as certain to succeed, as it is susceptible of being cheaply made and there are few parts to bother with. I expect to have a perfect working model within a short time."

LATEST MUSIC CUES

"EASY TO MAKE MONEY"

(Bert Lytell—Metro)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Kisses" (Valse D'Amour), Zamecnik

1—"That Naughty Waltz" (A La Jazz), by Levy (4 minutes and 45 seconds), until—S: At screening.
2—"Fluffy Ruffles" (Popular one-step), by Green (2 minutes), until—Y: "Yo' sho' is some shopty."
3—"Karzan" (Popular fox trot), by Dulmage (1 minute and 15 seconds), until—S: When James looks at watch.
4—"Taxi" (Popular one-step), by Kaufmann (3 minutes), until—T: "This is a fine way of."
5—Theme (2 minutes and 45 seconds), until—T: Paternal pride.
6—"Mimi" (Allegretto Moderato), by Leigh (2 minutes and 30 seconds), until—T: "When are you going to take up a?"
7—"Agitato No. 37," by Andino (1 minute), until—T: "You heard what I said."
8—"Moon Glow" (Moderato Intermezzo), by Barch (1 minute and 45 seconds), until—T: Good morning, Judge.
9—"One Sweet Day" (Valse Intermezzo), by Zamecnik (2 minutes), until—T: Winning a bet from dad.
10—Poular Air in 2/4 Tempo (2 minutes and 15 seconds), until—T: Music hath charm (ukelele effects).
11—"Flight of the Birds" (Allegretto Moderato), by Rice (2 minutes), until—T: Old man Slocum knew he.
12—Theme (2 minutes and 45 seconds), until—T: "Mr. Morgan is here to see."
13—"Birds and Butterflies" (Int. Capricoso), by Vely (4 minutes), until—T: Like Columbus and Jesse.
14—Theme (3 minutes and 45 seconds), until—T: Ethel Wheeler.
15—"Air De Ballet" (Allegretto Moderato), by Borch (3 minutes and 15 seconds), until—T: "Did Jimmy lose his heart?"
16—"Flickering Firelight" (Shadow Dance), by Penn (4 minutes and 15 seconds), until—T: "There's a fortune in this."
17—Theme (1 minute and 30 seconds), until—T: "I'm going to pay my depositors."
18—"Hunkatin" (Half-tone one-step), by Levy (3 minutes and 30 seconds), until—T: The opening of the Slocum.
19—"Mysterioso" (Characteristic), by Andino (30 seconds), until—T: The thief in the night.
20—"Agitato No. 69," by Minot (45 seconds), until—S: When Jimmy enters bank.
21—Theme (1 minute and 30 seconds), until—S: When Jimmy recognizes burglar.
22—"The Dance Queen" (Caprice Moderato), by Lodge (3 minutes), until—T: "Did Jimmy make good?"
23—"Pierrot"—Serenade (Allegretto Molto Mol.), by Randegger (2 minutes), until—T: "What do you mean by?"
24—Theme (2 minutes), until—T: "Dad, this is the most wonderful girl"—until * * * THE END.

"DARING HEARTS"

(Bushman-Bayne—Vitagraph)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme A: "Budding Spring" (Char. Mod. Romance, for Hugh Brown and Louise

Theme B: "Crafty Spy" (Heavy Dramatic Misterioso), for Col. Von Steinbach and the Germans

1—"Bleeding Hearts" (Andante Romance), by Levy (2 minutes), until—S: At screening.
2—"Dramatic Tension No. 67," by Shephard (1 minute and 15 seconds), until—T: When dog meets dog.
3—Theme "A" (2 minutes and 30 seconds), until—T: "I'm sorry, Mme."
4—"Capricious Annette" (Characteristic Caprice), by Borch (2 minutes and 15 seconds), until—T: "But Monsieur must remain."
5—"Lento Allegro" (From Swmphonette Suite—Dramatic Agitation), by Berge (2 minutes and 15 seconds), until—T: The order to mobilize.
6—"Dramatic Andante" (Characteristic), by Borch (2 minutes), until—S: When Hugh and Louise ascend stairs (watch for tolling bells).
7—"Vive Finale" (Allegro Agitato—From Symphonette Suite), by Berge (1 minute and 30 seconds), until—T: Morning.
8—Theme "B" (2 minutes and 30 seconds), until—T: The headquarters of Col. Stienbach.
9—"American Patriotic March" (1 minute and 15 seconds), until—T: 1918: America is throwing.
10—"Furioso" (Agitato), by Kiefert (1 minute and 30 seconds), until—T: One lone American (battle effects—shot—areoplane effects).
11—Theme "A" (1 minute and 15 seconds), until—T: While Louise de Villars.
12—Theme "B" (3 minutes and 45 seconds), until—T: Baron Von Steinbach had.
13—Theme "A" (2 minutes and 45 seconds), until—S: Louise sees Hugh.
14—"May Dreams" (Andante Romance), by Borch (1 minute), until—T: A blank piece of paper.
15—Theme "B" (4 minutes and 15 seconds), until—T: "Have that aviator brought."
16—"Agitato No. 49," by Shephard (3 minutes and 15 seconds), until—S: When German soldier lights (Train effects and shots).
17—"Turbulence" (Allegro Agitato), by Borch (3 minutes and 45 seconds), until—T: Burgomaster Gabriel who.
18—"Dramatic Narrative" (Heavy dramatic), by Pement (4 minutes), until—T: Made desperate by hunger.
19—Theme "B" (2 minutes and 15 seconds), until—S: When Germans arrive.
20—"Allegro Agitato" (Characteristic), by Andino (2 minutes and 15 seconds), until—T: After wine the woman (shots).
21—"Marseillaise" (French national air) (2 minutes and 30 seconds), until—T: "You'd rather die" (shots).
22—Theme "A" (1 minute), until—T: Mademoiselle.
23—Theme "B" (2 minutes and 45 seconds), until—S: When German finds hat.
24—"Dramatic Tension," by Levy (2 minutes and 30 seconds), until—T: Garden mould, Mme. (shots).
25—"Agitato No.6" (Descriptive), by Kiefert (3 minutes and 45 seconds), until—T: "Monsieur, you owe it to her."
26—"Agitato No. 37," by Andino (1 minute), until—T: "You shall die and she shall."
27—"Agitato No. 69," by Minot (1 minute and 45 seconds), until—T: "But, Mme. has paid nothing."
28—Theme "B" (3 minutes and 15 seconds), until—T: General Von Steinbach.
29—"Battle Agitato," by Shephard (1 minute and 30 seconds), until—S: When General unties himself (explosion—battle effects).
30—Theme "A" (3 minutes), until—T: One of Brown's own flying—until * * * THE END.

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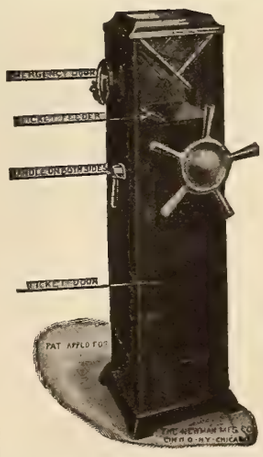

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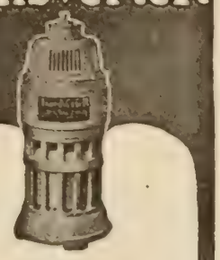

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"THE HORNET'S NEST"

(Vitagraph—Earl Williams)

Theme: "Heart of Mine" (Ballad Moderato Cantabile), Smith

1—Theme (3 minutes) until—S: At Screening.
2—"Camelia" (Andante Moderato) by Tonning (4 minutes), until—T: Freda Whitefield the woman.
3—Theme (1 minute), until—T: Will you call at the.
4—"Clematis" (Moderato Poco Agitato) by Tonning (1 minute and 45 seconds), until—S: When the Hornet enters room.
5—"Canterbury Bells" (capricious allegretto) by Tonning (1 minute and 15 seconds), until—T: Your friend has gone.
6—Theme (4 minutes), until—T: Like a ghost of faded dreams.
7—"Mysterious Nights" (Valse Dramatique) by Berge (3 minutes and 15 seconds), until T: Meanwhile at the Carrol.
8—Misterioso Dramatico by Borch (2 minutes and 15 seconds), until—T: The Hornet also comes.
9—Agitato No. 6 by Kiefert (1 minute and 15 seconds), until T: The girl has resurrected. (explosion) (shots).
10—Dramatic Narrative (characteristic) by Pement (2 minutes and 15 seconds), until T: The "Pink Mouse" is one.
11—"That Naughty Waltz" (Valse Unique) by Levy (1 minute and 45 seconds), until T: The Dome (cabaret scene).
12—Theme (1 minute and 15 seconds), until T: The following afternoon.
13—"Prudence" (Entr'acte Novelette) by Luz (2 minutes), until T: The first trick.
14—Theme (1 minute), until—T: For Asche Colvin, time.
15—"Serenade Romantique" (Moderato Romantique) by Borch (3 minutes and 15 seconds), until—T: The "Pink Mouse" adopts.
16—"Perpetual Motion" (Intermezzo Allegro) by Borch (1 minute and 45 seconds), until—S: When police enter hotel.
17—Popular one-step (1 minute and 45 seconds), until—T: The night of the Whitefield.
18—"Bleeding Hearts" (Andantino Sentimento) by Levy (1 minute and 15 seconds), until—T: The Hornet's business.
19—"Hunkatin" (half tone one-step) by Levy (2 minutes), until—S: "When Hornet talks to Whitefield.
20—"The Vampire" (Dramatic Characteristic) by Levy (1 minute and 45 seconds), until—T: Your nerves are playing.
21—Waltz Divine by Rosey (30 seconds), until—T: Muriel, I am your cousin.
22—"Suspense" (Characteristic) by Winkler (2 minutes and 45 seconds), until—T: Fate draws her net.
23—"Scerzetto" (From Symphonette Suite) by Berge (2 minutes and 45 seconds), until—T: The appointed hour.
24—"May Dreams" (Moderato Romance) by Borch (3 minutes and 30 seconds), until—T: I'll trade the latchkey.
25—"Dramatic Reproach" (Characteristic) by Berge (3 minutes and 15 seconds), until—S: When Whitefield leaves table.
26—Agitato No. 37 by Andino (30 seconds), until—S: When Whitefield burns papers.
27—Theme (2 minutes), until—T: Years ago, I sacrificed.

"THE MICROBE"

(Viola Dana—Metro)

Theme: "Because You Say Good-Bye" (Ballad Sentimental), Levy

1—"Mandarin Dance" (Chinese Characteristic), by Golden (3 minutes), until—S: At screening.
2—Hurry (No. 11 A B C Series) (1 minute and 45 seconds), until—S: When boys start to fight.
3—"Intermezzo" (No. 11 A B C Series) (2 minutes and 15 seconds), until—S: When Microbe enters taxi.
4—Theme (3 minutes and 45 seconds), until—T: "Just a little devil."
5—"Fiorindo" (Allegro Vivace), by Burgmein (4 minutes and 15 seconds), until—T: Morning found Spense.
6—"Elysian Dreams" (Moderato Novelette), by Reviland (3 minutes and 45 seconds), until—T: "The young scamp's gone."
7—"Birds and Butterflies" (Intermezzo Allegretto), by Vely (3 minutes and 15 seconds), until—T: "Aren't you going to join?"
8—"Drifting Clouds" (Schottische Caprice), by Boehnlein (1 minute and 45 seconds), until—T: A year passed.
9—Theme (3 minutes and 15 seconds), until—T: "It's for you, Mike, bet you."
10—"Romance D'Amour" (Characteristic Serenade), by Schonfield (3 minutes), until—T: Please tell me the story.
11—"Tulips" (Moderato Grazioso), by Miles (3 minutes), until—T: "My future will take care of."
12—Theme (3 minutes), until—T: Evening. The meddlers subtle.
13—Heavy Dramatic (No. 18 A B C Series) (3 minutes and 15 seconds), until—T: "Judith is downstairs."
14—"Heavy Andante" (No. 18 A B C Series) (2 minutes and 15 seconds), until—T: "You're a woman and you know."
15—Theme (1 minute and 45 seconds), until—T: The hour of sacrifice.
16—"Dancing Leaves" (Mazurka), by Miles (3 minutes and 30 seconds), until—T: "Mike, quit your teasin'."
17—"Bleeding Hearts" (Andante Sentimento), by Levy (4 minutes and 45 seconds), until—T: "Bleeding Hearts," I should (watch for whistle).
18—Theme (3 minutes and 30 seconds), until—T: "They are splendid, but have."
19—"In the Glade" (Allegretto Scherzando), by Gruenwald (2 minutes and 45 seconds), until—T: "Yes, I sent for you."
20—Light Dramatic Agitato (No. 14 Photoplay series), by Luz (2 minutes and 45 seconds), until—T: "I've a message for you."
21—Theme (2 minutes and 30 seconds), until—S: When Spense enters Microbe's room.

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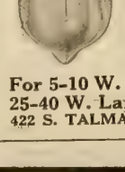

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"Don't Shove"

(Harold Lloyd Comedy—Pathe—One Reel)

THIS comedy, Harold Lloyd's latest for Pathe doesn't reach the heights usually associated with him, probably because there is noticeable a lack of a genuinely funny central situation. There is nothing amusing to speak of in a roller rink even though it spells the place where a man humbles his dignity in falling down. Naturally when these falls are repetitiously dealt out they tend to become monotonous instead of amusing. And the comedy is not as spontaneous in its action as one has grown accustomed to seeing.

Indeed it looks as if Lloyd just happened to hit on the idea of using a roller rink and a pair of skates to dish out fun without thinking that there is no fun attached to them. Here is one comedy, short as it is, that looks padded. Lyold and his ensemble journey to a roller rink and the imperative character of the title comes in when the group are too closely assembled. A prize is offered to the winner of a hurdle race and Lloyd dons a pair of skates to try his skill and speed. A number of grotesque entries are entered with him. Well, it is a series of falls—hard falls, side falls, and what not before Harold emerges the victor. He even resorts to that discarded trick of wearing a pillow as a pad. But where is Snubs Pollard? And why is it Bebe Daniels remained on the side lines? It is just as well for no girl is funny when she falls. The star doesn't call upon his familiar but amusing mannerisms to any extent. Undoubtedly he is too busy watching the floor. A mild number is "Don't Shove." It would look better if Lloyd hadn't been making them so good.—*Laurence Reid.*

Three Texas Guinan Subjects

(Two Reels Each—Frohman Amusement)

THE new Texas Guinan subjects, "The Dangerous Little Devil," "Some Gal," and "Little Miss Deputy," continue to present the star in the characterization of a Western heroine. Each picture is two reels in length and each carries out the same general outline as the first of her short subjects, "Hell's Agony". Miss Guinan's name is synonymous with this type of photoplay and she is always able to make the most of the heroines entrusted to her characterization. True it is that she is not permitted a range of expression since the figures she impersonates are identical in personality. Yet there is enough individuality in her methods as to make each study distinctive from the rest.

The pictures themselves carry on the feminine movement as instituted by the star. The West may have its cowboys but it may have its cowgirls too. And Miss Guinan's representation is equally successful as the trousered specie in her ability to take care of herself. There is plenty of rousing action which is dished up in the shape of fast riding and straight shooting, and the usual conflict of decency versus villainy provides the dramatic pattern.

INCORRECT HEADING

BY error, the review of "The Gray Horizon," the Robertson-Cole feature, released through Exhibitors Mutual, published in last week's issue of the News, was headed "The Dead Line."

"The Dangerous Little Devil" presents a story of stage-coach robbery and a staked claim which embraces a deep water supply. With such a framework the picture gets off to an excellent start and it crackles to a satisfactory finish. It is good to see Director Cliff Smith taking up the actor's burden again. The though arises why doesn't he appear more often? "Some Gal" introduces life on the Mexican border with the action centering around a group of cattle rustlers. Wild riding, a murder and blackmail figure strongly. The picture moves all the way. George Chesebro is the hero and Jack Richardson, the villain. "Little Miss Deputy" is perhaps the best of the subjects since it permits the star to portray the part of a deputy sheriff. It is interesting and often exciting.—*Laurence Reid.*

"Caught"

(Ford Weekly—One Reel—Goldwyn)

THE Ford cameraman must have been taking a vacation away from his many interesting industrial subjects. But you will be glad that he brought his trusty camera with him. For we see scenes up among the northern woods and lakes and one in particular that cannot fail to send a thrill to the fishermen.

You actually see the fish caught and it puts up a pretty battle until it is finally landed. The photography of the action is exceptionally good. There are many comparisons of "Caught" displayed in this reel, which will enlighten and suitably entertain. This should prove most acceptable as a filler on any program.—*Tom Hamlin.*

"The Jazz Instructors"

(Mutt and Jeff Cartoon—Fox)

"THE JAZZ INSTRUCTORS" is one of the funniest (if not the funniest) cartoons that Bud Fisher ever made for his prize beauties, Mutt and Jeff. These ingenious fellows have so much originality about them that it was only a question of time before they would take up the wiggle of the shimmy. The dance itself is a funny creation, but you can imagine what a riot it is in animated cartoon form when fully exaggerated.

Mutt and Jeff are in the dancing business with a jazz parlor of their own. The former is the man in charge, while little Jeff is the model, or the exponent of the wriggly shimmy. Several applicants apply to learn the intricacies of the dance and as Mutt has no fair damsel to interpret it he has Jeff disguised in an Oriental costume. Naturally, the patrons mistake him for a "jazzess." Well the little fellow has a giant of a man for a partner, but as huge as the pupil is he adapts himself quickly to the dance under the skilful guidance of the teacher. Jeff gives a solo dance first and how that freak can wriggle and squirm and volplane and pirouette and shake his body! He is a jelly-fish.

But the police have wind of the parlor and make a raid and the instructors are lugged off to jail for running a disorderly resort. The judge is about to send them up for a long term when Mutt exclaims: "There's nothing harmful in it." And so Jeff breaks loose and gives a wonderful interpretation. The judge can't keep his seat and soon he is jazzing all over the floor. The result is the instructors are freed.

A hilarious number and one well calculated to turn a grouch into a howling sunbeam. Exhibitors who book it should pay especial attention to the musical accompaniment. At the Rivoli in New York the cartoon was the hit of the bill because the musical setting started everyone jazzing. It is a knockout for a cartoon and no mistake.—*Laurence Reid.*

"The House Without Children"

(Film Market, Inc.—State Rights—Six Reels)

THIS story is directed against the woman who makes light of her husband's desire and anxiety to become a father to children. But it is a dramatic picture fairly well produced and the continuity and interest is keen after the characters develop in the latter part of the second reel.

The leading roles are played by Richard Travers, Henry G. Sell, Helen Weer, Gretchen Hartman and William Powell. The story is by Robert McLaughlin and Samuel Brodsky directed. This picture was produced in Cleveland, Ohio.

"The House Without Children" is a house inhabited by a man and his wife who are childless. The wife's brother and the husband's niece live there also and a young man who is secretary to the master of the house, also resides there. This young man is in love with the niece but the wife's brother has taken advantage of the young girl and she is about to become a mother. After expressing his regrets that he is not a father, the master of the house in company with his wife's brother, leaves for a year on an engineering job. In the meantime the young niece has become a mother, and the master's wife, in order to save the young girl from disgrace, and also to please her own husband, claims that the child is her own.

This leads to many dramatic situations, especially as the brother-in-law finds that the niece has become an heiress and weds her. When she finds that he has married her for her money, she confesses that he is the father of the child he supposed belongs to his sister. Then the big dramatic moment comes for the master of the house and he declares that the modern wife's stand against motherhood is a crime.

The picture is clean and the title is possessed of great drawing possibilities if properly exploited. There is a happy ending. The photograph is slightly hazy in spots.—*Tom Hamlin.*

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the current quarter arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to May 18, 1919.

PICTURE — BRAND — STAR — RELEASED — PLAN BOOK

ACE OF THE SADDLE (UNIVERSAL) HARRY CAREY (AUGUST 18)...JULY 19
"Harry Carey stars again as Cheyenne Harry."—M. P. News.

ALL WRONG (PATHE) BRYANT WASHBURN (JUNE 1).....MAY 24
"Star in a picture of platonic love."—M. P. News.
Exhibitor Comment—"Average business."

ALMOST MARRIED (METRO) MAY ALLISON (JUNE 2).....JUNE 14
"May Allison in pleasing comedy-drama with good farcical windup."—M. P. News.
Exhibitor Comment—"Fair picture, average business two days." "Very pleasing; better than lots of so-called specials; average business three days."
Consensus—"Pleasing picture, average puller."

AMERICAN WAY, THE (WORLD) SPECIAL CAST (JULY 7).....JULY 12
"Pleasant light comedy and melodramatic effects."—M. P. News.

AN AMATEUR WIDOW (WORLD) ZENA KEEFE (MAY 26).....MAY 24
"World offers an exceedingly pleasant comedy."—M. P. News.

AVALANCHE, THE (ARTCRAFT) ELSIE FERGUSON (JUNE 29).....JULY 12
"A big production with a big theme."—M. P. News.
Exhibitor Comment—"Splendid picture, strong direction, A1 photography, good double exposure, wonderful; only weakness in picture being selection of supporting male character, whose acting is good, but personality not very pleasing. Big business all week."

BARE-FISTED GALLAGHER (ROBERTSON-COLE) WILLIAM DESMOND (JUNE 29).....JUNE 28
"Desmond's personality bolsters up Western."—M. P. News.
Exhibitor Comment—"Good average western, well received. Average business, two days."

BE A LITTLE SPORT (FOX) ALBERT RAY-ELINOR FAIR (JUNE 29)..JULY 12
"Time-honored story appears fresh and up-to-date,"—M. P. News.
Exhibitor Comment—"Splendid western production. Big business." "Good western; average business."
Consensus—"Good picture, good puller."

BEAUTY PROOF (VITAGRAPH) H. T. MOREY.....JUNE 7
"Old-fashioned melodrama of the far north."—M. P. News.

BETTER TIMES (ROBERTSON-COLE) SPECIAL CAST (JUNE 22).....JUNE 21
"A 'sunshine' picture that should please any audience."—M. P. News.
Exhibitor Comment—"One of the big little pictures. Knocked 'em over. Could have run longer. Big business three days." "One hundred per cent. for satisfaction. Big business four days, extra big one day, average two days."
Consensus—"Good picture, good puller."

BETTER WIFE, THE (SELECT) CLARA KIMBALL YOUNG (JULY 13)..JULY 19
"An average regular program picture."—M. P. News.
Exhibitor Comment—Excellent picture, good photography, splendid cast. Patrons well pleased. Big business seven days."

BILL APPERSON'S BOY (FIRST NATIONAL) (JUNE 22).....JULY 26
Should hold attention."—M. P. News.
Exhibitor Comment—"Wonderful human interest appeal. Extra big business three days, big business four days." "Big business three days, average business one day."
Consensus—"Excellent picture, big puller."

BISHOP'S EMERALDS, THE (PATHE) PEARSON (JUNE 8).....JUNE 7
"Star presents herself in good melodrama."—M. P. News.
Exhibitor Comment—"Very good. Average to poor business. Hot weather."

BLINDING TRAIL, THE (UNIVERSAL) MONROE SALISBURY (MAY 19) (Six Parts).....MAY 3
"Predominant element is suspense; a trifle uncheery."—M. P. News.
Exhibitor Comment—"Average business." "Average business three days. "Average business two days."
Consensus—"Average picture, average puller."

BOOMERANG, THE (PIONEER) HENRY B. WALTHALL (MAY 26) (Seven Parts).....MAY 17
"Star and competent players in capital versus labor picture."—M. P. News.

BREAK THE NEWS TO MOTHER (SELECT) SPECIAL CAST (JUNE 8)..JUNE 7
"Rather poorly done picture with mother love theme."—M. P. News.

BRINGING UP BETTY (WORLD) EVELYN GREELEY (JULY 28).....AUG. 2
"The story is rather light; average picture."—M. P. News.

BROADWAY SAINT, A (WORLD) MONTAGUE LOVE (JULY 21).....JULY 26
"Pretty story with much action."—M. P. News.

BUSHER, THE (PARAMOUNT) CHARLES RAY (MAY 18).....JUNE 7
"The star excels all his past works."—M. P. News.
Exhibitor Comment—"Oh Boy! And on the holiday, too. Great. Made a big hit with everyone. One of the most satisfactory we've played. Another success for Ray. Hope we get another like it. Big and average business." "One of the best Ray pictures since the 'Pinch Hitter.' Extra big to big business three days." "This was a knockout. Big business." "Ray never did a better picture. Big business."
Consensus—"Excellent picture, big puller."

CALEB PIPER'S GIRL (PATHE) HELENE CHADWICK (MAY 18).....MAY 24
"Nothing big but will appeal to the tender emotions."—M. P. News.

CAREER OF KATHERINE BUSH (PARAMOUNT-ARTCRAFT) CATHERINE CALVERT (JULY 13).....AUG. 16
"Unusually strong story, especially well handled."—M. P. News.

CHALLENGE OF CHANCE, THE (INDEPENDENT SALES CORP.) JESS WILLARD (JUNE 22).....JULY 5
"Western should pull strong."—M. P. News.
Exhibitor Comment—"Fair melodrama. We could not get the people to come. Willard has pleasing personality. Billed the town like a circus but business was very disappointing, despite the fact that we played it the week of the fight. The night after the fight and the following Saturday

CHEATING HERSELF (FOX) PEGGY HYLAND (AUGUST 3).....AUG. 16
"Mild satire on the simple life."—M. P. News.

CHECKERS (FOX) SPECIAL CAST (AUGUST 31).....AUG. 9
"A big draw for any theatre anywhere."—M. P. News.

CITY OF COMRADES, THE (GOLDWYN) TOM MOORE (JUNE 22)....JULY 26
"Tom Moore's sincerity carries picture to success."—M. P. News.
Exhibitor Comment—"Very good, a great favorite. Big business two days, extra big third day."

PICTURE — BRAND — STAR — RELEASED — PLAN BOOK

COAX ME (WORLD) JUNE ELVIDGE (AUGUST 4).....AUG. 9
"Love has its innings in World's latest."—M. P. News.

COLONEL BRIDAU (ENTENTE FILM CORP.) SPECIAL CAST (JULY 7).....JULY 12
"A good average picture of foreign make."—M. P. News.

CUPID FORECLOSES (VITAGRAPH) BESSIE LOVE.....JULY 12
"Sweet little play of home and fireside."—M. P. News.

COWARDICE COURT (FOX) PEGGY HYLAND (JUNE 15).....JUNE 28
"Peggy Hyland makes pleasing heroine."—M. P. News.
Exhibitor Comment—"Satisfactory picture, average business." "A very good Hyland offering. Average business two days." "Very good, average business." "Fair picture, not much force; average business."
Consensus—"Good picture, average puller."

CRIMSON GARDENIA, THE (BEACH-GOLDWYN) SPECIAL CAST (MAY 18).....JUNE 28
"Different from stereotyped productions."—M. P. News.
Exhibitor Comment—"Great, Extra big to big business three days." "Very good, great. Big business two days, extra big third day." "Good plot but not much drawing power. Story does not ring true. Just got by. Poor business three days." "Excellent in every way. Much credit due Goldwyn for the careful selection of the cast. The direction 100 per cent. More favorable comment received than any picture for a long time. Big business all week." "Pleased my patrons. Good comments. Big business."
Consensus—"Excellent picture, big puller."

DARING HEARTS (VITAGRAPH) BUSHMAN-BAYNE.....AUG. 9
"May please where stars are favorites."—M. P. News.

DARK STAR, THE (PARAMOUNT-ARTCRAFT) MARION DAVIES (JULY 27).....AUG. 16
"High class melodrama; should draw."—M. P. News.

DESTINY (JEWEL-UNIVERSAL) DOROTHY PHILLIPS (MAY 25).....MAY 24
"Big in every sense of the word; Frenzied finance the theme."—M. P. News.
Exhibitor Comment—"Reviewers claimed this 'big' from every standpoint but we failed to discover anything big except the rental price. Just an average picture. Average business two days."

DEVIL'S TRAIL, THE (WORLD) COMPSON-LARKIN (JUNE 16).....JUNE 21
Melodrama of Canadian Northwest; fair production."—M. P. News.

DIVORCE TRAP (FOX) GLADYS BROCKWELL (MAY 25).....JUNE 7
"Dramatic exposition of the divorce problem."—M. P. News.
Exhibitor Comment—"A good picture of its kind. No one raved or complained either way. Average business." "Picture pleased. Big business two days." "Good picture. Brockwell does good work. Big business."
Consensus—"Good picture, good puller."

EASY TO MAKE MONEY (METRO) BERT LYTELL (AUGUST 4).....JULY 26
"Snappy, entertaining comedy."—M. P. News.

FALLEN IDOL, A (FOX) EVELYN NESBIT (MAY 18).....MAY 31
"Star appears in a new version of East versus West theme."—M. P News.
Exhibitor Comment—"Nesbit always disappoints us. Poor business."

FEAR WOMAN, THE (GOLDWYN) PAULINE FREDERICK (JUNE 8)....JULY 19
"Pauline Frederick appears in psychological study."
Exhibitor Comment—"Average picture, poor business, due to hot weather." Would go big in right kind of pictures, but patrons can't see her in this. Poor business."
Consensus—"Average picture, average puller."

FINAL CLOSE-UP, THE (PARAMOUNT) SHIRLEY MASON (MAY 18)..JUNE 14
"Working girl beats debutante to the altar in sparkling comedy."—M. P. News.
Exhibitor Comment—"A good picture and patrons thought so. Story good and plenty of pep and laughs. Average business." "A fair program picture, but the story about a girl fainting because of excessive hot weather wasn't so good. This star never took very well here. Average business, two days." "Patrons liked it. Average business three days." "Average business three days." "Good picture; big business two days."
Consensus—"Good picture, average puller."

FIRES OF FAITH (FAMOUS PLAYERS-LASKY) SPECIAL CAST (MAY 18) (Six Parts).....MAY 17
"Salvation Army picture should prove profitable."—M. P. News.
Exhibitor Comment—"Great, big business."

FIRING LINE, THE (PARAMOUNT-ARTCRAFT SPECIAL) IRENE CASTLE (JULY 6).....JULY 19
"Chambers story makes splendid picture."—M. P. News.
Exhibitor Comment—"A very ordinary story. Novelty as a fashion show. Not a special by any means. Average business two days, poor business one.

FOOLS AND THEIR MONEY (METRO) EMMY WEHLEN (JUNE 16)....JUNE 28
"Fairly clever satire on the newly-rich."—M. P. News.
Exhibitor Comment—"Very good. Big business, two days."

FOOLS' GOLD (ARROW) MITCHELL LEWIS (MAY 26) (Six Parts).....MAY 17
"Mitchell Lewis the star in a disconnected story. Locations good."—M. P. News.

FULL OF PEP (METRO) HALE HAMILTON (MAY 26).....JUNE 7
"Breezy American cuts down rebellion in lively farce comedy."—M. P. News.
Exhibitor Comment—"Hamilton getting more popular with each picture. Big and average business two days." "This style of comedy with Hale Hamilton does not take very strong. Average business." "Dandy picture. Big business."
Consensus—"Good picture, good puller."

GAMBLERS, THE (VITAGRAPH HARY MOREY.....AUG. 2
"A compelling drama of business life."—M. P. News.

GATES OF BRASS (KEENAN-PATHE) FRANK KEENAN (JULY 6).....JULY 5
"An interesting and dramatic photoplay."—M. P. News.

GIRL AT BAY, A (VITAGRAPH) CORINNE GRIFFITH.....JUNE 28
"A detective story of the better class."—M. P. News.

GIRLS (PARAMOUNT) MARGUERITE CLARK (JUNE 29).....JULY 12
"Clyde Fitch play makes good picture."—M. P. News.
Exhibitor Comment—"Good Clark picture that seemed to please everybody. Big business three days in conjunction with Arbuckle comedy."

GIRL-WOMAN, THE (VITAGRAPH) GLADYS LESLIE.....AUG. 9
"Gladys Leslie has mild offering here."—M. P. News.

GRAY HORIZON, THE (ROBERTSON-COLE) SESSUE HAYAKAWA (AUGUST 18).....AUGUST 16
"Genuine drama in Hayakawa's latest."—M. P. News.

Box Office Reports continued on page 1686

"LOVE IS LOVE"
(FOX)

Mild Character Study; Should Satisfy

INASMUCH as the name of Charles Ray is synonymous with character studies of awkward youth, there is no reason why Albert Ray cannot be identified with them, since he appears to be well qualified to carry on the human note which they contain. Yet there is a weakness to the drawing in "Love Is Love," because the character doesn't emerge from his awkwardness and timidity except on rare occasions. True he outgrows his criminal tendencies, but his development doesn't score effectively because the subject matter is laboriously conceived.

Conveniences are used so liberally that the force of the central idea is not made emphatic. And truth is violated in several instances. For example, the hero jumps his bail and returns, but is promised his freedom if he is sincere about taking a wife. It isn't logical that he shouldn't stand trial. And how gullible the police officer is to sponsor the bail of a stool pigeon!

The main fault in the study is that the central figure doesn't develop a sturdy character. This may be due to Mr. Ray's interpretation. While he pleases he seems more at home in comedy parts. The picture is not as good as the previous Ray and Fair offering, though it should satisfy.—Length, 5 reels.—Released August 17.—*Laurence Reid.*

THE CAST

Gerry Sands.....Albert Ray
Polly Ann Kerry.....Elinor Fair
Nick Barket.....William Ryno
"Red" Devlin.....Hayward Mack
Dave Wilson.....Harry Dunkinson
By Richard Washburn Child.
Scenario by J. Anthony Roach.
Directed by Scott Dunlap.

PRESS NOTICE—STORY

The Fox co-stars, Albert Ray and Elinor Fair, will appear at the ———theatre on ——— of ——— week, in their newest photoplay entitled "Love is Love." This is a study in character development and it unfolds a story which contains a wealth of dramatic scenes most of which are charged with pathos. The stars are newcomers on the film horizon but they are rapidly establishing themselves as favorites through their talent and the character of their subjects.

Mr. Ray appears as an awkard youth who is employed by a locksmith. He suffers all sorts of indignities at the old man's hands. One of his diversions is burglarizing at night. The youth is in love with Polly Ann Kerry who is almost in despair because Gerry Sands, as the star is called here, will not assert himself. She finally gets him away from the influence of the wicked locksmit and he is well on the road to self-respect when his former employer frames him for a robbery in the hotel where he works. But he escapes and makes his way out West where he finds employment on a newspaper.

He writes Polly—writes her time and again, but she doesn't answer. Finally unable to stand the suspense any longer he hastens back East and locates her after a fashion. But she is cold to his advances when he tells her she must marry him or go to jail. In the end Polly realizes that she has misjudged him and so they are married and happy. Jail is far away. "Love is Love" is written by Richard Washburn Child, an author responsible for many of our finest photoplays.

PROGRAM READER

Gerry Sands was a bashful youth with a spark of genius in him. But he never had a chance to develop his literary talent because all the day he was compelled to work at his trade of locksmith. He was abused dreadfully and the punishment he received from his employer eventually broke his spirit. He was helpless. There was no doubt about it. For if he attempted to get away his employer would track him down and greater punishment would be his reward. In fact he didn't dare run away for he was a burglar at night and the old man always threatened to give him up to justice.

How he escaped after he was admitted out on bail, how he traveled to the West and found work at his lifelong ambition of learning to write, how he came back to give himself up for the sake of the girl and how happiness came to him at last are events which make this picture a most dramatic offering. The story will be told in "Love is Love" which comes to the ———next——— with Albert Ray and Elinor Fair as the stars.

"Love is Love" is a Fox film presenting Elinor Fair and Albert Ray

CATCH LINES

He was kicked and cuffed everywhere he went. So much so that it affected his spirit. But one day he mustered up courage after he was arrested for a crime of which he was innocent and escaped to the boundless West then—See "Love is Love."

How would you like to be employed as a locksmith all day and suffer abuses from your employer and then be compelled to turn your experience at night to the art of burglary? You wouldn't like it. Yet Gerry Sands had to do it because he was helpless and he was a coward. Finally one day he—See "Love is Love."

SUGGESTIONS

The Fox co-stars should be live wires for your house by this time, providing you have played them. They have had some excellent subjects. Particularly, the last one "Be a Little Sport" should be remembered. Now you can exploit them without the soft pedal attached. They have made good. There isn't another co-starring team on the screen that is serving up better work. Mr. Ray is talented in any line of dramatic entertainment. Here he gives a fine performance of a typically Charles Ray role. Feature him and his co-star. Use stills and cuts from the picture. As for the story mention that it is written by Richard Washburn Child, an author responsible for many of our best photoplays.

Tell that it is a study of youth—a study of a young man who was timid and modest and who never had a chance. Tell that he finds himself and conquers—conquers the world. Concentrate upon the stars and bring out what they have done in their short career upon the screen.

"WAGON TRACKS"
(ARTCRAFT)

A Decidedly Excellent Western Drama

A DRAMA of the west in the early frontier days, with the star embracing the opportunity of doing some of the best legitimate acting in his screen career. This is dramatic art and a novel departure quite distinct from the familiar far-fetched melodramatic wild westerns. It is tragedy and pathos.

Direction is most excellent. Story is appealing and continuity readily grasped. The settings and exteriors are artistic and in keeping. Exceptional photography and laboratory skill help wonderfully in putting this picture over. The love element is there, but is never permitted to gushingly interfere even in the finale, which eschews the customary embrace of the lovers. A decidedly excellent western drama.

This picture should be a strong draw for any class of theatre anywhere. In regards to its satisfying qualities as a picture, it will please the elite and first run audiences most. The family and popular audiences will also be agreeably entertained. The labor audience, which prefers more action and thrills, even if far-fetched, will not care so much for this as they did for some of the other Hart pictures.—Length, 5 reels.—Released July 29.—*Tom Hamlin.*

THE CAST

Buckskin Hamilton.....William S. Hart
Jane Washburn.....Jane Novak
Donlad Washburn.....Robert McKim
Guy Merton.....Lloyd Bacon
Billy Hamilton.....Leo Pierson
Brick Muldoon.....Bert Sprotte
The Captain.....Charles Arling
Story by C. Gardner Sullivan.
Directed by Lambert Hillyer.

PRESS NOTICE—STORY

William S. Hart is coming to the ——— theatre beginning ——— in his latest Artcraft picture, "Wagon Tracks."

This is described as a novel departure from the wild and woolly melodramatic western picture and is said to be pure unadulterated drama that convincingly portrays frontier life in the early days.

The star appears as a guide for wagon trains and pilots them through the perils of the desert over the old Santa Fe trail. His horse and burro are the only company he has on the trip east to the Mississippi river where he expects to meet his younger brother, who has just graduated from an eastern college as an M. D.

During a quarrel over cards on a Mississippi river steamboat the youth is killed and when Buckskin Hamilton arrives he finds his brother a corpse. Jane Washburn, who was in the stateroom when her renegade brother and his card-sharp partner were playing cards with the youth, confesses that she shot him, but that it was an accident.

The heartbroken frontiersman declares that he believes her when she said it was an accident, if she killed him. But he was not convinced that the girl's hand had performed the deed. And on the blazing Santa Fe trail when he was guiding the wagon train west, he manages to fix the crime on the girl's brother.

Surrounded by Indians who only requested that one white man be surrendered to them in return for one of their number who was shot by a member of the wagon train, the guide gave his gun to the murderer of his brother and pledged him to use it on himself to pay the penalty of his crime. And then he walked out to meet the Indians as the sacrifice that would save the caravan.

But the wily renegade did not use the gun on himself and attempted to escape. The Indians capture him and he pays the penalty of his crime. This picture is said to be exceptionally realistic and affords the star one of the best roles of his screen career Jane Novak is the girl in the picture.

SUGGESTIONS

When you book this picture your best bet, of course, is to insert the star's name in every available place, as he has a large following. But to cater to those that possibly do not fancy him in his general run of pictures you should emphasize that "Wagon Tracks" is far and away from the general run of so-called western pictures in that it s not a far-fetched melodramatic shoot-em-up sort of picture, but rather a real stirring drama of frontier life in the early days.

The fact that the scenes picture the desert with the old style wagon trains or caravans, you can utilize your lobby with anything suggestive of this that it is possible for you to obtain. The fact that it is William S. Hart in an Artcraft picture is generally considered enough to get them in, but exhibitors who are alert and desirous of enlarging their regular picture fan patronage should seize this opportunity of trying something extra to bring in the new faces.

Thomas Ince presents Wm. S. Hart in the Artcraft feature "Wagon Tracks"

PROGRAM READER

A western trail in the early days of the wagon trains has been realistically portrayed in motion pictures.

Not the wild and woolly melodramatic sort of far-fetched action which is so many times ridiculously overdrawn.

But the real actual happenings of every day life in a historical adventurous period of our pioneering days.

However, in those days an everyday happening was replete with thrills. And there was romance there. And picturesque scenery and quaint characters.

All this has been brought to the fore in "Wagon Tracks," an Artcraft picture coming to this theatre next week.

That foremost delineator of western characters, William S. Hart, portrays the role of Buckskin Hamilton, a desert guide. And there is tragedy, then pathos, and then happiness in the new world after the trail was blazed.

Don't miss "Wagon Tracks" at this theatre. It affords the star one of the best roles in his entire screen career. And it is based on an impressive story by C. Gardner Sullivan. Lambert Hillyer directed this latest Artcraft picture for William S. Hart, and beautiful Jane Novak is again his leading woman.

CATCH LINES

Follow "Wagon Tracks" to the ——— theatre.

Blaze a trail of automobiles to see "Wagon Tracks."

Exhibitors' Own Box Office Reports

(Continued from page 1684)

PICTURE — BRAND — STAR — RELEASED — PLAN BOOK

HAPPINESS A LA MODE (SELECT) CONSTANCE TALMADGE (JUNE 15) ..... JUNE 28
"Sweet's comedy presented very entertainingly."—M. P. News.

HAUNTED BEDROOM, THE (PARAMOUNT) ENID BENNETT (MAY 25) ..... JUNE 21
"Enid Bennett has a winner in Mystery picture."—M. P. News.
Exhibitor Comment—"Something different, fine. Big business." "Delightful story, mystery well worked up. Holds interest every second. Not a draggy part in it. Enid Bennett a favorite here. Average business." "Can't get Enid Bennett over here. Poor business." "Generally liked. Big business three days." "Certainly good ghost story, a peach. Patrons like it. Big business." "Average business two days."
Consensus—"Good picture, good puller."

HAY-FOOT STRAW-FOOT (INCE-PARAMOUNT) CHARLES RAY (JUNE 22) ..... JULY 5
"Charles Ray stands head and shoulders above story."—M. P. News.
Exhibitor Comment—"Story out of date, fair business."

HER GREATEST PERFORMANCE (TRIANGLE) ELLEN TERRY (AUGUST 24) ..... AUG. 16.
"Drama not particularly suitable for star."

HIS BRIDAL NIGHT (SELECT) ALICE BRADY (JULY 14) ..... AUG. 9
"Rollicking farce is decided entertaining."—M. P. News.

HIS DEBT (ROBERTSON COLE) SESSUE HAYAKAWA (MAY 25) ..... MAY 31
"Japanese star in a picture of real dramatic worth."—M. P. News.
Exhibitor Comment—"One of his best. Story and production good. Poor business. Hot weather." "Average business, but pleased."
Consensus—"Good picture, average puller."

HOME WANTED (WORLD) MADGE EVANS (JUNE 30) ..... JULY 5
"Madge Evans appears in familiar child recipe."—M. P. News.

HORNET'S NEST, THE (VITAGRAPH) EARLE WILLIAMS ..... JULY 19
"Society-crook drama of interest."—M. P. News.

I'LL GET HIM YET (PARAMOUNT) DOROTHY GISH (MAY 25) ..... MAY 31
"A splendid farce comedy from every angle."—M. P. News.
Exhibitor Comment—"Dorothy Gish very unpopular here; didn't draw; poor business." "Good picture. Gish is a favorite here, all her stuff is original. Rather slow in getting started. Average business. Very good picture, put over as only Dorothy Gish could do it, with clever titles and real fun from start finish." "Excellent picture and one of the most thoroughly enjoyable we have played in months. Dorothy is one of the fastest climbing stars we have on our list. This is her best production yet and the picture cannot be praised too highly. There are more laughs in it than a Chaplin comedy and yet there is not a suggestive line or situation in it. People talked about it for days afterwards. Big business all week." "Our audience well pleased. Big business three days." "Went over with a bang. Big business three days."
Consensus—"Good picture; good puller."

IN HIS BROTHER'S PLACE (METRO) HALE HAMILTON (JULY 14) .... JULY 26
"Story by Hale Hamilton, fairly interesting."—M. P. News.

KNICKERBOCKER BUCKAROO, THE (ARTCRAFT) DOUGLAS FAIRBANKS (MAY 18) ..... JUNE 7
"Pleasant but somewhat disappointing for Fairbanks."—M. P. News.
Exhibitor Comment—"While this is not the worst one he has made, he had better get some real live stories. Opened to extra big and big business first two days, last four poor business." "Good picture, big business all week." "Splendid feature. Much effort and energy expended in making it. Extra big business all week." "A clean up. Five-day run to extra big business." "Went big and they liked it. Big business first day. Drew satisfactory second day." "Big business two days, average two days, poor business one day."
Consensus—"Good picture, good puller."

LION'S DEN, THE (METRO) BERT LYTELL (MAY 19) ..... MAY 31
"Star is in a faithful picture of small town life."—M. P. News.
Exhibitor Comment—"Bert Lytell is splendid. Picture to fair business." "Improves with each picture. Big business." "Bert Lytell's popularity still increasing. Big to extra business two days."
Consensus—"Good picture, good puller."

LITTLE BROTHER OF RICH, A (UNIVERSAL) SPECIAL CAST (JULY 7) ..... JULY 5
"Adaptation of Patterson story is mild."—M. P. News.

LITTLE DIPLOMAT, THE (PATHE) BABY MARIE OSBORNE (JUNE 15) ..... MAY 31
"Little star's pranks are subordinated for Crook melodrama."—M. P. News.

LONE STAR RANGER, THE (FOX) WILLIAM FARNUM (JUNE 29) .... JULY 5
'Zane Grey's story looks good with Farnum."—M. P. News.
Exhibitor Comment—"Pleased everybody to big business. Public liked it better than a lot of the late Farnum features. Big business two days." "Put this one over on its merits. Bill Farnum at his best and picture pleased every patron. More pictures like this and there would be some satisfaction in being a manager. Extra big business three days."
Consensus—"Excellent picture, big puller."

LOUISIANA (PARAMOUNT) VIVIAN MARTIN (JULY 20) ..... AUG. 2
"Vivian Martin's newest is strong in sentiment."—M. P. News.

LOVE AND THE WOMAN (WORLD) JUNE ELVIDGE (JUNE 23) ..... JUNE 28
"Working girl from poverty to riches."—M. P. News.

LOVE BURGLAR, THE (PARAMOUNT) WALLACE REID (JULY 13) .... AUG. 9
"Crook melodrama has moments of interest."—M. P. News.

LOVE CHEAT, THE (PATHE) HALE-CAPRICE (AUGUST 24) ..... AUG. 16
'Frail story of society and sentiment."—M. P. News.

LOVE'S PRISONER (TRIANGLE) OLIVE THOMAS (JUNE 8) ..... JUNE 7
"Star appears in a society-crook picture."—M. P. News.
Exhibitor Comment—"Nothing to this picture. Poor business."

LYONS MAIL, THE (TRIANGLE) H. B. IRVING (AUGUST 3) ..... AUG. 2
'English picture presents H. B. Irving."—M. P. News.

MAN BENEATH, THE (ROBERTSON-COLE) SESSUE HAYAKAWA (JULY 6) ..... JULY 5
"Dramatic photoplay that may generally satisfy."—M. P. News.
Exhibitor Comment—"Very good, should please the average audience. Average business four days."

MAN WHO STAYED AT HOME (METRO) BAGGOT-WHITNEY (JULY 6) ..... JUNE 28
"Adaption of spy play makes belated appearance."—M. P. News.

MAN WHO WON, THE (VITAGRAPH) HARRY MOREY ..... JULY 5
"Harry Morey is conspicuous in mystery story!"—M. P. News.

MAN'S COUNTRY, A (ROBERTSON-COLE) ALMA RUBENS (JULY 12) .. JULY 12
"Alma Rubens stars in Western thriller."—M. P. News.

MAN'S DESIRE (ROBERTSON-COLE) LEWIS S. STONE (JULY 20) ..... JULY 19
"Melodramatic story of love and vengeance."—M. P. News.

MARY REGAN (FIRST NATIONAL) ANITA STEWART (MAY 18) ..... MAY 17
"A third Anita Stewart picture should prove another success."—M. P. News.
Exhibitor Comment—"Average business at advanced prices. These Anita Stewart productions are not making any money for me, but must say they are first class pictures." Good picture, but not as well liked as 'Virtuous Wives' or 'Mid-night Romance.' Big to average business two days." "Opened to extra big business. Big business rest of week." "Our patrons appeared to like this picture and it drew surprisingly well for this time of year. An excellent production with story dragging a bit towards finish." "Good picture to big business. Big business three days."
Consensus—"Good picture, good puller."

MASTER MAN, THE (PATHE) FRANK KEENAN (MAY 25) ..... MAY 17
"Star in a forceful play of love and politics."—M. P. News.

MAYOR OF FILBERT, THE (TRIANGLE) JACK RICHARDSON (MAY 25) (Seven Parts) ..... MAY 24
"Play for prohibition offered in fast and furious melodrama."—M. P. News.

MEN, WOMEN AND MONEY (PARAMOUNT) ETHEL CLAYTON (JUNE 8) ..... JULY 5
"Ethel Clayton shines in Cosmo Hamilton story."—M. P. News.
Exhibitor Comment—"Disappointing, poor business." "Big business two days."
Consensus—"Good picture, good puller."

MICROBE, THE (METRO) VIOLA DANA (JULY 21) ..... AUG. 2
"Viola Dana brings charm to glad picture."—M. P. News.

MY LITTLE SISTER (FOX) EVELYN NESBIT (JUNE 15) ..... JUNE 28
"Picture of missing girl decidedly worth while."—M. P. News.
Exhibitor Comment—"Forget Evelyn Nesbit and cause the public to forget her and the picture will get the money and please them. It is some picture and should be a winner anywhere. Extra big business three days." "Nesbit no card for us. Average business two days."
Consensus—"Good picture, good puller."

NUGGET NELL (PARAMOUNT) DOROTHY GISH (JULY 13) ..... AUG. 9
"Travesty on melodrama; will amuse."—M. P. News.
Exhibitor Comment—"Very poor picture with three days of cool weather. Average business three days."

OH BOY (CAPELLANI-PATHE) JUNE CAPRICE-CREIGHTON HALE (JUNE 22) ..... JUNE 21
"Musical play looks rather heavy as a picture."—M. P. News.

ONE OF THE FINEST (GOLDWYN) TOM MOORE (JUNE 9) ..... JUNE 14
"Tom Moore pleases in a romance that is quite obvious."—M. P. News.
Exhibitor Comment—"Well named one of the finest. Pleased all. Big business for summer." "One of the best and cleanest pictures I have ever run. Tom Moore was good. Big business three days." "A very good entertainment but something was wrong. Did just average business."
Concensus—"Excellent picture, big puller."

ONE-THING-AT-A-TIME-O'DAY (METRO) BERT LYTELL (JUNE 23) .... JULY 5
"Clever comedy story well produced."—M. P. News.
Exhibitor Comment—"An excellent picture, patrons liked it. Better than the 'Spender'." "Big business one day, average two." "One of the very best pictures we ever played. Big to extra big business two days."
Consensus—Excellent picture, good puller."

OTHER MAN'S WIFE, THE (FRANK HALL) STUART HOLMES-ELLEN CASSIDY (JUNE 29) ..... JUNE 21
"Looks like a winner of unusual interest."—M. P. News.

OTHER MEN'S WIVES (INCE-PARAMOUNT) DOROTHY DALTON (JUNE 15) ..... JULY 5
"Should satisfy an elite audience."—M. P. News.
Exhibitor Comment—"A very good picture with Dorothy at her best. Her acting was great. She had the whole audience loving her. Settings beautiful. Entire picture O. K. Big business two days." "The title of the picture and popularity of star gave us a regular mid-winter opening and business continued big. Pretty good evidence that the picture made good. Extra big to big business three days." "Only fair picture to fair business."
Consensus—"Good picture, good puller."

OUR BETTER SELVES (PATHE) FANNIE WARD (JULY 27) ..... JULY 19
"Frivolity succeeded by patriotism in war story."—M. P. News.

OUTCASTS OF POKER FLAT, THE (UNIVERSAL) HARRY CAREY (JULY 6) ..... JUNE 28
"Harry Carey stars in Bret Harte's story."—M. P. News.
Exhibitor Comment—"Good Carey picture. Big business."

PAGAN GOD, THE (ROBERTSON-COLE) H. B. WARNER (AUGUST 4) .. AUG. 16
"Dramatic picture that will generally satisfy."—M. P. News.

PAID IN ADVANCE (JEWEL-UNIVERSAL) DOROTHY PHILLIPS (JULY 6) ..... JULY 12
"A big melodramatic Klondike production."—M. P. News.

PETAL ON THE CURRENT, A (UNIVERSAL) MARY MACLAREN (JULY 28) ..... AUG. 9
"A good human interest story."—M. P. News.

PHIL FOR SHORT (WORLD) EVELYN GREELEY (JUNE 2) ..... JUNE 7
"Star in her first starring vehicle."—M. P. News.

PLAYTHINGS OF PASSION (UNITED) GORDON (JUNE 8) ..... JUNE 7
"Star is in a rather artificial society picture."—M. P. News.
Exhibitor Comment—"Received favorable remarks regarding this one. Average business." "Best Kitty Gordon we ever played. Average business." "Fine picture to average business two days."
Consensus—"Pleasing picture, average puller."

PRAISE AGENT, THE (WORLD) ASHLEY-GREEN (AUGUST 11) ..... AUG. 16
"Breezy farce and amusingly entertaining."—M. P. News.

PRETTY SMOOTH (UNIV.) PRISCILLA DEAN (JUNE 2) ..... JUNE 7
"Bayard Veiller writes another crook story for Miss Dean."—M. P. News.
Exhibitor Comment—"Fine picture, average business." "Big business two days."
Consensus—"Good picture, good puller."

PRICE OF INNOCENCE, THE (BUFFALO M. P. CORP.) STELLA K. TALBOT (MAY 11) ..... MAY 3
"Story of a woman's supreme sacrifice. Artificial but picturesque."—M. P. News.

PROFITEERS, THE (PATHE) FANNIE WARD (JUNE 29) ..... JUNE 28
"Fannie Ward's looks like old time thriller."—M. P. News.
Exhibitor Comment—"Poor picture, poor business."

PRUDENCE ON BROADWAY (TRIANGLE) OLIVE THOMAS (JULY 6) .. JULY 12
"A charming story with broad appeal."—M. P. News.

PUTTING ONE OVER (FOX) GEORGE WALSH (JUNE 22) ..... JULY 12
"George Walsh's athletic tricks are buried here."—M. P. News.
Exhibitor Comment—"Fair, poor business. Star has lost ground." "Walsh certainly pleased in this one. Extra big business." "Poorest Walsh picture we ever played. No stunts at all. Average business two days." "Regular Walsh stuff. Stood up fairly well second day. Average business two days."
Consensus—"Fair picture, average puller."

RIDERS OF VENGEANCE (UNIVERSAL) HARRY CAREY (JUNE 9) .... MAY 31
"Sure is a fine 'Good-Bad' man Western."—M. P. News.
Exhibitor Comment—"Average business two days."

ROGUE'S ROMANCE, A (VITAGRAPH) EARLE WILLIAMS ..... MAY 31
"This Earle Williams picture is below regular average."—M. P. News.
Exhibitor Comment—"Star not popular here. Picture only fair. Poor business." "A very good picture and pleased. Average business."
Consensus—"Good picture, average puller."

ROSE OF THE WEST (FOX) MADLAINE TRAVERSE (JULY 26) ..... JULY 26
"Vivid picture of the Canadian Northwest."—M. P. News.

ROUGH RIDING ROMANCE (FOX) TOM MIX (AUGUST 24) ..... AUG. 9
"Tom Mix scores with his horsemanship."—M. P. News.

SAGE BRUSH HAMLET, A (ROBERTSON-COLE) WILLIAM DEMOND (AUGUST 11) ..... AUG. 9
"Conventional western with William Desmond."—M. P. News.

SAHARA (HODKINSON) LOUISE GLAUM (JUNE 29) ..... JULY 12
"Title should draw; a heavy dramatic story."—M. P. News.

SECRET SERVICE (PARAMOUNT-ARTCRAFT SPECIAL) ROBERT WARWICK (JUNE 22) ..... JULY 5
"One of the really big pictures."—M. P. News.
Exhibitor Comment—"Ran this picture to an extended run to poor business. While our personal criticism is that it is an excellent picture of its kind, nevertheless, the public at this time cares nothing about war plays, whether Civil War or war just finished." "Big story put together by a master hand. Took very well here. All characters well placed. A real big attraction. It brought them out for the second night. That signifies it is a real big production. Photography fine. Big business two days."
Consensus—"Good picture, good puller."

Box Office Reports continued on page 1688

"THE VOLCANO"
(RAVER-HODKINSON)

Propaganda Picture, Fairly Interesting

NO propaganda photoplay has ever been made which has rested upon a very strong dramatic foundation, for, to force home the argument contained therein, the sponsors substitute the vital points found in the action for a prodigal display of word pictures. This is made necessary through the character of the subject matter. Hence it is that "The Volcano" is excellent propaganda, but not particularly noteworthy as drama despite the fact that Augustus Thomas wrote it. He presents a terrific indictment of the revolutionists who would overthrow our government and his in its general outline is founded upon facts.

The chief fault with the picture is that there is so much plot that it cannot all be told except by the employment of subtitles. Consequently the continuity is not of the best. Still it does offer volumes of truth, is told in a straightforward way, and carries such a strong note of patriotic appeal that its power to stimulate love of country cannot be denied.

The love motif is a side issue, but it serves to counteract the "naked truth" of the theme and give it a tender touch. The characterization is sound and excellently interpreted. In all "The Volcano" is American to the core and should be a worthy attraction for any house.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Ruth Carroll.....Leah Baird
Captain Nathan Levison..Edward Langford
Davy .....W. H. Gibson
Alexis .....Jacob Kingsberry
Grandpa Carroll.....Harry Bartlett
Michael .....William Fredericks
Olga .....Elvira Amazar
Mrs. Van Leiden.....Becky Bruce
Governor A. E. Smith of New York .....Himself

By Augustus Thomas.
Directed by George Irving.
Photographed by Ned Van Buren.

PRESS NOTICE—STORY

A timely, dynamic drama of the socialistic trend in the world will be unfolded upon the screen of the ———theatre next ———with Leah Baird as its principal exponent. This is not to say that it is an indictment of Socialism, but rather a compact visualization of the tornado of Bolshevism which is attempting to destroy the fabric of government. Written by Augustus Thomas, the foremost living dramatist in America, it is a picture which emphasizes in more than one place his skill at situation and climax.

The plot deals with the machinations of Alexis Minski, a radical chief, whose efforts at creating a revolt against capitalism and government in the United States are concentrated in a crowded part of the city, involving, it appears for a time, teachers and others of the intellectual class. Ruth Carroll (Leah Baird) a pretty school teacher, who falls temporarily under the influence of Minski, becomes the sweetheart of Captain Levison, a returned army officer, who has been assigned by the government to hunt down the radicals. Minski almost succeeds in convincing the girl that the Captain is plotting to arrest her and her grandfather. Terrified she screams out his death sentence to the eager Minski, who tries to execute it, three of his henchmen attacking the officer on a dock, where he had gone to tell the grandfather of his love for the girl.

Meanwhile, Davy, Ruth's soldier brother, who has just returned from France, comes to the rescue. With a small army of patriots he raids the revolutionists' headquarters and the entire anarchist crew is arrested. Ruth is retsored to her soldier lover and Davy finds happiness with Olga, an East Side girl, who had like Ruth come under the influence of the aliens.

It is a picture which exerts extraordinary fascination to the spectator because it picturizes the drama of the times.

SUGGESTIONS

You can go the limit on exploiting this picture, for it should be a clean-up because of its 100 per cent. American patriotism. It is an indictment of revolution as it is trying to get established in this country. Don't fail to use the newspapers to advantage. The picture is based upon actual facts and you can run excerpts of how the police descended upon the agitators in New York and dispersed them. If you are located near military encampments you can make a special play for the soldier patronage. They are sure to flock in numbers to see themselves keep alive the good old Yankee spirit. Tell that it is written by the greatest American playwright, Augustus Thomas.

Harry Raver presents Leah Baird in "The Volcano," through Hodkinson Corporation

Use catch lines. They can be used liberally and will catch the eye because of their authentic quality. Send out a teaser campaign stating that a powerful picture of the indictment of anti-government agitators will be presented at your house on a certain date. Play it up big in billboard display.

CATCH LINES

See "The Volcano"—a picture written by the greatest American dramatist, Augustus Thomas. It is a terrific indictment of Bolshevism and the menace to American government by alien agitators. It is based upon actual facts.

A volcano of destruction was about to descend upon the fair country of America. The word was passed. Kill! So men were marked to die. But happily a little group of patriots saved the day and—See "The Volcano."

PROGRAM READER

"If you don't like America get to h——— out!" That's what a returned American soldier said to the alien agitators during a sensational police raid on the bombmakers' headquarters in a startling scene of Augustus Thomas' powerful drama, "The Volcano," which comes to this theatre next ——— afternoon and evening. That was the answer punctuated with the nightsticks of the policemen.

It presents the love of a girl, but a girl who also has her country's honor at stake. You will see this bit of fiction coupled with startling facts visualized when soldiers raid a gang of internal foes. You will see the workings of the U. S. Secret Service in its fight against revolution. You will see a picture which will rouse your American spirit like it was never roused before on the screen.

"THE OTHER HALF"
(ROBERTSON-COLE)

Wholesome Drama Worth Special Exploitation

A DRAMA of peculiar timeliness and of most wholesome appeal. A compelling human interest story splendidly directed and with clear continuity. The photography and sets are perfect and the cast is exceptionally well fitted. Special mention should be given Florence Vidor, Zasu Pitts and David Butler.

The reviewer considers this one of the best pictures produced for several months. It is in a class by itself in that no situation seems forced acting. It is natural and absorbing. Like the two previous King Vidor pictures, a slight Christian Science theme is recognized.

This picture should draw heavily at first run and elite theatres if properly exploited. It will certainly please these audiences greatly as a picture. And a little extra exploitation should make this a strong draw at popular and family houses. And they will like the picture so much that they will continue coming if you get them in the opening day. For labor audiences you have here a particularly appealing picture, but as there are no so-called "big" stars you must do something extra to get them in the first day.—Length, 5 reels.—Released August 18.—*Tom Hamlin.*

THE CAST

Katherine Boone.....Florence Vidor
Donald Trent.....Charles Meredith
The Jazz Kid.....Zasu Pitts
Corporal Jimmy.....David Butler
J. Martin Trent.....Alfred Allen
Mrs. Boone.....Frances Raymond
James Bradley.....Hugh Saxon
Caleb Fairman.....Thomas Jefferson
The Star Reporter.....Arthur Redden

Written and Directed by King Vidor.
Produced by Brentwood for Robertson-Cole and distributed by Exhibitors Mutual.

PRESS NOTICE—STORY

"The Other Half" is the latest King Vidor picture which comes to the ——— theatre beginning on ———. Mr. Vidor's last two screen successes were "The Turn in the Road" and "Better Times."

The latest picture is declared to be of peculiar timeliness and is said to realistically portray a human interest story of today in a wholesome manner.

Many popular and familiar names are noted in the cast. Florence Vidor, Zasu Pitts, David Butler, Charles Meredith and Thomas Jefferson are among the most prominent. The picture portrays a medium size town to which a captain and a corporal return to take up civil life after the late war.

They are great pals, but as the young captain succeeds his father in charge of most the city's biggest industries and the young corporal works hard as a machinist in one of his factories, their paths lead temporarily apart.

When the corporal is made foreman and requests certain repairs made at the factory to protect the lives of the workmen the young captain, now hardened to sentiment by financial environments, refuses. A falling wall buries the young corporal in the debris and temporarily blinds him and he apparently seeks justice in vain.

His hard working but breezy sweetheart sticks by him and becomes acquainted with the young financier's girl who walks in the higher places. This wealthy girl's interest is so aroused that she refuses marriage with the young financier and attaches herself to a newspaper to help it editorially and financially. An article that she writes opens the eyes of the young financier and he sees the light. And the young corporal's eyes are also literally opened at the same time.

Some declare that there is a sort of "Science" theme of brotherly love which runs like a silken thread through this picture. It is pronounced one of the best Brentwood productions by the Robertson-Cole people.

CATCH LINES

"Once I was blind but now I can see,"—"The Other Half."

"—and have not Love it profiteth me nothing."—"The Other Half."

When doctors disagreed, "Science" opened his eyes.—"The Other Half."

Capital and Labor opened their eyes when they saw "The Other Half."

It's a fifty-fifty proposition when the other half sees "The Other Half."

Patrons of the ———theatre are seeing how "The Other Half" lives.

Florence Vidor appears in "The Other Half," a Brentwood film for Robertson-Cole-Exhibitors Mutual release

PROGRAM READER

the familiar refrain of an old church hymn that has brought joy and peace to a great many persons.

"Though I speak with the tongue of men and of angels and have not love I am become as sounding brass or a tinkling symbol," is a passage in the Bible that was never popular with the oppressors.

King Vidor, a motion picture director who recently produced such pictures as "The Turn in the Road," and "Better Times," seems to have a thorough grasp of what immense themes are.

"The Other Half" by King Vidor, comes to this theatre next week. It is heralded as a powerful picture and its cast contains such prominent names as Florence Vidor, Zasu Pitts, David Butler, Thomas Jefferson and Charles Meredith.

SUGGESTIONS

When you book this picture it would be wise to call attention to the last two pictures written and produced by the same director; "The Turn in the Road," and "Better Times." These is a theme of Christian Science recognized by a fast growing creed. Even those opposed to it like doctors, etc., will be curious to know to what lengths this director will go. This is all more deep-rooted and topical than most exhibitors imagine and is the one big exploitation angle to develop.

Provoke a controversy with any leading member or group of the medical profession by asking him if he believes it is not just a wee bit overdrawn to see a blind man regain his sight through "science." This is your big bet and worth many columns of publicity to you if you handle it right. This is an actual occurrence in the picture although really the inflicted person has only been temporarily blinded. Nevertheless the incident is planted in the film and there you are. Get busy on this and cash in.

The Index to The Complete Plan Book

(Continued from page 1686)

PICTURE BRAND STAR RELEASED PLAN BOOK

SHE WOLF, THE (FROHMAN AMUSEMENT) TEXAS GUINAN (JUNE 22) ..... JUNE 21
"Texas Guinan contributes a unique characterization in Western melodrama."—M. P. News.

SLEEPING LION, THE (UNIVERSAL) MONROE SALISBURY (JUNE 23) ..... JUNE 14
"Monroe Salisbury contributes Italian Characterization."—M. P. News.
Exhibitor Comment—"Big picture but so hot people would not attend."

SNEAK, THE (FOX) GLADYS BROCKWELL (JULY 20) ..... JUNE 21
"Gladys Brockwell's latest is an average program offering."—M. P. News.
Exhibitor Comment—"Not much of a picture. Average business two days."

SOME BRIDE (METRO) VIOLA DANA (JUNE 9) ..... JUNE 21
"Viola Dana scores a knockout in lively farce-comedy."—M. P. News.
Exhibitor Comment—"Good entertainment. Average business." "Big business seven days."
Consensus—"Good picture, good puller."

SOME LIAR (AMERICAN) WILLIAM RUSSELL (MAY 19) ..... MAY 17
"Star breezes through in extravagant farce comedy."—M. P. News.
Exhibitor Comment—"The best yet. Big business." "Average business."
Consensus—"Good picture; good puller."

SPARK DIVINE, THE (VITAGRAPH) ALICE JOYCE ..... JUNE 21
"Alice Joyce's character study supports a frail picture."—M. P. News.

SPITFIRE OF SEVILLE, THE (UNIVERSAL) HEDDA NOVA (JULY 21) .. JULY 26
"Pleasing melodrama of Spain."—M. P. News.
Exhibitor Comment—"Good picture but weather hot. Average business."

SPORTING CHANCE, A (AMERICAN-PATHE) WILLIAM RUSSELL (JULY 6) ..... JUNE 28
"Novel comedy-drama breezes home a winner."—M. P. News.

SPORTING CHANCE, A (PARAMOUNT) ETHEL CLAYTON (JULY 27) .. JULY 26
"Comedy-drama offers good entertainment."—M. P. News.

SQUARE DEAL SANDERSON (ARTCRAFT) WM. S. HART (JUNE 15) .... JUNE 28
"William S. Hart has a lively one here."—M. P. News.
Exhibitor Comment—"Again they came back strong." "'Hart is always good,' is the reputation he has here. Big business two days." "They liked it and it drew big." "Big business five days, average business two."
Consensus—"Good picture, good puller."

TANGLED THREADS (ROBERTSON-COLE) BESSIE BARRISCALE (JUNE 21) ..... JUNE 14
"Bessie Barriscale appears again in domestic triangle play."—M. P. News.

THIN ICE (VITAGRAPH) CORINNE GRIFFITH (MAY 26) ..... MAY 24
"Star in splendid sustaining melodramas."—M. P. News.
Exhibitor Comment—"Little draggy, lacks pep. Star puts it over only fair. Average business two days." "Ordinary picture, to poor business two days."
Consensus—"Average picture, average puller."

THIS HERO STUFF (RUSSELL-PATHE) WILLIAM RUSSELL (AUG. 10) ..... AUG. 2
"Lively, pleasant, entertaining picture."—M. P. News.

THROUGH THE WRONG DOOR (GOLDWYN) MADGE KENNEDY (JULY 6) ..... AUG. 2
"A likable story which should please."—M. P. News.
Exhibitor Comment—"One of Kennedy's best. Good acting; cast well suited. Big business two days." "Very good, one of her best. Extra big business three days."
Consensus—"Good picture, big puller."

TIGER LILY, THE (AMERICAN) MARGARITA FISHER (JULY 27) ..... JULY 26
"Conventional picture of 'Little Italy.'"—M. P. News.

TOO MANY CROOKS (VITAGRAPH) GLADYS LESLIE ..... JUNE 14
"Comedy and mystery unite to make enjoyable picture."—M. P. News.

TRIXIE FROM BROADWAY (AMERICAN) MARGARITA FISHER (JUNE 15) ..... JUNE 14
"Margarita Fisher stars in fairly interesting picture of a chorus girl."—M. P. News.
Exhibitor Comment—"Average business two days." "Good picture to average business."
Consensus—"Average picture, average puller."

TRUE HEART SUSIE (GRIFFITH-ARTCRAFT) SPECIAL CAST (MAY 25) ..... JUNE 14
"Griffith's latest is real, but suffers from padding."—M. P. News.
Exhibitor Comment—"Very poor, extremely weak. Average business all week." "Tired of war stuff. Average business." "Big business all week." "Didn't go here. Poor business." "Average business seven days." "Very pretty little picture. Shows the master touch of Griffith. Lillian Gish her usual wonderful self. Everyone pleased with production. Business only fair. Somehow the people here seem to associate Griffith with war plays and they won't come strong to see his pictures. Average business [illegible] days." "Fair picture; nothing big. Average to poor business two days."
Consensus—"Average picture but has done big business for one week."

UNBROKEN PROMISE, THE (TRIANGLE) JANE MILLER (JULY 27) .. JULY 26
"Best feature of the Southwest."—M. P. News.

UNWRITTEN CODE, THE (WORLD) SHIRLEY MASON (MAY 19) ..... MAY 17
"In which Kidu-San and Dick Tower meet, marry and part."—M. P. News.

UPLIFTERS, THE (METRO) MAY ALLISON (JUNE 30) ..... JULY 12
"Will entertain in high-class neighborhoods."—M. P. News.

UPSIDE DOWN (TRIANGLE) TAYLOR HOLMES (JUNE 22) ..... JUNE 28
"Best Taylor Holmes comedy to date."—M. P. News.

UPSTAIRS AND DOWN (SELZNICK) OLIVE THOMAS (JUNE 8) ..... JUNE 21
"Light and airy comedy with the happy ending."—M. P. News.
Exhibitor Comment—"Very hot weather but splendid business on account of ex[illegible] Big business four days."

VIRTUOUS SINNERS (PIONEER) NORMAN KERRY-WANDA HAWLEY (MAY 25) ..... MAY 24
"Story of the slums marred by poor photography."—M. P. News.

WAY OF A WOMAN, THE (SELECT) NORMA TALMADGE (JULY 27) .... AUG. 9
"Better than average society drama."—M. P. News.

WESTERNERS, THE (B. B. HAMPTON-HODKINSON) SPECIAL CAST (AUGUST 18) ..... AUG. 16
"Western picture is absorbing and colorful."—M. P. News.

WHEN FATE DECIDES (FOX) M. TRAVERSE (JUNE 1) ..... JUNE 7
"Butterfly husband has innings again in domestic melodrama."—M. P. News.
Exhibitor Comment—"Much killing. Star coming right along. Average business two days." "Two days, poor to average business."
Consensus—"Average picture; average puller."

WHERE BONDS ARE LOOSED (WALDORF PHOTO PLAYS) SPECIAL CAST (AUGUST 11) ..... AUG. 9
"Sex drama; may have average draw."—M. P. News.

WHITE HEATHER, THE (MAURICE TOURNEUR) SPECIAL CAST (MAY 18) ..... MAY 17
"Another artistic and unusual melodrama from Tourneur."—M. P. News.
Exhibitor Comment—"Poor business four days." "While very melodramatic it is nevertheless a good picture. The undersea stuff is especially good and really gets the picture over. Personally I do not like this class of picture and find they can only be put over at intervals. The photography and locations are good. The picture would have been very much better with a better cast. Average business seven days."
Consensus—"Good picture, average puller."

WILDERNESS TRAIL, THE (FOX) TOM MIX (JULY 6) ..... JULY 19
"Tom Mix scores in story of frozen north."—M. P. News.
Exhibitor Comment—"One of those snow pictures that pleased everyone. Big business three days." "Not as good as some of his pictures but went over as well on account of his popularity here. Used log cabin covered with snow around ticket booth and shot him over the mark. Big business first day, extra big last two."
Consensus—"Good picture, big puller."

WOLF, THE (VITAGRAPH) EARLE WILLIAMS ..... AUG. 16
"Adaptation of play is mildly interesting."—M. P. News.

WOLVES OF THE NIGHT (FOX) WILLIAM FARNUM (AUGUST 10) .... AUG. 9
"Farnum has heroic role in dramatic subject."

WOMAN MICHAEL MARRIED (ROBERTSON-COLE) BESSIE BARRISCALE (JULY 27) ..... AUG. 2
"Bessie Barriscale's latest is good entertainment."—M. P. News.

WOMAN THOU GAVEST ME (PARAMOUNT-ARTCRAFT) SPECIAL CAST (JUNE 15) ..... JUNE 21
"An absorbing picture with perfect cast and direction."—M. P. News.
Exhibitor Comment—"Excellent feature, 100 per cent. Katherine MacDonald charming and excellently cast. Supporting cast superb. Direction excellent. Every exhibitor playing the feature bound to cash in. Extra big business all week." "Everyone liked the picture immensely. Big business two days. Katherine MacDonald great." "A great picture with good direction. We did a bug business." "Doubled our run on this and it went big at advanced prices. Big business two days." "Average business five days."
Consensus—"Excellent picture, big puller."

WOMAN UNDER OATH, THE (UNITED) FLORENCE REED (JULY 6) .. JUNE 28
"High calibre drama of great merit."—M. P. News.

WORDS AND MUSIC BY (FOX) ALBERT RAY (MAY 18) ..... MAY 31
"Good representation of small town ambition and talent."—M. P. News.
Exhibitor Comment—"Picture pleased, but that is all I can say. Average business." "Fair program picture but stars do not draw. Average business." "Better than average program picture. Average business." "Star didn't get us anything, but picture pleased. Poor business." "Average business."
Consensus—"Pleasing picture, average puller."

WORLD AFLAME, THE (PATHE) FRANK KEENAN (AUGUST 7) ..... AUG. 9
"Keenan lends vitality to 'talky' subject."—M. P. News.

YANKEE DOODLE IN BERLIN (LESSER-SENNETT SPECIAL) SPECIAL CAST (JULY 13) ..... JULY 12
"Mack Sennett branches out with success."—M. P. News.
Exhibitor Comment—"Big business seven days." "Same old war situations that we have been showing our patrons for two years, only presented at different angle. It did not make my patrons rave. Average business first day, second day fell to nothing."
Consensus—"Good picture, good puller."

YOU'RE FIRED (PARAMOUNT) WALLACE REID (JUNE 8) ..... JUNE 28
"A breezy comedy bound to entertain."—M. P. News.
Exhibitor Comment—"Only fair picture to fair business." "Big business one day, average two days."
Consensus—"Average picture, average puller."

YVONNE FROM PARIS (AMERICAN-PATHE) MARY MILES MINTER (JULY 13) ..... JULY 12
"Stage story is mild and marshmallowy."—M. P. News.

Flashbacks on Earlier Releases

"Getting Mary Married" (Select)—"This star will not draw here. However, I believe Marion Davies will make good, as she is most sincere in putting the real stuff over. Poor business two days."

"Sirens of the Sea" (Jewel)—"This is an old picture but makes a most satisfactory program. Average business."

"Creaking Stairs" (Universal)—"They did not like this one, especially the star. Average business.

"A Pair of Cupids" (Metro)—"Another comedy drama that pleases and sent the patrons away in good humor. Average business."

"Just Sylvia" (World)—"Just the kind of stuff to build business on; not a knockout but fine, clean entertainment. Average business."

"Toys of Fate" (Metro)—"Great, return engagement. Big business three days."

"As a Man thinks" (Hodkinson)—"Would be good but it is badly cut by censors. Poor business."

"When a Girl Loves" (Jewel)—"A very ordinary story and picture. Average to poor business two days."

"A Daughter of the Wolf" (Paramount)—"A very good story well produced. Big to extra big business two days."

"Very Good Young Man" (Paramount)—"Average business three days."

"Homebreaker" (Paramount)—"Big business two days, average three days."

"Veiled Adventure" (Select)—"Average business four days."

"Putting It Over" (Paramount)—"Average business three days."

"Amazing Wife" (Universal)—"Only fair picture. Average business two days."

"Fame and Fortune" (Fox)—"Good picture to good business."

"When Doctors Disagree" (Goldwyn)—"Very artificial farce comedy. People disappointed and business barely average."

"Daughter of Mine" (Goldwyn)—"Fair picture to average business."

"The Usurper" (Vitagraph)—"Very good picture but business only fair."

"Midnight Romance" (First National)—"Fair picture to good business two days."

"Indestructible Wife" (Select)—"Only fair. Average business two days."

"Spotlight Sadie" (Goldwyn)—"Good star well liked, but weather very hot. Average business."

"Toys of Fate" (Metro)—"Fine picture, acting great. Big business two days."

"Getting Mary Married" (Select)—"Great picture; good business."

"Man in the Moonlight" (Universal)—"Great picture, well liked. Extra big business."

"Jungle Trail" (Fox)—"Good; story a little disconnected, excellent acting. Big business."

"Law of Men" (Paramount)—"Average business two days."

"Sauce for the Goose" (Select)—"Good, pleased. Constance always gets away here. Big business."

"Six Cylinder Love" (Fox)—"Good; got lots of laughs. Big business."

"Vicky Van" (Paramount)—"Big business two days, average one."

"Stronger Vow" (Goldwyn)—"Average business two days, poor business two."

"Daddy Long Legs" (First National)—"Second run after week at another theatre. Big business three days."

"New Moon" (Select)—"Not up to her standard. Big business one day, average four days."

"Third Degree" (Vitagraph)—"Big business four days."

"Something to Do" (Paramount)—"Average business three days."

"Test of Honor" (Paramount)—"One hundred per cent. dramatic masterpiece. Big business four days."

"Scarlet Shadow" (Universal)—"Weather too hot. Average business."

"Amazing Wife" (Universal)—"Average business two days."

"Rebellious Bride" (Fox)—"Average business."

"THE HUSHED HOUR"
(GARSON PRODUCTIONS)

Drama Has Many Good Qualities

ALTHOUGH this feature is not as strong as others that have appeared under the Harry Garson trademark, it has many good qualities that bid fair to carry it through nicely. While the story and direction are not of the very highest calibre, the cast is especially strong and contains many prominent names.

The story opens very well and while not intensely gripping, it arouses interest in its development. However there is a certain something that draws one and leaves its impressions, and impressions count a great deal nowadays.

Judge Appleton has four children, two boys and two girls. They all marry unhappily but one girl, who is deceived by an adventurer, and the story lays bare each of their lives. Their father dies and the children arrive home to beg forgiveness from one who was so kind to them.

Blanche Sweet possesses a pleasing personality and essential good looks and gets everything possible out of the role in which she is cast.—Length, 5 reels.—*Frank Leonard.*

THE CAST

Judge Robert Appleton.....Winter Hall
Mrs. Appleton.....Lydia Knott
Their children:
Robert Appleton, Jr.....Wilfred Lucas
Virginia Appleton Blodgett..Blanche Sweet
Luke Appleton.....Milton Sills
Daisy Appleton.....Rosemary Thebe
Annie Vierge.....Gloria Hope
Buck Blodgett.....Harry Northrup
Birdie Sankey.....Mary Anderson
Lord George Daw.....Wyndham Standing
Gondy .....Ben Alexander
Milton .....L. T. Steers
Story by Gertrude Brooke Hamilton.
Scenario by Charles Maigne.
Directed by Edmund Mortimer.

PRESS NOTICE—STORY

The Harry Garson production, "The Hushed Hour," will be the attraction at the ——— theatre on ——— of ——— week. Mr. Garson is best known as the producer of Clara Kimball Young and Blanche Sweet features. The story is by Gertrude Brooke Hamilton and was printed in one of the national magazines, exciting much comment because of its originality and the depth of its feeling. Blanche Sweet plays the leading role and is supported by such eminent players as Milton Sills, Wyndham Standing, Rosemary Theby, Wilfred Lucas, Winter Hall, Harry Northrop and Gloria Hope.

Judge Robert Appleton had lived a most honorable life, and at his death is survived by a widow and four children.

The children all but one of whom had married and had lived a fair part of their marital life with only ordinary success, had come from their widely separate homes to attend their father's funeral. Their mother tells them of the dead Judge's last request—that each of them, in turn, spend an hour beside him as he lays in peace.

The first hour was Daisy's, the younger daughter, and an artist of reputation. She falls in love with an adventurer, who betrays and leaves her with a young son.

The second was Luke's, who had run away from home at nineteen and after having a varied career had married a Southern girl. His old wildness still possesses him, however, resulting in much unhappiness for his wife and two children.

Bob, the eldest, marries a woman of wealth. She is a social leader and is flawless in propriety. But there is no love between them. A young girl in his office attracts his attention, and he falls desperately in love with her.

When he sees her in the company of a callous youth he decides to save her from his evil influences. He picks out a promisin[g] young chap in his office and throws them together. When they are on the verge of finding true happiness, jealousy seizes hold of him and he sends the young man to South America. However, he repents and reca[l]s him.

The fourth hour is Virginia's (Blanche Sweet). She marries a millionaire, who loves her very much, although it is of the strong forceful kind, which makes her shrink from him at times. And as time goes on a terrible barrier arises between them. During the Hushed Hour many things become clearer, many things her father had taught and lived; and there was never the slightest question of her husband's great love.

Blanche Sweet has the star role in "The Hushed Hour," Garson production

PROGRAM READER

Judge Appleton had lived an honorable life. He had never wronged a woman, shirked a duty, chilled a loved one or ever forgotten his God. He had four children, two sons and two daughters. All his life he had striven to instil in them all that was best in life. As they grew older and entered upon life's struggles, the weaknesses rather than the strong points predominated.

The children all married but one; but their marriages were not successful. At their father's death they had come from their widely separated homes and their mother told them of the dead Judge's last request, that each of them, in turn, spend an hour beside him as he lay in peace.

"The Hushed Hour," with Blanche Sweet, Milton Sills, Wyndham Standing, Rosemary Theby and Harry Northrop in the principal roles will appear at this theatre next ———.

SUGGESTIONS

When you book this picture you should lay special stress upon the title, as it is an exceptionally strong one and will attract attention wherever it is seen. Send out plenty of teasers calling attention to the strong lesson which the story carries and the remarkable way it is told. But do not forget to mention the fact that the story also carries a strong interest appeal. Also mention as a feature in your advertising that Blanche Sweet is starred in this production and tell of her remarkable performance in "The Unpardonable Sin," which was also a Harry Garson feature. Remind your patrons also of her exceptional work in "Judith of Bethulia," which was produced by Griffith a few years ago and which was the masterpiece of its time.

CATCH LINES

Did the children know they were forgiven for their faults when they spent a "hushed hour" with their father as he lay in peace? Let "The Hushed Hour" tell you at the ——— theatre ——— week.

His first false step was to paint the statue on the college grounds. He was turned out of college for so doing

"A MAN'S FIGHT"
(UNITED)

An Average Western Melodrama

A MELODRAMATIC western, with the usual frills and embellishments. The action is fast and brings the wealthy young eastern idler from his New York home, via Sing Sing, to the head of the independent copper interests in Arizona. While the entire story may seem rather far-fetched to the blase fans, the enthusiasts on anything melodramatic will undoubtedly swallow it, hook, bait and sinker.

The cast is good and the directing is fair, with some mob scenes that were poorly handled. The "constitutional amendment" championed by the hero is carried, but the sub-title proclaims him Senator. Convent scenes are never appealing and are sometimes resented. This picture shows the hero's sister doing penance for what she thought was her brother's crime. It's a clean picture.

This may draw best at the first run and elite theatres, but these audiences will not fancy the picture greatly. At the popular, family and labor class theatres the draw should also be good and these audiences will like the picture best.—Length, 5 reels.—Released August 11.—*Tom Hamlin.*

THE CAST

Roger Carr.....Dustin Farnum
Ethel Carr.....Dorothy Wallace
David Carr.....J. Barney Sherry
Norman Evans.....Wedgwood Nowell
Jarvis.....Harry Van Meter
Mary Tompkins.....Lois Wilson
Oliver Dale.....Miles McCarthy
Avis Dale.....Betty Bouton
Logan.....Dick La Reno
Mrs. Murphy.....Aggie Herring
Callahan.....Bert Appling
Story by Tom J. Geraghty.
Directed by Thomas N. Heffron.
Photography by Robert Newhardt.

PRESS NOTICE—STORY

Dustin Farnum is coming to the ——— theatre beginning ——— in his latest United picture, "A Man's Fight."

This opens in New York City where he portrays the role of an idle young man of wealth who finally rises to the occasion when the big moment comes. A man whom he had previously quarreled with is shot during a scuffle with the hero's sister. Both brother and sister confess to firing the shot that killed, in order to protect the other.

The outcome is that the brother is sent to prison for a short term and when released he is disowned by his father and goes West to start anew. The sister goes into a convent. The young man's fight for the independent copper interests in Arizona brings him into politics and when about to grasp victory he is confronted by his past as a convict.

A very pretty young girl is his stenographer. And she is just as smart as she is pretty. It is this young girl who finally appears in the big town hall and takes such a leading part in the big scene which carries the hero success and clears the name of both himself and his sister.

And this brings order out of chaos and leaves the hero and heroine to enjoy their well earned happiness. There are said to be many thrills in this melodrama of western life. Prominent in the cast supporting Mr. Farnum are Lois Wilson, Dorothy Wallace, J. Barney Sherry and Wedgewood Nowell.

PROGRAM READER

He left Sing Sing prison and hurried home to his wealthy father in the palatial New York home.

And his father disowned him. He had been an idler all his life and when the big crime occurred which sent him to pay the penalty, his own sister cut herself off from the world also and became a nun.

How the young idler and ex-convict overcame this terrible handicap and won out unaided in the far West is a story of love and thrills.

He won his heart's desire. He not only won the sweetheart but he was successful in becoming a Senator. And he won wealth. But to cap the climax he found that his convict past was to be brought against him.

And in the great denouement he was vindicated. This story is dramatically told in the United photoplay coming to this theatre next week.

Dustin Farnum is the star and the title of the production fathered by the United Picture Theatres of America is "A Man's Fight."

Dustin Farnum is starred in "A Man's Fight," a United feature, released through World Film Corp.

SUGGESTIONS

If you have this picture booked your best bet is of course the star. He is credited with having a great following and therefore his name should be foremost in all your advertising and publicity. You can also augment this by mentioning several other of the strongest names in the cast. Many of the principals are well known and have followings undoubtedly of their own.

"A Man's Fight" is a good title and without forgetting to emphasize that it is a high class Western melodrama with love, action and thrills you should tell of the labor agitation that promised to ruin a good man financially and just how he arose to the occasion and solved his own labor question. This is a good tie-in on a theme that fairly covers the front pages of all our newspapers at this time.

Agitators are hired by the trust in the story to fight the independent copper interests and they succeed in stampeding the hero's employees into a strike and a proposition to seize the mine for labor exploitation. But the hero wins his men back again in such a fashion that they try to fairly lynch the agitators.

CATCH LINES

Dustin Farnum solves the labor problem in "A Man's Fight" at the ——— theatre.

"A Man's Fight" brings the hero from convict to Senator at the ——— theatre.

He battles both the copper trust and the labor agitators in "A Man's Fight" at the ——— theatre.

The ex-convict is vindicated in "A Man's Fight" at the ——— theatre.

Love, crime, prison, strikes and politics enter into "A Man's Fight" at the ——— theatre.

Even the ladies love "A Man's Fight" with Dustin Farnum at the ——— theatre.

New Theatres Building

ALABAMA

Huntsville—A new picture house will be erected on Jefferson street. It will have a seating capacity of 1,000 and will cost about $75,000.

CALIFORNIA

Anaheim—G. T. Ingram is to erect a new picture house within a short time.

CANADA

Montreal—Albert Dubrule is to erect a new theatre on Phillips' square with a seating capacity of 3,000.

IDAHO

Soda Springs—The Gorton Brothers are to erect a new picture house at a cost of $22,000.

ILLINOIS

Mt. Vernon—A company of theatrical men is being organized for the purpose of erecting a new theatre on the east side of the square.

Chicago—The Leida Company of West Pullman is to erect a new picture theatre on Chicago road. It will have a seating capacity of 2,500, it is said.

Argenta—F. B. Benton is contemplating opening a new theatre.

Strasburg—A new picture theatre is being erected on the site of the west room of the old Cris Kircher store.

Englewood—Ascher Brothers will build a picture theatre at the southeast corner of 63d street and Marshfield avenue at a cost of about $500,000. It will have a seating capacity of about 5,000 it is said.

Herrin—The owners of the Hippodrome are to erect a new picture house at the corner of Madison and N. Park avenue.

Forrest—J. F. Buckley is making arrangements to build a new theatre here.

Davenport—Work will start shortly on the erection of a new office and moving picture theatre building. The theatre will have a seating capacity of 2,500.

INDIANA

La Porte—Dr. E. A. Rumley and a number of La Porte business men are contemplating the erection of a new picture house.

Medaryville—The A. C. Prevo building is being remodeled into a new picture house by A. C. Prevo.

Vincennes—Louis A. Wilkerson and Adler M. Lyons announce that plans have been completed for a new theatre to be erected on the site of the Ewing property on Fifth and Main streets.

Waterloo—Claud Meeks has leased the Charles S. Griffith building on West Spring street and will remodel it into a picture house.

IOWA

Ottumwa—Morris Lince and D. B. Baker are at the head of a new corporation which is to erect a picture theatre here.

LOUISIANA

Crowley—Work has been started on a new $60,000 picture house to be operated by the Southern Amusement Company. The seating capacity will be 1,000.

MARYLAND

Cumberland — The Cumberland Amusement Company has been organized for the purpose of erecting a new theatre on Pershing avenue and Liberty street.

MICHIGAN

Grand Rapids—Work has commenced on the construction of the new Regent theatre on Bond avenue and Crescent street, N. W.

MINNESOTA

St. Paul—Preliminary work on a new theatre to be erected at Sixth and St. Peter streets will commence shortly.

MONTANA

Missoula—The Smead-Simon interests are to erect a new theatre to cost about $200,000 at the northwestern end of the Higgins avenue bridge. It will be used as a picture and theatrical attraction's house.

NEW JERSEY

Highland Park—A new theatre is to be erected on the site of the old brewery tract on Raritan avenue, opposite First avenue. Edmund A. Hayes and Frederick Richardson are promoting the enterprise.

NEW MEXICO

Gallup—John Mutto is to build a new picture theatre on Cole avenue.

TENNESSEE

Chattanooga—The Signal Amusement company will erect a new picture theatre, which will be named the "American" on Main street. It will cost about $35,000.

Mariana—Mann and Mixon are to erect a new picture house.

WASHINGTON

Aberdeen—The Pantages Amusement Company is to erect a new theatre and office building on the corner of Wishkah and I streets. The theatre will seat about 2,000.

Seattle—Monte Carter is said to be contemplating the erection of a new theatre here.

Seattle—The southwest corner of Fourth avenue and Pine street has been leased from Frederick Struve and is to be the site of a picture theatre.

Snoqualmie—A new picture theatre is being planned by architect E. W. Houghton.

Wenatchee—The Liberty Theatres Company is to build a new picture theatre at a cost of $150,000. It will seat 1,200.

Raymond—A new theatre is to be erected here.

Seattle—It is rumored that three high grade picture theatres are to be erected shortly.

WEST VIRGINIA

Bridgeport—A new picture theatre will be opened shortly on Main street by Clyde Grimes.

Huntington—The polish White Eagle Company has taken out a permit to erect a new picture theatre on the corner of Valley and Light streets at a cost of $18,000.

WISCONSIN

Milwaukee—E. C. Bostick, managing director of the Merrill and Strand theatres has announced that the Merrill and Gayety theatres will be remodeled into one hippodrome with a seating capacity of 3,000.

Strong Cast Supports Constance Binney

The names of the players who will support Constance Binney in her first production for Realart, "Erstwhile Susan," have been linked with some of the foremost stage and screen stars in theatrical and photoplay successes of the present day. The programs of such pictures as "The Birth of a Nation," "The Unpardonable Sin," "The Lion and the Mouse," and "The Fall of the Romanoffs" contain the names of actors who will be seen with Miss Binney. Several of these players have been associated on the stage with leading lights of the stage, including Mrs. Fiske, Henrietta Crossman and others, in plays that have withstood the severe test of time.

Mary Alden, Jere Austin, Anders Randolf, Alfred Hickman, Leslie Hunt, Bradley Barker and Georges Renavent are among the well known players who will be seen in the cast.

Auto Service Prevents Exchange Tie-up

Goldwyn's Boston exchange met a critical situation last week when 25,000 shop employees of the N. Y., New Haven & Hartford railroad walked out, seriously crippling the service on that road. With every prospect of the strike spreading, Goldwyn made immediate arrangements for a fast automobile delivery of films throughout the New England territory.

World Offers a Novel Series

Stories from "Heart Throbs" Will Be Offered as Two-Reel Productions

ONE of the most unique publications ever issued for public consumption was a volume that owed the selection of its contents to thousands of people scattered throughout the world wherever English is spoken. That book bears the title of "Heart Throbs." It grew out of an inspiration of Joe Mitchell Chappell, a Boston magazine editor. He sent out tens of thousands of letters to people all over the world requesting them to send him the name of a short story or poem that gave them their biggest heart throb. The response to these inquiries furnished Mr. Chappell with the leads as to the best of these literary contributions and out of which grew the book "Heart Throbs." The sales of this novelty ran into hundreds of thousands of copies.

Mr. Chappell has gathered the very cream of these literary gems that appeared within the covers of "Heart Throbs" eighteen stories that he will convert into a similar number of two-reel pictures that will be distributed by the World Film Corporation through its exchanges scattered throughout the United States. In order to get a consensus of opinion as to which of these heart throbs were the most popular, Mr. Chappell sent letters of inquiry to the most notable captains of industry, leaders in art, education, science and literature, the outstanding figures in politics and diplomacy. The votes of these men and women were about equally divided for first choice between Julia Ward Howe's "Battle Hymn of the Republic," Oliver Wendell Holmes' "The One Hoss Chaise" and James Whitcomb Riley's immortal "Old Sweetheart of Mine."

These will be the three first pictures made by Mr. Chappell's company. The studio work will be done in Boston. In making the picturization of these subjects, included in the continuity will be the picturing of the inspiration or the thing that suggested the writing of these literary gems. Within a very short while World Pictures will announce the title and date of the first release.

New Short Subject

The newest of the short subjects being released monthly is the one reel "Legends of The Wilderness," being photographed by L. J. Burrud. Various localities of Western America are being filmed for their lengendary and scenic interests, and a year will be used by the Burrud expedition in covering the western half of the Western Hemisphere.

Ex-Soldiers Back with Fox Organization

Lieutenant Howard Irving Young and C. Doty Hobart, two well-known scenario writers, have been added to the Fox Film Corporation staff to make the film adaptation of the first William F. Russell production, entitled "Sacred Silence." This picture will be made from the big New York stage success, "The Deserter," from the pens of Alice Anna Chapin and Robert Peyton Carter.

This addition to the Fox forces reunites a trio well established in the production branch of the film industry —the third member being Harry Millarde, who is directing the picture. This same trio of Young, Hobart and Millarde once created many successful features under the Kalem brand.

Lieutenant Young has just returned from eighteen months' service overseas as first lieutenant with the American Expeditionary Forces.

Appointed to Exhibitor Mutual Branch

Chas. W. Tyler has been appointed Branch Manager for the State of Indiana by the Exhibitors Mutual Distributing Corporation of New York.

Mr. Tyler will distribute the big moving picture productions of the Robertson-Cole Company, Bankers and Brokers of New York, who are the largest exporters of Moving Pictures in the world.

"CHOOSING A WIFE"
(FIRST NATIONAL)

Slow Moving Society Drama; English Cast

A SOCIETY drama made in England with a British cast. Its high spots are in pathos and almost-tragedy, and it also has its emotional periods. Although it is slow moving and conversational it has a slight suspense element in its favor.

The producers have resorted to the very liberal use of sub-titles to account for the very few exterior scenes. Nearly all the scenes are interiors in an old English mansion. The blase picture fans, taught to expect rather adrupt action, will not care for this picture, but it may have a charming appeal for the older folks who do not attend the theatres so often.

This picture if heavily exploited may draw average at the elite or first run theatres in the larger cities. And it should draw as well in the family theatres. It may generally satisfy these audiences as a picture if you place a lively comedy and a good weekly with it for variety. The popular and labor class theatres may find it hard to draw them in and it will not register with these audiences as a picture.—Length, 5 reels.—Released August 10.—*Tom Hamlin.*

THE CAST

It does not apnear to be the rule for British producers to announce their casts, as they do not seem to place so much stress upon what American producers consider the so-called drawing powers of the screen actresses and actors.

PRESS NOTICE—STORY

"Choosing a Wife" is the picture, sponsored by First National Exhibitors' Circuit, which comes to the ——— theatre, beginning ———.

This is a story of a man of middle age who proposes marriage by letter to a young English girl, and the wrong woman receives the proposal and believes it was meant for her.

She had arrived at the age of spinsterhood and was taking care of the young motherless niece of her brother. When the beautiful young niece made her debut in society the spinster loaned her a dainty lace handkerchief, which the girl dropped accidentally during the evening.

The man picked it up, and seeing the name "Dolly" embroidered on the piece of lace, assumed that this was the girl's name. He became infatuated with her and before going on an exploring trip he wrote for her hand. The real Dolly, the handsome spinster, received the letter and was accepted by mail just before sailing.

In the meantime the young niece became engaged to a youthful curate. The terrible mistake in identity, with all its heart harrowing consequences, is brought out in an emotional and appealing manner when the explorer returns. All the wedding presents were about to be returned by the heart broken and humiliated spinster, when suddendly the explorer finds that a great truth has suddenly dawned upon him and that he came very near letting his life's greatest happiness go from him by default.

And there is a happy ending provided for this pathetic and well nigh tragic story. A notable English cast interprets the principal roles of this society drama of today.

SUGGESTIONS

When you book this picture you are forced to concentrate all your energies upon the drawing possibilities of the title. It is an elastic title and can be made compelling from many angles. The cast of players is unknown to the American public, as this is an English production. It would be essentially advisable to advertise the fact that this is a British-made picture portrayed by a notable cast of English artists. This will show your patrons that you are not trying to put something over on them that they did not expect. And if they come to see an English production, knowing it to be one in advance, they will appreciate the picture more.

Therefore the title and the catch lines should predominate in your advertising. The picture is not adaptable to circus stunts in advertising nor will it suggest any lobby display. The fact that in this story a spinster receives a proposal of marriage not intended for her, and accepts the man by letter, as also calculated to awaken interest in the production.

PROGRAM READER

She was a spinster. A handsome spinster, but just about becoming conscious of the slight lines which she imagined would so soon furrow her face.

Her time had been taken up in properly raising the young motherless girl of her brother. The time of life most enjoyed by young girls was not spent in company with young men. It seemed that her chance had passed her by.

And then she received a proposal of marriage from a man whom she much admired. He was just about to sail away on an exploring expedition and desired her answer by return mail.

The happy spinster accepted him and he received her letter of acceptance the hour he sailed. And her heart was filled with joy.

But here's the tragedy.

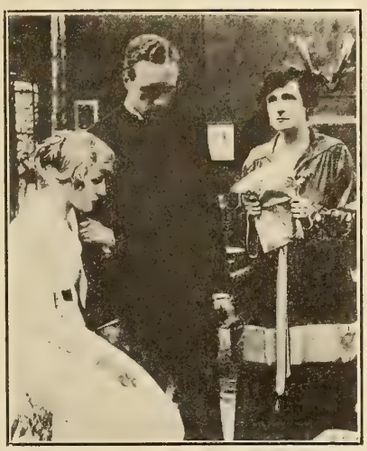
The proposal was never intended for her. It was meant for the charming young niece. The man had picked up a handkerchief which the young girl had dropped on the night of her debut when he fell in love with her. The name "Dolly" was embroidered on the dantiy piece of lace. And he at once naturally assumed that this was the young girl's name.

But it seems that the spinster had loaned her young niece this handkerchief on that night.

Can you imagine a more terrible situation or anything that promises more heart-breaks than the foregoing?

And yet this tangle is pleasantly straightened out in "Choosing a Wife," which comes to this theatre next week.

A notable English cast interprets this society drama of great emotional interest.



A tense moment from "Choosing a Wife," a British film, released by First National

CATCH LINES

He wrote to the wrong woman when "Choosing a Wife."

Be sure you know her right name when "Choosing a Wife."

Don't propose to the aunt when "Choosing a Wife."

Middle-aged bachelors should forget the chickens when "Choosing a Wife."

Shun the mail's when "Choosing a Wife."

Mail-order methods are precarious when "Choosing a Wife."

"THE PEACE OF ROARING RIVER"
(COLDWYN)

Good Dramatic Vehicle of Human Emotions

A DRAMA with locale first in a middle-west city and then in a western mining town. The star appears in a role that will command your sympathy and hold it to the last when she comes into her long deferred happiness.

The story is one of pathos, love and hate, but is not actively melodramatic. Hardee Kirkland realistically portrays a character that registers heavily. Several very tense situations compel the interest to hold, although the picture is not fast-moving. Direction, cast, photography, sets, etc., are all up to standard. It is a "heart" picture playing to the emotions and carries a sufficient suspense element. A good dramatic production of human emotions. The title has no basis in the story and does not fit the production.

Should draw best at cosmopolitan and elite theatres and give excellent satisfaction to those audiences. The draw should be above average in the family and labor houses and completely satisfy those crowds.—Length, 6 reels.—Released July 27.—*Tom Hamlin.*

THE CAST

Madge Nelson.....Pauline Frederick
Hugo Ennis.....Thomas Holding
Nils Olsen.....Hardee Kirkland
Sophy McGurn.....Corrinne Barker
Widow McBirney.....Lydia Yeamans Titus
Kid Follansbe.....Edwin Sturgis
Story by George E. Van Schaik.
Directed by Victor L. Schertzinger.
Photographed by Edward Gheller.

PRESS NOTICE—STORY

Pauline Fredericks comes to the ——— theatre beginning ———in what is heralded as her latest and most powerful dramatic production from the Goldwyn Studios.

"The Peace of Roaring River" is the title and the star portrays the role of a young working girl in a middle-west city just after a siege of sickness in a hospital, and out of work.

Her doctor advises the country air and her landlady finally induces her to reply to a matrimonial advertisement apparently inserted by a lonesome mine-owner of Nevada. Then the scenes change to a Nevada mining town during the correspondence which followed.

It seems that the young post-mistress fairly hated a young mine-owner there because he spurned her attempts at making him love her. It was this woman who inserted the advertisement in the matrimonial paper and it was this same post-mistress who appropriated every letter and answered it, signing the young miner's name.

The beautiful young working girl of Omaha finally pawned her mother's jewels to make a journey to Nevada and one day when the young miner returned to his home he found the young girl there with her trunk. He suspected a blackmail plot and his actions frightened the girl who shot him. There are many stirring scenes from this point.

The girl quickly repented of her hasty action in shooting the man but she had been all unstrung during the previous night's vigil when he was up in the mountains. She quickly secures the doctor after a wild and hazardous trip and was overjoyed to find that the wound was not fatal. The men of the town, and also the women, stirred up by the post-mistress, determined to run the "hussy" out of the town but here is where the beautiful and much persecuted finally comes into her long deferred happiness.

SUGGESTIONS

When you book this picture your best bet is to dwell heavily on the theme augmented by the drawing qualities of the star. The menace of the matrimonial publications is what you should harp on because this supplies the plot or theme around which the photoplay play revolves.

Therefore the material found in the catch lines and the story, and also the lines you can lift from the "Program Reader" herewith, should be used unsparingly and should arouse considerable interest. For a lobby display you can use placards lettered as follows: "Warning; Young girls should beware of 'The Menace' of the matrimonial papers. Pauline Frederick as Madge Nelson in 'The Peace of Roaring River,' emphasizes this; Warning."

A matrimonial bulletin throw-away is printed by the company and should be very effective. Or else you can print a fac-simile matrimonial two-page paper yourself that should be striking if you save the tie-in for the lower half of the second page.

Pauline Frederick is starred in the Goldwyn feature, "The Peace of Roaring River"

PROGRAM READER

She left the hospital weak and was unable to secure the work that would enable her to purchase proper nourishment.

And her landlady persuaded her to answer an advertisement in a matrimonial paper. Marriage seemd the only thing left open for her.

She was a beautiful girl and always thought that love would be the only inducement that would impel her to accept a man into her life. But it was now a case of self preservation.

The girl was finally induced by the letters she received from an apparent admirer she had never seen, to leave the middle-west city and go to him in a Nevada mining town.

She had to pawn her mother's jewels to secure the necessary railroad fare. And while the young miner was away on a hunting trip she installed herself in his cabin with her trunk and all through the dark night alone she was almost panic stricken at the weird noises of this wild country.

And he came in the morning. But he had no welcome for her. And she shot him.

All this, replete with tense action, to the finale which brings to this girl her long deferred happiness, is told with great effect in the Goldwyn picture starring Pauline Frederick.

It is entitled "The Peace of Roaring River" and comes to this theatre next week.

CATCH LINES

Misguided by an advertisement in a matrimonial paper a forlorn girl seeks "The Peace of Roaring River" and finds chaos.

To keep the gaunt wolves from her door she desperately resorts to the alluring advertisements of a matrimonial paper and finds "The Peace of Roaring River."

If it's an effective peace, a universal peace, a lasting peace, that we require, the ——— theatre offers us "The Peace of Roaring River."

Pauline Frederick in the role of a girl at war with conditions finally compromises on "The Peace of Roaring River."

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM COMPANY, INC.

(See Pathe Exchanges)

BEAR STATE FILM COMPANY

(At State Right Exchanges)

The Vigilantes

CHRISTIE FILM COMEDIES

(At State Right Exchanges)

CHRISTIE TWO REELERS

May 12—Rowdy Ann 2
April 28—Sally's Blighted Career 2

SINGLE REEL COMEDIES

Her Bear Escape 1
Home Brew 1
His Master's Voice 1
Love—In a Hurry 1
Lobster Dressing 1
Cupid's Hold-Up 1
A Cheerful Liar 1
There Goes the Groom 1
A Flirt There Was 1
He Who Hesitates 1
June 30—Anybody's Widow 1
June 23—Oh! My Dear 1
June 16—A Full House 1
June 9—Can Wives Be Trusted 1
June 2—Tell Your Wife Everything 1
May 26—Kiss the Bride 1

EDUCATIONAL FILM CORP.

(Through State Right and Educational Exch.)

Photoplay Magazine Screen Supplement Released Once Every Month Showing Leading Stars at Work and Play 1
War Spruce 1
A Day and Night at Coney Island 1
Mar 24—The Passing of the Crow 1
Mar. 17—The Eagle and the Fawn 1
Mar. 3—The Washington Air Patrol 1

BLACK AND WHITE COMEDIES (International)

July 28—His Briny Romance 1
July 21—A Jungle Jumble 1
July 14—The Brown Derby 1
July 7—Perils of Paprika 1
June 30—Breath of a Nation 1
June 23—A Wee Bit o' Scotch 1
June 16—The Fatal Secret 1
June 9—The Tale of a Shirt 1
June 2—The Sawdust Trail 1

BRUCE SCENICS

18—Scenic Succotash 1
17—The Lonesome Pup 1
16—Frozen Thrills 1
15—Men Met in the Mountains 1
14—Nature—Hot and Cold 1
13—Horizon Hunters 1
12—Sundown 1
11—The Pale Pack Train 1
10—The Tides of Yesterday 1

EXHIBITORS MUTUAL EXCH.

ROBERTSON-COLE PRODUCTIONS

Aug. —The Gray Horizon (Sessue Hayakawa) 5
Aug. —The Dead Line (Beatriz Michelena) 5
Aug. —A Sage Brush Hamlet (Wm. Desmond) 5
Aug. —The Pagan God (H. B. Warner) 5
July —The Woman Michael Married (Bessie Barriscale) 5
July —Man's Desire (Lewis Stone) 5
July —A Man's Country (Alma Rubens) 5
July —The Man Beneath (Sesue Hayakawa) 5
June —Better Times (Brentwood Special) 5
June —Bare Fisted Gallagher (William Desmond) 5
June —Broken Threads (Bessie Barriscale) 5
June —The Man Who Turned White (Warner) 5
June —In Search of Arcady (Billie Rhodes) 5
May —His Debt (Sessue Hayakawa) 5
May —Just Squaw (Beatriz Michelena) 5
May —The Mint of Hell (William Desmond) 5
May —Josselyn's Wife (Bessie Barriscale) 5
Apr. —Modern Husbands (Henry B. Walthall) 5
Apr. —The Love Call (Billie Rhodes) 5
Apr. —The Courageous Coward (Hayakawa) 5
Apr. —Diana of the Green Van (Alma Rubens) 5

STRAND COMEDIES

Aug. 17—Meet the Wife 1
Aug. 10—Good Gracious Grace 1
Aug. 3—Betty and the Boys 1
July 27—Winning Him Back 1
July 20—Jimmie's Doggone Luck 1
July 13—Fancy Fooling Father 1
July 6—Oh, What a Jam! 1
June 29—Little Miss Pinkerton 1
June 22—'Twas Henry's Fault 1
June 15—Uncle Lizzy's Lion 1
June 8—Betty's Bolsheviki 1
June 1—Hearts and Hats (Elinor Field) 1
May 25—For Love of Betty (Elinor Field) 1

ROTHACKER OUTDOORS

Apr. 6—A Palestine Pilgrimage 1
Mar. 30—Glimpsing the Gondolas 1
Mar. 23—'Mid Sahara's Sands 1
Mar. 16—In Pyramid Land 1
Mar. 9—An Ivorial of Egypt 1
Mar. 2—Columbia Highway 1
Feb. 23—A Peek at Paradise 1
Feb. 16—Our Wyoming Wars 1
Feb. 9—A Bit of God's Country 1
Feb. 2—Doing the Dells 1

FAMOUS PLAYERS-LASKY EXCH.

ARTCRAFT

Aug. 17—A Society Exile (Elsie Ferguson) 5
July 20—Wagon Tracks (Wm. S. Hart) 5
June 22—The Avalanche (Elsie Ferguson) 5
June 15—Square Deal Sanderson (Wm. S. Hart) 5
June 1—The Splendid Romance (Enrico Caruso) 5
June 1—True Heart Susie (D. W. Griffith's) 5

PARAMOUNT

Aug. 24—The Heart of Youth (Lila Lee) 5
Aug. 24—Nobody Home (Dorothy Gish) 5
Aug. 17—Love Insurance (Bryant Washburn) 5
Aug. 10—The Virtuous Thief (Enid Bennett) 5
Aug. 10—Bill Henry (Charles Ray) 5
Aug. 3—Fires of Faith (E. O'Brien and C. Calvert) 5
July 27—A Sporting Chance (Ethel Clayton) 5
July 20—Rose of the River (Lila Lee) 5
July 20—Louisiana (Vivian Martin) 5
July 13—The Love Burglar (Wallace Reid) 5
July 13—Nugget Nell (Dorothy Gish) 5
July 6—A Very Good Young Man (Bryant Washburn) 5
June 29—The Rose of Granada (Lina Cavalieri) 5
June 29—Girls (Marguerite Clark) 5
June 22—A Daughter of the Wolf (Lila Lee) 5
June 22—Hay Foot, Straw Foot (Charles Ray) 5
June 15—Other Men's Wives (Dorothy Dalton) 5

PARAMOUNT-ARTCRAFT SPECIALS

Aug. 3—The Dark Star (Special Cast) 5
July 13—The Career of Katherine Bush (Catherine Calvert) 5
July 6—The Firing Line (Irene Castle) 5
June 29—The White Heather (Maurice Tourneur's) 5
June 15—Secret Service (Robert Warwick) 5

SUCCESS SERIES (Re-Issues)

Aug. 24—The Parson of Panamint (Dustin Farnum) 5
Aug. 17—The Lost Bridegroom (John Barrymore) 5
Aug. 10—The Dummy (Louise Huff and Jack Pickford) 5
Aug. 3—Miss George Washington (Marguerite Clark) 5
July 27—Esmeralda (Mary Pickford) 5
July 20—The Clown (Victor Moore) 5
July 13—Maria Rosa (Geraldine Farrar) 5
July 6—Sapho (Pauline Frederick) 5
June 29—Warrens of Virginia (Special Cast) 5
June 22—Redemption of David Carson (Farnum) 5
June 15—Behind the Scenes (Mary Pickford) 5
June 8—Still Waters (Marguerite Clark) 5
June 1—Great Expectations (Huff-Pickford) 5

TWO REEL COMEDIES

Aug. 24—A Sisterly Scheme (Drew) 2
Aug. 17—A Lady's Tailor (Sennett) 2
Aug. 10—Oh! Judge How Could You (Paramount-Flagg) 2
Aug. 3—Treating 'Em Rough (Sennett) 2
July 27—The Immovable Guest (Flagg) 2
July 20—Among Those Present (Sennett) 2
July 13—Bunkered (Drew) 2
July 6—Trying to Get Along (Sennett) 2
June 29—"Con" in Economy (J. Mont. Flagg) 2
June 22—Hearts and Flowers (Mack Sennett's) 2

SINGLE REELS

Aug. 24—Salvaging Torpedoed Millions (Bray Pictographs) 1
Aug. 24—The Salvation Army on the Job (Holmes) 1
Aug. 17—Lake Mohonk—Weaving (Bray Pictographs) 1
Aug. 17—In Siamese Society (Holmes) 1
Aug. 10—New York the Stupendous (Bray Pictographs) 1
Aug. 10—Going Down to Buenos Aires (Holmes) 1
Aug. 3—Respectable Criminals (Bray Pictographs) 1
Aug. 3—Bangkok (Holmes) 1
July 27—The Miracle of Montior (Holmes) 1
July 27—Little Known New York (Bray Pictographs) 1
July 20—American Women in France (Holmes) 1
July 20—Science and Your Camera (Bray Pictographs) 1
July 13—The Cataract of Iguason (Holmes) 1
July 13—Salvaging Torpedoed Millions (Bray Pictographs) 1
July 6—Up the Upper Parana (Holmes) 1
July 6—Charting the Sky (Bray Pictographs) 1
June 29—Plant Growth (Bray Pictograph) 1
June 29—Chateau Thierry and Beyond (Holmes) 1
June 22—Mysteries of Snow (Bray Pictograph) 1
June 22—Frocks and Frills of the Filipinos (Holmes) 1
June 15—Beans (Bray Pictographs) 1

FILM CLEARING HOUSE EXCH.

INDEPENDENT SALES CORPORATION

July—Willard-Dempsey Boxing Contest 6
June—The Challenge of Chance (Jess Willard) 7
June—The Other Man's Wife (Stuart Holmes) 6
April—A House Divided (Blackton's) 5
April—Rothapfel Unite Program 6
Dec. —Wanted for Murder (Hammerstein) 6

TEN-TWENTY-THIRTY SERIES

Apr. —When a Woman Strikes (Ben Wilson) 5
Apr. —When My Ship Comes In (Jane Grey) 5
Mar. —Suspense (Mollie King) 5
Dec. —Her Mistake (Julius Steger Production) 6
Dec. —Life's Greatest Problem (Blackton's) 6
Dec. —A Woman's Experience (Bacon-Backer) 6

SHERRY SERVICE, WILLIAM L.

Mar. 9—Marriage for Convenience (Calvert) 6
Mar. 2—Love and the Law (Edgar Lewis's) 6
Feb. 23—Twilight (Doris Kenyon) 6
Feb. 16—Calibre 38 (Edgar Lewis Production) 6

BURLINGHAM TRAVEL (Sherry Service)

The Gornergrat Railway 1
Lovely Lucerne 1
The Riviera of Lake Leman 1
Scrambles in the High Alps 1
Allied War Heroes Arrive in Switzerland 1
The Pilatus Railway 1
Unknown Switzerland (The Lotschenthal) 1
Facing Death on the Blumlisalp 1

FIRST NATIONAL EXCHANGES

Sept. 15—Her Kingdom of Dreams (Anita Stewart) 6
Sept. 8—A Temperamental Wife (Constance Talmadge) 6
Sept. 1—The Hoodlum (Mary Pickford) 7
Aug. 25—Burglar by Proxy (Jack Pickford) 6
June 22—Bill Apperson's Boy (Jack Pickford) 6
June 21—Sunnyside (Charlie Chaplin) 3
Auction of Souls 8
Daddy Long Legs (Mary Pickford) 7
Mary Regan (Anita Stewart) 6
Whom the Gods Would Destroy 7
Mar. 10—A Midnight Romance (Anita Stewart) 5
The Romance of Tarzan (Elmo Lincoln) .....

FLORIDA FILM CORPORATION

(At State Right Exchanges)

June —Hot Sands and Cold Feet 2
June —His Muzzled Career 2
May —With the Moonshine on the Wabash 2
May —His Concrete Dome 2
Apr. —Fred's Fictitious Foundling 2
Apr. —Fabulous Fortune Fumblers 2

FOX FILM EXCHANGES

STANDARD PICTURES

Aug. 10—Wolves of the Night (William Farnum) 5
June 29—The Lone Star Ranger (William Farnum) 5
June 15—My Little Sister (Evelyn Nesbit) 5
June 1—A Woman There Was (Theda Bara) 5
May 18—A Fallen Idol (Evelyn Nesbit) 5
May 4—The Siren's Song (Theda Bara) 5
Apr. 20—The Jungle Trail (William Farnum) 5
Mar. 23—Thou Shalt Not (Evelyn Nesbit) 5
Mar. 9—When Men Desire (Theda Bara) 5

VICTORY PICTURES

Sept. 7—The Winning Stroke (George Walsh) 5
Aug. 3—The Seventh Person (George Walsh) 5
July 27—The Sneak (Gladys Brockwell) 5
July 6—The Wilderness Trail (Tom Mix) 5
June 22—Putting One Over (George Walsh) 5
May 25—The Divorce Trap (Gladys Brockwell) 5
May 11—The Coming of the Law (Tom Mix) 5
Apr. 17—Help! Help! Police! (George Walsh) 5
Apr. 13—Pitfalls of a Big City (Gladys Brockwell) 5

EXCEL PICTURES

Sept. 14—The Splendid Sin (Madlaine Traverse) 5
Aug. 17—Love Is Love (Ray and Fair) 5
Aug. 3—Cheating Herself (Peggy Hyland) 5
June 29—Be a Little Sport (Albert Ray) 5
July 20—Rose of the West (Madlaine Traverse) 5
June 15—Cowardice Court (Peggy Hyland) 5
June 6—When Fate Decides (Madlaine Traverse) 5

PRODUCTIONS EXTRAORDINARY

La Belle Russe (Theda Bara) .....
La Belle Russe (Theda Bara) 6
Salome (Theda Bara) 8
Cleopatra (Theda Bara) 8
Les Miserables (William Farnum) 8

SUNSHINE AND TOM MIX COMEDIES

Sept. 14—Dabbling in Society 2
Aug. 31—Her First Kiss 2
Aug. 24—Rough-Riding Romance (Tom Mix) 2
July 6—The Merry Jailbirds 2
June 15—Dabbling in Society 2
May 25—Virtuous Husbands 2
May 11—A Soft Tenderfoot (Tom Mix) 2
Apr. 20—The House of Terrible Scandals 2

MUTT AND JEFF CARTOONS

Sept. 7—Mutt and Jeff in Paris ..... ½
Aug. 31—The Frozen North ..... ½
Aug. 24—Mut and Jeff in London ..... ½
July 13—Down Stairs and Up ..... ½
July 6—Look Pleasant, Please ..... ½
June 29—A Prize Fight ..... ½
June 22—Pets and Pests ..... ½
June 15—Sweet Papa ..... ½
June 8—Hands Up ..... ½
June 1—Oh Teacher ..... ½

FROHMAN AMUSEMENT CORP.

(At State Right Exchanges)

TEXAS GUINAN SERIES

The Dangerous Little Devil 2
Little Miss Deputy 2
Some Gal 2
South of Santa Fe 2
The Girl of Hell's Agony 2
The She Wolf (Texas Guinan) 5
Once to Every Man (Jack Sherrill) 6

MACK SWAIN SERIES

Ambrose' Predicament .....
Heroic Ambrose .....
Ambrose' Day Off .....
Daddy Ambrose .....

GARDINER SYNDICATE

(At State Right Exchanges, Albany and Buffalo)

Yankee Doodle in Berlin 6
Mickey 7
Birth of a Race 10
The Bargain (Wm. S. Hart) 6

Releases continued on page 1694

"A FAVOR TO A FRIEND"
(METRO)

Emmy Wehlen Scores in a Delightful Comedy

A BREEZY little comedy-drama which carries a wealth of delightful situations is "A Favor to a Friend," Emmy Wehlen's newest feature under the Metro banner. The plot carries through swiftly, is filled with sparkling incidents, and the comedy portions are scattered with a prodigal hand. True it has its obvious character, but it is so refreshingly told that this factor is never realized until it is over. And if one wanted to be analytical one could say that it is extensively padded—yet it is padding which never intrudes to the spectator's dissatisfaction.

The plot may be far removed from actualities, but this is unimportant since it makes no pretense of sounding any truths, but only strives to while away a pleasant hour. Which it does with plenty to spare. It is a delight to see Miss Wehlen jump from the frying pan into the fire. To escape her guardian she allows herself to be kidnapped by a likeable young fellow. And the action sparkles when she realizes how pleasant is her predicament. And to give it weight a melodramatic vein lurks beneath the surface.

Director John Ince has realized on its farcical values and his cameraman has given it breadth with some enchanting locations. Miss Wehlen is captivating as always and gives a charming performance. And Jack Mulhall, Hugh Fay and Joseph Kilgour contribute excellent assistance.—Length, 5 reels.—Released August 18. —*Laurence Reid.*

THE CAST

Mary Worthington.....Emmy Wehlen
Robert Garrison.....Jack Mulhall
Danny Abbott.....Hugh Fay
Mark Arnold.....Joseph Kilgour
Gloria Morning.....Effie Conley
Sam Arnold.....Jack Miller, Jr.
William Z. Williams.....Harry Todd
Star Tenor.....Fred H. Warren
By Luther A. Reed.
Scenario by Luther A. Reed.
Directed by John Ince.
Photographed by Arthur Martinelli.

PRESS NOTICE—STORY

"A Favor to a Friend," the Metro comedy drama which will be shown at the ——— theatre on ———of———week marks Emmy Wehlen's return to the screen after an absence of several weeks. Her many friends will be glad to know that her return is marked by a picture, the comedy of which sparkles with rich humorous values. As Mary Worthington, the heiress and imposter, Miss Wehlen plays with a grace and charm and an appreciation of the high lights of the story that again stamps her as one of the skilful actresses on the screen.

Briefly the story tells of an heiress' rebellion against her guardian, Mark Arnold. Unless she signs certain papers he and his cohorts are sure to face a long prison term. But she rebels and the consequence is she is locked in her room but manages to escape. Mary has a friend, Gloria Morning, who is the star of an unsuccessful musical show. And so she plans to look her up. The press agent of the play conceives the idea to have the star come up missing so as to attract the attention of the public. He outlines his plan to Robert Garrison who consents to steal Gloria and keep her a prisoner in his mountain cabin. But the young kidnapper mistakes Mary for the actress. When she realizes the scheme she is immensely grateful since it takes her away from her guardian. And Mary carries out the deception admirably.

Of course everything develops romantically for her and the guardians are given their just deserts in the end. By running away she saved her fortune and the show and found a wonderful husband. The comedy is plentiful in the picture and fairly sparkles. The titles are rich in humor while the situations show an originality that make them interesting. Miss Wehlen receives splendid support. Luther Reed wrote the story and John Ince directed.

SUGGESTIONS

If the previous Emmy Wehlen pictures were popular at your house advertise "A Favor to a Friend" as marking another worthy offering to her credit. It sort of brings her back to the screen after an absence of several weeks. You might make something of an event of her reappearance. Advertisements written in the form of an invitation to meet Miss Wehlen again at your theatre would be attractive and if you have a mailing list of regular patrons play up her return.

As regards the story you can feature strongly its comedy values. Without doubt it will prove amusing to every class of picturegoer. The theme is one that possesses a lot of interest and you can develop this in your advertising. You can get copy from the program reader printed elsewhere on this page. Don't be afraid of using superlatives in talking about the picture. Use catch lines to the limit—the theme warrants their display. Tell that it is a play of love and adventure. But concentrate for the most part upon the star. Mention her wonderful gowns if such an announcement is attractive to your feminine patrons. Play up the fact that it is an exceptional picture.

A love scene from the Metro feature "A Favor to a Friend," starring Emmy Wehlen

PROGRAM READER

They could lock her in her room but they couldn't keep her there. They wanted her to sign a horrid old paper and she just wouldn't do it. They were desperate—desperate for money, and the girl was rich and signing the paper would keep them from prison. But she escaped—escaped from her boudoir and flew straight into the arms of a kidnapper. A dashing young fellow, too, and he had a nifty roadster. And soon they were speeding to the mountain cabin where he lived.

What was his game? Well he called her Gloria when her name was Mary. He had orders to kidnap Gloria and make her missing for a time so that her absence could arouse curiosity and make the show a success. Well Mary was Gloria's friend and she made out that she was Gloria. Why not? Wasn't it fun and didn't she grow fond of her kidnapper? Besides he kept her away from the horrid old guardian. Well Gloria turned up safe and sound and she knew the jig was up. But he had grown to love her too and—See Emmy Wehlen in the sparkling comedy-drama, "A Favor to a Friend" which comes to this theatre next ———.

CATCH LINES

See Emmy Wehlen in "A Favor to a Friend." It is a rich, sparkling comedy-drama. Come and get acquainted with a kidnapped heiress who flirts with fire and doesn't get her wings singed. See it. It is a genuine treat.

"A WHITE MAN'S CHANCE"
(BRUNTON-HODKINSON)

Kerrigan Is Heroic in Conventional Picture

"A WHITE MAN'S CHANCE" is all characterization—heroic characterization as served up by the star, J. Warren Kerrigan. He is a firm believer in the "old school" methods that a photoplay is more important as a vehicle for an actor's personality than that the story should be the thing. Hence it is that the picture presents him in a screen holiday with the plot largely subordinated. It is a conventional number depicting in a dashing sort of way the ancient and accepted order of Mexican bandits (a small army) put to rout by a lone, but courageous American.

He is disguised as a Spanish grandee which permits him to use the sweeping arm of chivalry toward the heroine. And when her life is threatened or his own, he enters the fray in careless abandon and comes up smiling with nary a scratch. Which of course robs the feature of what would be good suspense if he had allowed himself to go under occasionally. And so the characterization doesn't ring true. There are several mild thrills in the action which are noticeable in the exhibition of horsemanship and the love episodes are worked out with a measure of charm.

The atmosphere is richly suggested and the action has plenty of zip. Among the players who are more or less submerged in their parts is Lillian Walker, who plays opposite the star. The picture will please the Kerrigan devotees and all others who indulge in hero-worship.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Don Jose Alverez
Donald Joseph Blenhorn
.....J. Warren Kerrigan
Dorothy Charlton.....Lillian Walker
William Roberts.....Joseph J. Dowling
Hugh Hankins.....Howard Davies
Valentino.....Andrew Arbuckle
Pedro .....Joseph Hazelton
Juan Lopez.....George Fields
Augustin Gonzales.....Joseph Ray
The Magistrado.....Richard Loreno
By Johnston McCulley.
Scenario by Clifford Howard.
Directed by Ernest C. Warde.
Photographed by Charles Kauffman.

PRESS NOTICE—STORY

"A White Man's Chance," which comes to the ——— theatre on ——— with J. Warren Kerrigan as the star, gives every promise of surpassing in popularity any previous subject in which this favorite screen actor has been featured. An adaptation of Johnston McCulley's Munsey's Magazine story, it presents the star in a colorful role—a role which takes him to the land south of the Rio Grande. He appears as Donald Joseph Blenhorn, junior member of a Boston law firm and it is his object to investigate the man whom their client, Dorothy Charlton, is to marry. According to her father's will this process must take place.

The young lawyer finds Dorothy at the home of her foster-father, Wililam Roberts. But instead of appearing as an American he is disguised as a Spanish grandee, Don Jose Alverez. His presence is not looked upon with favor by Hugh Hankins, the man he is to investigate, and he incurs the enmity of a couple of ranch hands. Indeed Lopez and Gonzales attempt to assassinate him but mistake him for the storekeeper. Naturally suspicion falls upon him as the murderer. However he escapes through his American resourcefulness, catches the culprits and turns them over to justice. An infuriated mob attacks the Roberts house, and after a short but exciting fight he quells the disturbance. In the course of events Hankins shows his real character, is whipped by Don Jose, and Dorothy confesses her love for the "Spaniard." Thus he reveals his real identity. He heartily recommends the girl's suitor to the law firm—because that suitor is himself.

SUGGESTIONS

Here is J. Warren Kerrigan again and he is appearing in the first of his new series of ten pictures which are released by Hodkinson. You might bring out in your ads that the star will appear regularly upon your program. He is a favorite with the feminine picturegoers. Run stories about his long and active career upon the screen. Use stills liberally. He has a number of good ones wherein he appears as a Spanish grandee. And you can decorate your lobby with them. If you employ an artist you can have him paint a likeness of the star in his picturesque garb. It is sure to attract attention. Then for your story copy bring out that he has a fighting role of an American who journeys into Mexico and proceeds to show the natives how to behave.

"A White Man's Chance" stars J. Warren Kerrigan a W. W. Hodkinson feature released through Pathe

PROGRAM READER

Patrons of the ——— theatre will have an opportunity to renew their acquaintance with J. Warren Kerrigan next ——— when he appears in the first of his new series of pictures, "A White Man's Chance." This popular star has always had a secure place in the heart of the public. And the subject which has been given him is, seemingly, made to order for his colorful personality. He plays a good old fashioned American hero who arrives from Boston in a sleepy Mexican town with the object of investigating the love affairs of his fair client. Being a lawyer it is his duty according to the terms of her father's will.

How he disguises himself as a Spanish grandee and awakens the town from its resounding slumber, how he incurs the enmity of several natives to say nothing of the client's fiance, how he fights his way through a series of exciting adventures and comes up smiling are situations which make the picture one of the most interesting that has ever appeared at this theatre. It throbs with action and thrills. And there is a beautiful love story to balance the anxious moments. See it.

CATCH LINES

He had a good excuse to fight his way through a horde of enemies—because at the far end of his journey a beautiful girl beckoned with eyes of love. See J. Warren Kerrigan, the popular star, in a colorful melodrama, "A White Man's Chance."

He went into Mexico to investigate the man who was to wed his client and he fell in love himself. It was some task he assigned himself for wily enemies constantly lurked in his path. Did he come up smiling? See "A White Man's Chance."

Advance Information on All Film Releases

(Continued from page 1692)

The Bandit and Preacher (Wm. S. Hart).....5
The Hell Hound of Alaska (Wm. S. Hart).....5
Staking His Life (Wm. S. Hart).....5
Satan's Pawn (Bessie Barriscale).....5
The Straight Road (Chas. Ray and Bessie Barriscale)...5
One Day.....5
How Molly Made Good.....6
The Birth of Man.....5
Heart of New York.....5
The Salamander.....5
Birth of Character.....5
Custer's Last Fight.....3
The Real Roosevelt.....2
Satan on Earth.....2
The Hand of Vengeance (10 episode serial, Gaumont—reels each episode).....
The Demon's Shadow (Serial in 10 episodes of 2 reels each) all star cast.....
Series of 42 Fatty Arbuckle comedies, released one each week.....
Series of 29 Charlie Chaplin comedies, released one each week.....
Series of 28 Mack Sennett Keystone two-reel comedies, released one each week.....
Series of 28 Sennett Keystone Liberty comedies, one reel each, released one each week.....
Series of 24 Billy West two-reel comedies.....
Series of 16 Shorty Hamilton two-reel Western comedy dramas, released one each week.....
Series of 18 Wm. S. Hart two-reel Westerns, released one each week.....
Series of 15 Kay Bee Columbia two-reel Westerns, released one each week.....
Series of 15 Kay Bee Union two-reel Westerns, released one each week.....

GARSON-NEILAN PRODUCTIONS

(Producing for Open Market)

The Unpardonable Sin (Blanche Sweet).....9
The Hushed Hour (Blanche Sweet).....

GAUMONT COMPANY

(At State Right Exchanges)

Tuesdays—Gaumont News.....1
Fridays—Gaumont Graphic.....1
The Real Roosevelt.....2
Satan on Earth.....2
The Hand of Vengeance (Serial, ten two-reel episodes).

GOLDWYN EXCHANGES

STAR SERIES

Aug. 17—Heartsease (Tom Moore).....5
Aug. 3—Upstairs (Mabel Normand).....5
July 27—The Peace of Roaring River (Pauline Frederick).6
July 6—Through the Wrong Door (Madge Kennedy)..5
June 22—The City of Comrades (Tom Moore).....5
June 8—The Fear Woman (Pauline Frederick).....5
May 25—When Doctors Disagree (Mabel Normand)....5
May 18—The Crimson Gardenia (Rex Beach's).....6
May 11—Leave It to Susan (Madge Kennedy).....5
May 4—One of the Finest (Tom Moore).....5

BENNISON SERIES

Oct. 1—Lord Jim (Bennison).....5
Aug. 15—High Pockets (Bennison).....5
May 11—The Road Called Straight (Bennison).....5
Mar. 23—Speedy Meade (Louis Bennison).....5
Jan. 5—Oh, Johnny (Louis Bennison).....5

SPECIALS

Lord and Lady Algy (Tom Moore).....5
Almost a Husband (Will Rogers).....5
Strictly Confidential (Madge Kennedy).....5
Empty Paradise (Mabel Normand).....5
Bonds of Love (Pauline Frederick).....5
The Girl from Outside (Special Cast).....7
The World and Its Woman (Farrar-Tellegen).....7
The Eternal Magdalene.....6
The Border Legion (Blanche Bates-H. Bosworth).....6
For the Freedom of the World.....7
The Manx-Man.....7
Social Ambition.....7

CAPITOL COMEDIES

Oct. 19—Why Divorce (Carter De Haven).....2
Oct. 5—Oh! Bill Behave (Parsons).....2
Sept. 21—Honeymooning (Carter De Haven).....2
Sept. 7—He Did and He Didn't (Parsons).....2
Aug. 24—Close to Nature (Carter De Haven).....2
July 27—After the Bawl (Carter De Haven).....2
July 13—Chasing Rainbeaux (Parsons).....2
June 29—Their Day of Rest (Carter De Haven).....2
June 15—A Wonderful Night ("Bill" Parsons).....2
June 1—In a Pinch (Mr. and Mrs. De Haven).....2
May 18—Circumstantial Evidence ("Bill" Parsons)....2
May 4—The Sea Wolf ("Smiling Bill" Parsons).....2

FORD EDUCATIONAL WEEKLY

July 27—Sweetness.....1
July 20—The Town of Up and Down.....1
June 13—School Days.....1
July 6—The Fable of the Olive and the Orange.....1
June 29—At the Crossroads.....1
June 22—Pure Havana.....1
June 15—The Only Way.....1
June 8—When Black Is Red.....1
June 1—The Land of the Ukulele.....1
May 25—Dogs Must Dog.....1
May 18—A Wild Game Chase.....1

HILLER AND WILK, INC.

(Pictures Handled in the Open Market)

The Silent Mystery (Francis Ford Serial).....
(Twenty-eight Triangle re-issues starring William S. Hart, Norma Talmadge, Douglas Fairbanks and Frank Keenan to state right buyers).....
The Wrath of the Gods.....
The Battle of Gettysburg.....
Raffles, the Amateur Cracksman.....

MAURICE TOURNEUR PRODUCTIONS

Sporting Life (Paramount-Artcraft Special).....
Woman.....
The White Heather.....
My Lady's Garter.....
Broken Butterfly.....
Romany Rye.....

HODKINSON CORP., W. W.

(See Pathe Exchanges)

The Blue Bonnett (Billie Rhodes).....6
The Volcano (Leah Baird).....6
Desert Gold (Benjamin B. Hampton's-E. K. Lincoln)...7
The Westerners (Benjamin B. Hampton's-Roy Stewart).7
Sahara (Louise Glaum).....7

INDEPENDENT SALES CORP.

(See Film Clearing House Exchanges)

IVAN FEATURE PRODUCTIONS

(At State Right Exchanges)

Life of Honor (Leah Baird-James Morrison).....7
Human Clay (Mollie King).....5

KLEINE SYSTEM, GEORGE

(See World Film Exchanges)

KREMER FILM FEATURES, VICT.

(Released on States Rights Basis)

Denny from Ireland (Shorty Hamilton).....5
The Snail (Shorty Hamilton).....5
The Ranger (Shorty Hamilton).....5
The Pen Vulture (Shorty Hamilton).....5

METRO EXCHANGES

Aug. 18—The Four Flusher (Hale Hamilton).....5
Aug. 11—A Favor to a Friend (Emmy Wehlen).....5
Aug. 4—Easy to Make Money (Bert Lytell).....5
July 28—The Belle of the Season (Emmy Wehlen).....5
July 21—The Microbe (Viola Dana).....5
July 14—In His Brother's Place (Hale Hamilton).....5
July 7—God's Outlaw (Bushman-Bayne).....5
June 30—The Uplifters (May Allison).....5
June 23—One Thing at a Time O'Day (Lytell).....5
June 16—Fools and Their Money (Emmy Wehlen)....5
June 9—Some Bride (Viola Dana).....5
June 2—Almost Married (May Allison).....5
May 26—Full of Pep (Hale Hamilton).....5
May 19—The Lion's Den (Bert Lytell).....5
May 12—Castles in the Air (May Allison).....5
May 5—The Amateur Adventuress (Wehlen).....5
Apr. 28—After His Own Heart (Hale Hamilton).....5
Apr. 21—False Evidence (Viola Dana).....5
Apr. 14—Blackie's Redemption (Bert Lytell).....5
Apr. 7—The Island of Intrigue (May Allison).....5
Mar. 31—The Parisian Tigress (Viola Dana).....5
Mar. 24—That's Good (Hale Hamilton).....5

NAZIMOVA PRODUCTIONS

The Red Lantern (Nazimova).....7
Out of the Fog (Nazimova).....7
Eye for Eye (Nazimova).....7
Toys of Fate (Nazimova).....7
Revelation (Nazimova).....7

SCREEN CLASSICS, INC., SPECIALS

The Man Who Stayed at Home (Special Cast).....7
A Man of Honor (Harold Lockwood).....5
Shadows of Suspicion (Harold Lockwood).....5
The Great Romance (Harold Lockwood).....6
Why Germany Must Pay (Special Cast).....6
The Great Victory (Special Cast).....6
Pals First (Harold Lockwood).....6

OUTING-CHESTER PICTURES

(At State Right Exchanges)

Aug. 30—When It's Time to Retire.....1
Aug. 23—Where They Go Rubbering.....1
Aug. 16—The Hon. Mr. Jap Van Winkle.....1
Aug. 9—Coral and Onions.....1
Aug. 2—Fiddlers and Acrobats.....1
July 27—The Ghost Coast.....1
July 20—Mr. Outing Instructs.....1
July 13—Put Your Cares on Ice.....1
July 6—A Hair Raising Journey.....1
June 29—A Haitian Night's Tale.....1
June 22—They Grow Everywhere.....1
June 15—Getting the Cassier's Goat.....1

PATHE EXCHANGES

Sept. 21—The False Code (Frank Keenan).....5
Sept. 14—The Virtuous Model (Dolores Cassinelli).....6
Aug. 31—The Thirteenth Chair (Yvonne Delva).....6
Aug. 24—The Love Cheat (Hale-Caprice).....5
Aug. 17—The World Aflame (Frank Keenan).....5
July 27—Our Better Selves (Fannie Ward).....5
July 13—Yvonne from Paris (Mary Miles Minter).....5
July 6—Gates of Brass (Frank Keenan).....5
June 29—The Profiteers (Fannie Ward).....5
June 22—Oh Boy (Creighton Hale-June Caprice).....6
June 15—The Little Diplomat (Marie Osborne).....5
June 8—The Bishop's Emeralds (Virginia Pearson)....6
June 1—All Wrong (Bryant Washburn).....5

THE GREAT GAMBLE (Serial)

(Fifteen Two-Reel Episodes Starring Anne Luther and Charles Hutchinson)

Sept. 7—Out of the Clouds.....2
Aug. 31—Fifth, The Draught of Death.....2
Aug. 24—Fourth, In the Law's Grip.....2
Aug. 17—Third, Into the Chasm.....2
Clock of Doom.....2
.....2

Releases continued on page 1696

AMERICAN FILM COMPANY, INC.

July 27—The Tiger Lily (Margarita Fisher).....5
July 13—Yvonne from Paris (Mary Miles Minter).....5
June 29—A Sporting Chance (William Russell).....5
June 15—Trixie from Broadway (Margarita Fisher).....5
June 1—A Bachelor's Wife (Mary Miles Minter).....5
May 18—Some Liar (William Russell).....5
May 4—Charge It to Me (Margarita Fisher).....5
Apr. 13—The Intrusion of Isabel (Mary M. Minter)....5
Mar. 30—Brass Buttons (William Russell).....5
Mar. 16—Put Up Your Hands (Margarita Fisher).....5
Mar. 2—Where the West Begins (William Russell)....5

HODKINSON SERVICE

The Blue Bonnet (Billie Rhodes).....6
The Volcano (Leah Baird).....6
Desert Gold (Benjamin B. Hampton's-E. K. Lincoln)...7
The Westerners (Benjamin B. Hampton's-Roy Stewart).7
Sahara (Louise Glaum).....7

ROLIN COMEDIES

Sept. 7—Be My Wife (Lloyd, Pollard, Daniels).....1
Aug. 31—Don't Shove (Lloyd, Pollard, Daniels).....1
Aug. 24—Heap Big Chief (Lloyd, Pollard, Daniels)....1
Aug. 17—Chop Suey and Company (Lloyd, Pollard, Daniels).....1
Aug. 10—Count Your Change (Lloyd, Pollard, Daniels)..1
Aug. 3—A Jazzed Honeymoon (Lloyd, Pollard, Daniels)1
July 27—Never Touched Me (Lloyd, Pollard, Daniels)..1
July 20—At the Old Stage Door (Lloyd, Pollard, Daniels)1
July 13—Just Neighbors (Lloyd, Pollard, Daniels).....1
July 6—Billy Blazes, Esq. (Lloyd, Pollard, Daniels)...1
June 29—Spring Fever (Lloyd, Pollard, Daniels).....1
June 22—Off the Trolley (Lloyd-Pollard-Daniels).....1
June 15—Swat, the Crook (Lloyd-Pollard-Daniels).....1
June 8—Pistols for Breakfast (Lloyd).....1
June 1—Back to the Woods (Lloyd-Pollard-Daniels)....1
May 25—The Marathon (Lloyd-Pollard-Daniels).....1
May 18—Before Breakfast (Lloyd).....1

TWO-REEL SPECIALS

Sept 7—Baby Marie's Roundup (Baby Marie Osborne)..2
May 11—His Vampy Ways (Walter Hall Comedy).....2
Jan. 19—Corinne, Come Here (Gloria Joy).....2

THE TIGER'S TRAIL (Serial)

(Starring Ruth Roland and George Larkin; Astra)

July 27—Fifteenth, The Tiger Face.....2
July 20—Fourteenth, At the Pistol's Point.....2
July 13—Thirteenth, The False Idol.....2
July 6—Twelfth, The Two Amazons.....2
June 29—Eleventh, In the Breakers.....2
June 22—Tenth, Bringing in the Law.....2
June 15—Ninth, The Missing Heir.....2
June 8—Eighth, Danger Ahead.....2
June 1—Seventh, The Flaming Waters.....2
May 25—Sixth, The Secret Assassin.....2
May 18—Fifth, The Tiger Trap.....2
May 11—Fourth, Danger Signals.....2
May 4—Third, The Human Chain.....2
Apr. 27—Second, The Glowing Eyes.....2
Apr. 20—First, The Tiger Worshippers.....3

THE LIGHTNING RAIDER (Serial)

(Fifteen Two-Reel Episodes, Astra Serial, Starring Pearl White, Warner Oland, Henry Gsell)

Apr. 13—Fifteenth, Wu Fang Atones.....2
Apr. 6—Fourteenth, Cleared of Guilt.....2
Mar. 30—Thirteenth, The White Roses.....2
Mar. 23—Twelfth, Hurled Into Space.....2
Mar. 16—Eleventh, The Bars of Death.....2
Mar. 9—Tenth, The Baited Trap.....2
Mar. 2—Ninth, Falsely Accused.....2

THE TERROR OF THE RANGE (Serial)

(Seven Two-Reel Episodes, Starring George Larkin and Bessie Compson; Produced by Diando)

Mar. 16—Seventh, Run to Earth.....2
Mar. 9—Sixth, Tangled Tales.....2
Mar. 2—Fifth, A Threat from the Past.....2
Feb. 23—Fourth, The Midnight Raid.....2
Feb. 16—Third, The Chasm of Fear.....2
Feb. 9—Second, The Hidden Chart.....2
Feb. 2—First, Prowlers of the Night.....2

NEWS REELS

Sundays—Topics of the Day.....
Wednesdays—Pathe News.....1
Saturdays—Pathe News.....1

PIONEER FILM CORPORATION

(At State Right Exchanges)

The Boomerang (Henry B. Walthall).....
Virtuous Sinners (Wanda Hawley).....
Sins of the Children (Alma Hanlon).....
Wives of Men (Florence Reed).....

RAVER PRODUCTIONS, HARRY

(At State Right Exchanges)

The Liberator (Maciste Serial).....

SELECT EXCHANGES

July —The Way of a Woman (Norma Talmadge)....5
July —The Better Wife (Clara Kimball Young).....5
June —His Bridal Night (Alice Brady).....5
June —Happiness a la Mode (Constance Talmadge)...5
June —Upstairs and Down (Olive Thomas).....5
May —Jacques of the Silver North (Lewis).....5
May —The New Moon (Norma Talmadge).....6
Apr. —Red Head (Alice Brady).....5
Apr. —The Veiled Adventurer (Cons. Talmadge).....5
Apr. —Marrying Mary (Marion Davies).....5

SELZNICK PICTURES

Everybody's Sweetheart (Elsie Janis).....5
The Country Cousin (Elaine Hammerstein).....5
The Sealed Heart (Eugene O'Brien).....5
Aug. —The Spite Bride (Olive Thomas).....5
Aug. —The Perfect Lover (Eugene O'Brien).....5

SPECIALS

The Undercurrent (Guy Empey).....7
Break the News to Mother (Special Cast).....6
The Hidden Truth (Anna Case).....5

"THE THIRTEENTH CHAIR"
(PATHE)

Mystery Melodrama Is Good Entertainment

BAYARD VEILLER'S powerful mystery melodrama, "The Thirteenth Chair," has been adapted to the screen with a fair measure of success. While it differs from the original in its early development and suffers accordingly, yet along about the middle it runs true to form and finishes with plenty of strength. Indeed the action has a cumulative force in the concluding reels which is gripping to the spectator. But whereas the play only depicted one crime mystery, here, there are two unraveled. Yet Leonce Perret could not have constructed his picture any other way for had it been followed faithfully the thing would have ended at the third reel.

To those who have seen the play it will suffer in comparison because it is not so compact with mystifying action nor is it so endowed with electrifying suspense. The early reels are a trifle too involved so that the gist of the drama seems lost.

However, the plot soon finds itself and the ultimate result is wholly satisfying. Its originality is noteworthy, the handling of the theme is on the whole well done, the backgrounds contribute tone and quality, and the acting is entirely adequate. The denouement cannot be anticipated. So the mystery note is splendidly realized.—Length, 6 reels.—Released August 31.—*Laurence Reid.*

THE CAST

Helen O'Neil.....Yvonne Delva
Willy Grosby.....Creighton Hale
Madame LaGrange, clairvoyant,
.....Marie Shotwell
Mrs. Philip Mason.....Christine Mayo
Helen Trent.....Suzanne Colbert
Edward Wales, banker....Geo. Deneubourg
Stephen Lee.....Marc McDermott
Inspector Donahue.....Walter Law
By Bayard Veiller.
Scenario by Leonce Perret.
Directed by Leonce Perret.

PRESS NOTICE—STORY

"The Thirteenth Chair," an adaptation of Bayard Veiller's great stage success of the same name, will be presented in motion picture form at the ——— theatre on ——— of ——— week. This is a Pathe production, and is said to be as richly endowed with mystery, action and suspense as the original.

It tells the story of the murder of two men, one, Stephen Lee, the other, Edward Wales. The former, having been declared bankrupt, conceives the scheme of blackmailing Helen Trent in order to reimburse himself. However, her brother, Willy Crosby, and her friend, Helen O'Neil, decide to interview him. While Willy remains outside Helen is engaged in a fierce struggle to regain the incriminating letters. Worried over her absence, the young man enters to find the girl staring at the dead body of Lee, who has a knife thrust in his back.

The scene shifts to the Crosby home, where Edward Wales has engaged a clairvoyant to solve the mystery the following day, Friday, the 13th. The lights are switched off and the guests are assembled in a seance, when Wales, who has been sitting in the thirteenth chair, is murdered in identicall- the same manner as Lee. Inspector Donahue takes charge, but an examination of the guests fails to reveal the weapon. By pre-arrangement with the clairvoyant, she is accused of the murder. This has the result of causing Helen O'Neil, suspected of the crime, to rush to her mother's protection, thus disclosing the relationship between them.

Another seance is held and the clairvoyant, through trickery, points to the real murderer. And he confesses. He killed Lee for breaking up his home and stealing his fortune, and Wales to prevent him from discovering the truth. "The Thirteenth Chair" was produced under the direction of Leonce Perret, and it is excellently acted by a large cast headed by Yvonne Delva and Creighton Hale.

SUGGESTIONS

This powerful mystery melodrama should be exploited to the limit. It is one of the greatest melodramas ever written. So feature it as an adaptation of Bayard Veiller's play of the same name. Play him up in all your copy as the author of "The Thirteenth Chair" and "Within the Law." The picture should be widely advertised in all newspaper spreads and a circular campaign should be started weeks in advance. Tell that the biggest mystery drama ever written will be at the ——— theatre in the near future. Keep your crowd interested as to when it will appear. Arouse their curiosity concerning the mystery. Give away just enough of the plot to keep them mystified. Catch lines would be a good angle and the title lends itself well to all manner of exploitation. Send out attractive teasers along the line of "Who sat in the thirteenth chair on the night of Friday, the 13th?" "What happened?" Mention the source of the picture and the success it met with on the stage. Play up the superstition of the figure "thirteen."

Marie Shotwell, appearing in 'The Thirteenth Chair" a Pathe release

PROGRAM READER

There had been a murder committed. There was no mistake about that with the body of Edward Wales lying on the floor. The guests were assembled in a seance and a clairvoyant had been engaged to solve the murder of Stephen Lee who had been a friend of Wales. Both men were assassinated in the same manner. And Wales occupied the thirteenth chair. The lights were turned off at the time and the stillness of the room was punctuated by the piercing cry of Wales as he toppled over. Who killed him? Suspicion rested on every guest. And no one was permitted to leave the room. Another seance was held and the finger of the clairvoyant pointed to the guilty person.

Thus is outlined the stirring action of "The Thirteenth Chair," the pictorial adaptation of Bayard Veiller's play of the same name. It is one of the most powerful mystery melodramas ever written. It will never be forgotten as a play, and as a picture it will be enthusiastically received. Manager ——— feels elated in the fact that he can interest the ——— patrons in this Pathe Special production. The stars are Yvonne Delva and Creighton Hale. Remember the date, next ———.

CATCH LINES

See "The Thirteenth Chair." It is a powerful mystery melodrama and baffling in the extreme. Who killed Lee and Wales? Both were murdered in the same manner. Suddenly—See "The Thirteenth Chair," an adaptation of Bayard Veiller's play. It will raise shivers of excitement and suspense.

"DESTINY"
(JEWEL-UNIVERSAL)

Psychological Study Is Novel and Absorbing

UNIVERSAL offers a richly dramatic subject in this psychological study of a man's character. It just about hits the highwater mark of picture production in its compact scenario, its engrossing theme, its progressive development and the excellent enactment by a very capable cast headed by Dorothy Phillips. Maximum results have been obtained with a minimum of effort. The situations and climaxes are achieved from a single idea and they are vigorously accentuated without the least resort to counterplotting.

Telling the tale of ambitious youth it presents most dramatically that ambition is a curse instead of a virtue. It strips man of his veneer and topples him from his high estate. And the climax is reached with tremendous force, through an array of intense scenes which have builded surely and swiftly as the tide. A tragic finale is unfolded when a most surprising twist reveals the fact that the events would have happened had the youth followed the gods of ambition. Instead his idea is but to serve and not to conquer.

The picture could have ended at the fifth reel without the subsequent anti-climax and the novel development, and it would have proved powerful. The surprise ending saved the concluding moveish scenes. "Destiny" has a sound moral. It shows real people at the crossroads of life.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Mary Burton.....Dorothy Phillips
Hamilton Burton (The Boy)...Antrin Short
Hamilton Burton (The Man)...Wm. Stowell
Paul Burton (The Boy).....Tom Ashton
Paul Burton (The Man)
Stanhope Wheatcroft
Thomas Burton.....Walt Whitman
Mrs. Burton.....Nanine Wright
Jefferson Edwards.....Harry Hilliard
Len Haswell.....Allan Sears
Loraine Haswell.....Gertrude Astor
Hamilton's Secretary.....Edgar Sherrod
By Charles Neville Buck.
Scenario by Elliot J. Clawson.
Directed by Rollin Sturgeon.

PRESS NOTICE—STORY

Dorothy Phillips, the emotional star, has in "Destiny" the first picture since "The Heart of Humanity," and it appears at the ——— theatre on ——— of ——— week. This story by Charles Neville Buck is based upon a powerful theme which is presented as a psychological study of a man's character. A farm youth dreams of ambition. Unlike his brother, who is a weakling, he dreams of lording it in the financial world, of becoming one of its biggest figures.

The pages of the book of might-have-been are turned ten years forward; the youth is seen as a man with his dreams fulfilled. Indeed Hamilton Burton, the boy, has become Hamilton Burton, a man of might. He becomes a Napoleon of finance, but loses his soul. He breaks up the romance of his sister with Jefferson Edwards, his bitterest rival in the business world, and brings down tragedy upon his house. His father and mother die and he meets a tragic death at the hands of a man he has ruined. The chapter of the fairy-book is turned back, however, and it is all a dream. The boy-conqueror has listened to the wise counsel of his sister, a girl of remarkable intuition. He is happy to serve mankind not to conquer it. Ambition is a false god.

It is a compelling human picture and gets beneath the skin and touches real flesh and blood. And there is a logical, convincing story and one with a deep moral. Miss Phillips again demonstrates her emotional powers and she is excellently supported by Antrim Short, William Stowell, Tom Ashton, Stanhope Wheatcroft, and Walt Whitman. Rollin Sturgeon staged the picture rrom a scenario by Elliot J. Clawson.

SUGGESTIONS

There is no getting away from the power of this picture. So you can exploit it with considerable expenditure. And with no feeling that you will be the loser. Make mention that it is the first picture that Dorothy Phillips has made since "The Heart of Humanity." That is a big note in its favor. Your patrons got a lot for their money in that feature and they will expect something as good here. Well they won't be disappointed. Mention that. Use streamers and send out your teasers and circular letters. Play up the title. Who was the man of Destiny? Ask your patrons that. Napoleon. And he fell from too much ambition. That is the theme of the picture. It shows the crossroads one of which every human being must take in his course through life. Ask your patrons which one they will choose—the road that leads to happiness or the road to sorrow and despair. Tell them that they cannot tell the roads apart, but must be guided by their judgment. Feature it as a big, red-blooded picture—one with a message but dramatically told. Play up catch lines. Mention the supporting cast. Advertise it big in every way. You are fully guaranteed because the crowd cannot be kept away.

Dorothy Phillips, star of the Universal production, "Destinly"

PROGRAM READER

A gripping story of life, as it is, will be shown at this theatre in the near future when Dorothy Phillips appears in "Destiny," a story by Charles Neville Buck. It is described as an intensely dramatic offering, dealing with modern American life and leading up to a tremendous climax. The theme of the picture deals with the results of an overwhelming lust for power. This ambition presented in a laudable light at first, is gradually transformed into a thing of evil, which wrecks the lives of those dearest to him, and his own. Then the fairy-book of life is turned back and—

To mention more would be giving the story away. Suffice to state that it is one of the most absorbing pictures, one of the most dramatic which Manager ——— has ever played. It is presented with an admirable cast which includes William Stowell, Harry Hilliard, Stanhope Wheatcroft, Walt Whitman, Antrim Short, Tom Ashton, Allan Sears and others. It is a rare treat, is "Destiny." See it.

CATCH LINES

He became a Napoleon of the financial world. He had conquered but he had lost his soul. Suddenly he found himself at the brink of the precipice. Did he topple? "Oh the mills of the gods grind slowly but they grind exceedingly fine." See "Destiny."

Advance Information on All Film Releases

(Continued from page 1694)

Ruling Passion (Julia Dean-Edwin Arden)....5
The Midnight Patrol (Ince Production)....5
The Cavell Case (Julia Arthur)....5
The One Woman (Special Cast)....6

S-L PICTURES

(At State Right Exchanges)

Virtuous Men (E. K. Lincoln) Ralph Ince Attraction...

SHERRY SERVICE, WILLIAM L.

(See Film Clearing House Exchanges)

SOUTHERN FEATURE FILM CO.

(At State Right Exchanges)

Beyond the Law (Emmett Dalton)....

STATE RIGHT EXCHANGES

DOLL VAN FILM CORP. (CHICAGO)

(In Illinois, Indiana and Southern Wisconsin)

The Mad Lover....
Public Defender....
Carmen of the Klondike....
The Grain of Dust....
Hearts of the World....
The Crucible of Life....
Nine-tenths of the Law....
The Belgian....
The Zeppelin's Last Raid....
Those Who Pay....
Just a Woman....

DOO LEE FILM COMPANY, INC. (N. Y. STATE)

Aug. 27—When Arizona Won (Shorty Hamilton)....5
Aug. 15—The Pen Vulture (Shorty Hamilton)....5
July 29—The Snail (Shorty Hamilton)....5
July 15—The Ranger (Shorty Hamilton)....5
July 1—Denny from Ireland (Shorty Hamilton)....5
Aug. 6—Miss Arizona (Gertrude Bondhill)....
July 22—The Profiteer (Alma Hanlon)....
July 8—When the Desert Smiles (Neal Hart)....
Feb. 22—His Daughter Pays (Gertrude McCoy)....
June 29—Beyond Reproach (Ann Little-Jack Richardson)
June 22—Wanted (Little-Richardson)....
June 15—Lurking Danger (Little-Richardson)....
June 8—The Winning Loser (Little-Richardson)....
June 1—The Recognition (Little-Richardson)....
May 25—The Law of Hate (Little-Richardson)....
May 19—The Range Rider (Little-Richardson)....
May 17—Fatal Return (Little-Richardson)....
May 4—A Canyon Romance (Little-Richardson)....
Apr. 27—Western Honor (Little-Richardson)....
Apr. 20—Prodigal Love (Little-Richardson)....
Apr. 13—Luxury's Lure (Little-Richardson)....
Lured (Billy West)....2
Coppers and Scents (Billy West)....2
Flirts (Billy West)....2
Her First False Bare (Billy West)....2
Her Tender Feet (Billy West)....2
Out of Tune (Billy West)....2
Soaked (Billy West)....2
The Farmerette (Gale Henry)....2
Cash (Gale Henry)....2
Her Honor, the Scrub Lady (Gale Henry)....2
The Slavey (Gale Henry)....2
Stung (Gale Henry)....2
Saved by Her Horse (Tom Mix)....1
The Stage Coach Driver and the Girl (Tom Mix)....1

TRIANGLE EXCHANGES

Aug. 31—Black Eyes (Taylor Holmes)....5
Aug. 24—Her Greatest Performance (Ellen Terry)....5
Aug. 17—One Against Many (Anita King)....5
Aug. 10—Fruits of Passion (Alice Mann)....5
Aug. 3—The Lyons Mail (Henry Irving)....5
July 27—The Unbroken Promise (Special Cast)....5
July 20—Mistaken Identity (Anita King)....5
July 13—Muggsy (Jackie Saunders)....5
July 6—Prudence of Broadway (Olive Thomas)....5
June 29—Dombey and Son (Special Cast)....6
June 22—Upside Down (Taylor Holmes Special)....5
June 15—Lady Windemere's Fan (O. Wilde Play)....5
June 8—Love's Prisoner (Olive Thomas Special)....6
June 1—The Root of Evil (Frances Mann)....5

TYRAD PICTURES, INC.

The Red Viper (Garett Hughes)....6
Human Passions (Special Cast)....6
Your Wife and Mine (Special Cast)....6
And the Children Pay (Garett Hughes)....7

UNITED PICTURE THEATRES

(See World Film Exchanges)

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

The Toys (Otis Turner)....6
The Ace of the Saddle (Harry Carey)....6
Major Allen's Animal Hunt (Lion Trapping)....1
A Petal on the Current (Mary MacLaren)....6
The Man in the Moonlight (Monroe Salisbury)....6
The Heart Punch (Jess Willard)....6
Hiding in Holland (German Crown Prince)....1
The Spitfire of Seville (Hedda Nova)....6
A Little Brother of the Rich (Mayo-Adams)....6
The Outcasts of Poker Flat (Harry Carey)....6
The Weaker Vessel (Mary MacLaren)....6
The Sleeping Lion (Monroe Sailsbury)....6
Pretty Smooth (Priscilla Dean)....6
Riders of Vengeance (Harry Carey)....6

JEWEL PRODUCTIONS, INC.

Sept. 1—Forbidden (Mildred Harris)....6
Sept. 1—Paid in Advance (Dorothy Phillips)....6
July 21—The Jazz Monkey (Joe Martin)....2
July 14—Winning His Wife (Maude Heming)....2
July 7—Monkey Stuff (Joe Martin)....2
July 7—Home (Mildred Harris)....6
June 16—A Star Over Night (Belasco-S. W. W. R.)....2
June 2—Destiny (Dorothy Phillips)....6

L-KO COMEDIES

Aug. 20—Charlie the Hero (Charlie of the Orient)....2
Aug. 11—Sirens of Suds (Mr. and Mrs. Dan Russell)..2
Aug. 4—A Puppy Love Panic (Lois Neilson)....2
July 23—Brown Eyes and Bank Notes (Lois Neilson)..2
July 16—Two-Gun Trixie (Mr. and Mrs. Dan Russell)..2
July 7—A Pair of Deuces (Charlie of the Orient —Alexander)....2
June 30—The Spotted Nag (Lois Nelson-Harry Keston) 2
June 18—Beauty and the Boob (Alice Howell)....2

CENTURY COMEDIES

Sept. 3—A Village Venus (Edith Roberts-Jimmy Adams) 2
Aug. 27—Lonesome Hearts and Loose Lions (Mr. and Mrs. Dan Russell)....2
July 30—A Lion Special....2
June 25—Howling Lions. Circus Queens (D. Farley)...2
May 28—Frisky Lions and Wicked Husbands....2

STAR COMEDIES

Sept. 1—A Dog Gone Shame (Lyons and Moran)....1
Aug. 16—Penny Ante (Lyons and Moran)....1
Aug. 11—Two Tired (Neal Burns)....1
Aug. 4—Waiting at the Church (Lyons and Moran)...1
July 28—The Tea Hound (Jack Dillon)....1
July 21—All Bound Round (Lyons and Moran)....1
July 14—Temporary Alimony (Neal Burns)....1
July 7—Half and Half (Lyons and Moran)....1
June 30—Happy Returns (Neal Burns)....1
June 23—A Model Husband (Lyons and Moran)....1
June 16—Stop, Cease, Hesitate (Neal Burns)....1
June 9—All in the Swim....1
June 2—Miss Wives....1

OKEH KOMEDIES

Aug. 25—Billy's Hat (Ben Wilson, Neva Gerber)....2

SPUR AND SADDLE SERIES

(Ten Two-Reelers Featuring Marie Walcamp)
Sept. 1—Tempest Cody Hits the Trail....2

EDDIE POLO SERIES

July 14—For Life....2
July 7—Cyclone Smith's Partner....2
June 30—Down But Not Out....2
June 23—The Missing Bullet....2
June 16—Cyclone Smith Plays Trump....2
June 9—A Pistol Point Proposal....2
June 2—Cyclone Smith's Come-back....2
May 26—The Wild Rider....2
May 19—A Phantom Fugitive....2
May 12—A Prisoner For Life....2

STAGE WOMEN'S WAR RELIEF SERIES

(Twelve Two-Reelers Featuring Famous Stars)
Sept. 6—A Star Over Night....2

WESTERN AND RAILROAD DRAMAS

Sept. 6—The Fighting Sheriff (Pete Morrison-Madge Lane)....2
Aug. 30—The Four Bit Man (Jack Perrin and Josephine Hill)....2
Aug. 23—The Hidden Badge (Pete Morrison)....2
Aug. 16—The Fighting Heart (Pete Morrison)....2
Aug. 4—A Western Wooing (Pete Morrison)....2
July 26—Gun Magic (Pete Morrison)....2
Aug. 2—Getting Acquainted (Pete Morrison)....2
July 19—The Jaws of Justice (Pete Morrison)....2
July 11—To the Tune of Bullets (Morrison-Lane)....2
June 30—The Four Gun Bandit (Pete Morrison)....2
June 28—The Captive Bride (Pete Morrison)....2
June 21—Kingdom Come (Morrison-Sedgewick)....2
June 14—The Last Outlaw (Jones-Hutton)....2
June 7—Ace High (Pete Morrison)....2
May 31—Two Men of Tinted Butte (W. Whitman)....2

THE MIDNIGHT MAN (Serial)

Eighteen Two-Reel Episodes starring James Corbett)
Sept. 1—First, Cast Adrift....2

ELMO THE MIGHTY (Serial)

(Fifteen Two-Reel Episodes Starring Elmo Lincoln)
Sept. 1—Twelfth, Lashed to the Rocks....2
Aug. 25—Eleventh, The Burning Den....2
Aug. 16—Tenth, Victims of the Sea....2
Aug. 11—Ninth, The House of a Thousand Tortures....2
Aug. 4—Eighth, The Flaming Pit....2
July 28—Seventh, The Masked Pursuer....2
July 21—Sixth, The Puma's Paws....2
July 14—Fifth, The Phantom Rescue....2
July 7—Fourth, A Fiendish Revenge....2
June 30—Third, Flames of Hate....2
June 23—Second, Buried Alive....2
June 16—First, The Mystery of Mad Mountain....2

THE RED GLOVE (Serial)

(Eighteen Two-Reel Episodes with Marie Walcamp)
July 14—Eighteenth, Run to Earth....2
July 7—Seventeenth, The Rope of Death....2
June 30—Sixteenth, In Deadly Peril....2
June 23—Fifteenth, A Mysterious Message....2
June 16—Fourteenth, The Lost Millions....2
June 9—Tairteenth, The Lost Millions....2
June 9—Thirteenth, Trapped....2
June 2—Twelfth, In Death's Grip....2
May 26—Eleventh, Through Fire and Water....2
May 19—Tenth, Out of Death's Shadow....2
May 12—Ninth, A Leap for Life....2
May 5—Eighth, Facing Death....2
Apr. 28—Seventh, A Desperate Chance....2
Apr. 21—Sixth, The Flames of Death....2
Apr. 14—Fifth, At the Mercy of the Monster....2

NEWS AND MAGAZINE REELS

Mondays —Hearst News (International)....1
Wednesdays—International News....1
Fridays —Current Events (International)....1
Fridays —New Screen Magazine (Universal)....1

VITAGRAPH EXCHANGES

The Wolt (Earl Williams)....
Over the Garden Wall (Bessie Love)....5
The Gamblers (Harry T. Morey)....
The Bramble Bush (Corinne Griffith)....5
Daring Hearts (Bushman-Bayne)....6
Belinda Puts Her Hair Up (Gladys Leslie)....5
Shadows of the Past (Anita Stewart)....5
The Girl Woman (Gladys Leslie)....5
The Hornet's Nest (Earle Williams)....5
Cupid Forecloses (Bessie Love)....5
A Girl at Bay (Corinne Griffth)....5
The Man Who Won (Harry Morey)....5

VITAGRAPH SPECIALS

The Painted World (Anita Stewart)....5
The Third Degree (Alice Joyce)....7
Two Women (Anita Stewart)....5
From Headquarters (Special Anita Stewart)....5

BIG V SPECIAL COMEDIES

Yaps and Yokels (James Aubrey)....2
Zip and Zest (Montgomery and Rock)....2
Flips and Flops (James Aubrey)....2
Harems and Hokum (Montgomery and Rock)....2
Healthy and Happy (James Aubrey)....2

LARRY SEMON COMEDIES

Between the Acts (Larry Seamon)....2
The Simple Life....2
His Home, Sweet Home....2
The Star Boarder....2

PERILS OF THUNDER MOUNTAIN

(Fifteen Two-Reel Episodes Starring Antonio Moreno and Carol Holloway)
Fifteenth, Fate's Verdict....2
Fourteenth, The Hut of Disaster....2
Thirteenth, The River of Dread....2
Twelfth, The Rushing Horror....2
Eleventh, In the Ocean's Grip....2
Tenth, The Flaming Sacrifice....2
Ninth, Prisoner of the Deep....2
Eighth, The Iron Clutch....2
Seventh, The Lightning Lure....2
Sixth, The Tree of Torture....2
Fifth, The Cliff of Treachery....2
Fourth, Cave of Terror....2
Third, The Teeth of Steel....2
Second, The Bridge Trap....2

WARREN, EDWARD, PROD., INC.

(At State Right Exchanges)

Weavers of Life....
Souls Redeemed....

WESTERN IMPORT COMPANY

(At State Right Exchanges)

Mickey (Mabel Normand)....

WORLD FILM EXCHANGES

Aug. 25—The Man Without a Name (John Lowell)....5
Aug. 18—The Girl Alaska (Lottie Kruse)....5
Aug. 11—The Praise Agent (Ashley-Green)....5
Aug. 4—Coax Me (June Elvidge)....5
July 28—Bringing Up Betty (Evelyn Greeley)....5
July 21—A Broadway Saint (Montague Love)....5
July 14—Dust of Desire (Ruby De Remer)....5
July 7—The American Way (Ashley-Green)....5
June 30—Home Wanted (Madge Evans)....5
June 23—Love and the Woman (June Elvidge)....5
June 16—The Devil's Trail (Compson-Larkin)....5
June 9—Through the Toils (Montagu Love)....5
June 2—Phil for Short (Evelyn Greeley)....5

SPECIALS

Mar. 16—The Better 'Ole....5
Feb. 10—What Shall We Do With Him?....5

UNITED PICTURE THEATRES

—A Man's Fight (Dustin Farnum)....5
June 29—The Woman Under Oath (Florence Reed)....5
June 8—Playthings of Passion (Kitty Gordon)....5
Apr. 13—Her Code of Honor (Florence Reed)....5
Feb. 23—A Man in the Open (Dustin Farnum)....6
Jan. 26—Adele (Kitty Gordon)....6
Jan. 5—The Light of Western Stars (D. Farnum)....6

PRIZMA

Model Girls (The Apache Trail)....1
Glacier Park (Kiddies—Old Faithful)....1
Everywhere with Prizma (Hawaii-Trout)....1
China (Skyland-Birds and Flowers)....1
Volcano—Kilauea's (Alaska Revelations)....1

NEW REELS

Tuesdays and Saturdays—Kinograms....1

KLEINE SYSTEM, GEORGE

Triple Trouble (Charley Chaplin)....
The Bank (Charlie Chaplin)....
Police (Charlie Chaplin)....
Shanghaied (Charlie Chaplin)....
A Night in the Show (Charlie Chaplin)....
Behind the Lines in Italy....
Conquered Hearts....

MISCELLANEOUS

The Ghost of Slumber Mountain....1
Little Orphant Annie....5
The Master Mystery (Houdini Serial)....2

"THE GIRL ALASKA"
(WORLD)

Picturesque Appeal in World's Latest

WORLD comes forward with the announcement that its latest release is the first and only picture ever made on Alaskan soil. This is believable when one takes into consideration the scenic investiture of "The Girl Alaska." The pictures are countless which have carried Alaskan stories, but it can truthfully be stated that they have been framed against California backgrounds. So "The Girl Alaska" with its actual scenery contains a picturesque appeal which cannot be denied.

Otherwise the story is conventional in theme and treatment since it serves up the ambitious search for gold—a search, however, which takes an adventurous course. A love story is introduced that has its reward in the absence of accentuated villainy and it is punctuated with notes of gentle pathos. But it is the pictorial background which will invite the spectator's attention more than its dramatic framework. It is a feast for the eye.

And the vast silences, the trackless wastes will bring home to him the realization that Alaska is indeed a land of the survival of the fittest. Lottie Kruse enacts the part of the heroine and gives a pleasing performance. She is supported by genuine "sourdoughs" aside from her leading man.—Length, 5 reels.—Released August 18. —*Laurence Reid.*

THE CAST

"Alaska" .....Lottie Kruse
Supported by Henry Bolton and others in a story especially written for her.

PRESS NOTICE—STORY

"The Girl Alaska," a World production, will be the main attraction at the ——— theatre on ——— of ——— week featuring Lottie Kruse. As its title suggests it is a story of Alaska—a story of the trackless wastes of the North and the survival of the fittest. The merciless reaches of snow hold nature in a tight grip when the girl sets foot in Skagway, the gateway of Alaska. She has been an orphan since her father went North in search of gold. Reading in the newspapers about the opportunities offered to ambitious young men in Alaska, she determines to disguise herself as a boy and follow his adventurous path. And discovered as a stowaway on the northbound ship she gives her name as Alaska and is obliged to scrub decks. When she suffers several indignities a fellow passenger, a youth about her own age, comes to her rescue, and instantly wins her friendship.

They decide to go as pals and he pays her voyage. So Skagway is reached. A "sourdough" offers to guide them to a rich gold country out of gratitude for grubstaking him, but after a tedious journey the pals manage to reach the cabin of an old gold seeker, who, offers them hospitality. Pay dirt is struck but the old man succumbs to illness, but not before the girl learns that he is her own father.

Then one day the young man decides to return East and bring back a bride. He meets with an accident and is rescued by his pal who nurses him back to health. And eventually he discovers that she is a girl and the best little pal in the world and so they marry. The picture contains all the elements which characterize such a tale. But to embellish them is a wealth of picturesque scenery of actual Alaskan country.

PROGRAM READER

The only memory she had of her father was when he left her to make his way in Alaska seventeen years before. And he never came back to take her out of the life of drudgery she had known. But the girl had a sense of adventure and suddenly it dawned upon her to become a boy and follow him to Alaska. The steamer was to sail and she was a stowaway and like all stowaways she was soon discovered. And the old drudgery came back until a fellow passenger came to the rescue and paid her passage. Thenceforth they became pals and agreed to hunt gold together in the land of the frozen North.

How she nursed him back to health, how he never discovered that she was a girl until she carelessly took her cap off one day, how she agreed to be his wife as well as his pal are situations which make "Th Girl Alaska" a thoroughly interesting number. Pretty Lottie Kruse is the star and the picture comes to the ——— theatre next ———. Don't fail to see it; there are gigantic snowslides, wondrous glaciers and other genuine Alaskan scenes.

Lottie Kruse, star of "The Girl Alaska," a World feature

SUGGESTIONS

The most important angle to advertise in this feature is the announcement by World that it is the first and only photoplay ever made on Alaskan soil. Your patrons have seen "snow and mountain" pictures which have been represented as bearing the Alaskan brand of scenery, but here you see the genuine thing. Bring out this angle emphatically. Tell that it has wonderful scenic effects, a real Alaskan dance hall, genuine Alaskan mining towns, gigantic snowslides, thrilling fights and a spectacular gold rush. Tell that it is an interesting story of love and adventure in the great Gold Country.

Bring out in your copy and catch lines and teasers that a search for gold takes place amid the frozen beauty of the alluring north country—a country full of primitive nature and primitive passions. And it has an all Alaskan cast except for the principals. Make much of such expressions as "sourdough" meaning old-timer, and "cheechako" meaning a new-comer. Use all the one and two column cuts which are given by World. There are no big features in the character of the story to bring out so go strong on the genuine location and the scenery. You might bring out the star. She is pretty and stills would serve to attract the passerby.

CATCH LINES

Suppose your father had left you alone in the world to make his way up in Alaska, and you had grown tired of a monotonous existence and proceeded to follow him. Would you do at Lottie Kruse did in "The Girl Alaska"—that is don boys clothes and start out? See "The Girl Alaska."

Whenever he was taken ill she nursed him back to health. But he didn't know his pal was a girl until—See "The Girl Alaska."

"EVANGELINE"
(FOX)

Longfellow's Poem Is Artistically Picturized

LONGFELLOW'S immortal poem, "Evangeline," has been wonderfully humanized upon the screen by William Fox. The sublime and tragic love story told so beautifully in the poet's word pictures is translated into a photoplay with remarkable fidelity. The result is it remains faithful to one's own conception. Such treatment is important in a work of this character. It makes the subject vital, truthful and lifelike. Raoul Walsh is a director who can draw a canvas with the utmost appreciation of the author.

As drama goes it carries no appeal. But that is not important. What is important is the spark of the poem which is caught and carried onward—the spark, the inspiration of his beautiful song of faith and love. The picture introduces a prologue which reveals a lover's quarrel. And the poem is read and visualized to point an object lesson in faith and devotion. And the spectator is drawn into the canvas and follows the lovers with the keenest sympathy from the time they plight their troth in youth only to be torn apart, to the day in a far-off land when they meet in the autumn of their lives.

Excerpts from the poem are used in the subtitles and they contribute in giving it beauty. It is spectacular and rich in atmosphere. And acted with fine understanding and feeling by Miriam Cooper as Evangeline, and Albert Roscoe as Gabriel. Some of their scenes are heartrending, and a deep running note of pathos is felt throughout the visualized reading.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Evangeline ..... Miriam Cooper
Gabriel.....Albert Roscoe
Benedict Bellefontaine..Spottiswoods Aitken
Basil.....James Marcus
Father Felician.....Paul Weigel
By Henry Wadsworth Longfellow.
Directed by R. A. Walsh.
Photographed by J. D. Jennings.

PRESS NOTICE—STORY

A pictorial presentation of Henry Wadsworth Longfellow's immortal poem, "Evangeline," will appear at the ——— theatre on ——— of ——— week. This should arouse the deepest interest among picturegoers for the sublime story of the Acadian lovers has undoubtedly been read by us all. Evangeline, Gabriel, Benedict, Basil and Father Felician are humanized. They are given the breath of life. There is no need to outline the poem. All are familiar with it. All have read it, not once, but many times. And so it is given lifelike proportions. The English come and dispossess the happy villagers. It is the wedding morning of Evangeline and Gabriel and they are torn apart not to meet again until old age has creeped onto them.

A beautiful poem and beautifully expressed upon the screen with all its vitality, its happiness, its sorrow, its faith and love intact. R. A. Walsh who staged the picture has given it a fine production. One feels transported and the emotions play at the heart as the poem unfolds. The atmosphere is richly suggested, the locations being picturesque and beautiful. And all thrugh the picture the poem carries on its divine message of love and devotion.. A notable cast of players has been selected to interpret the lovable characters. Hiriam Cooper is Evangeline and contributes a performance marked for its understanding and charm. Albert Roscoe plays Gabriel, the lover.

CATCH LINES

How many times have you read Longfellow's sublime poem, "Evangeline," and marked its beauty- One of the greatest works in the English language, it has been translated on the screen with its spirit, its divine theme given the breath of life. See it.

Longfellow's immortal classic, "Evangeline," will appear as a picture at the ——— next ———. See it. See this wonderful humanization of undying love and faith. It is big; it is spectacular; it is real.

And they were torn apart on their wedding morning never to meet again until the autumn of their lives. Evangeline and Gabriel. See "Evangeline"—it will sooth your aches—it will transport you into Elysian fields. An inspiring poem—an inspiring picture.

SUGGESTIONS

A every picturegoer is familier with this sublime poem of Longfellow's you don't have to be advised how to advertise it. A bare announcement that it will be humanized with wonderful expression would suffice to draw the crowds. Still it is big enough to play up with emphasis. No expense should be spared on the circular letter campaign. Get in touch with people who do not frequent your theatre. Make a bid for the patronage of those who do not attend photoplays. They will be converted after seeing this picture.

Miriam Cooper, appearing in the William Fox production, "Evangeline"

Send out invitations to meet Evangeline at your theatre next ———. You might have cheap editions of the poem given away as souvenirs far in advance. Run stills of the scenes and the players. The picture carries beautiful photography. Mention that the beautiful Miriam Cooper plays Evangeline. Mention the director. He commands a big name in the picture world. Link up with the schools and run special matinees for the children. The picture is big enough to run as a special.

PROGRAM READER

Manager ——— takes great pleasure in anouncing that a picturization of Longfellow's immortal poem, "Evangeline," will appear at the ——— theatre on ——— of ——— week. Our patrons should miss no opportunity to see this wonderful production. The poem is one of the grandest works ever conceived by man. And every picturegoer has undoubtedly read it. However, we state that your conception is faithfully visualized. You will follow the undying faith and devotion of the lovers, Evangeline and Gabriel, with the deepest interest and sympathy. It will bring a tear to the eye as it does when you read it.

"Evangeline"—the story of love and broken hearts. The story of happy Acadians who are scattered like the sands of a desert storm. You will come and see it and you will leave inspired, transported, so to speak. Such a picture makes life endurable. So don't miss it. A notable cast has been selected to play the important characters. Remember next ———. Come early.

Stage Play Brought Up to Date in Film

Like many stage revivals of famous plays, Vitagraph's forthcoming picturization of Clyde Fitch's "The Climbers" has been brought up to date. This does not mean that the story has been altered to any great extent, but as the original stage production took place sixteen years ago, before motor cars, aeroplanes, and the like were so much in evidence, some changes were necessary. The action of the play is of to-day and if done as originally written the famous drama would appear helplessly old-fashioned.

In the picture version the rapid wooing of Blache Sterling, the original Amelia Bingham role now played by Corinne Griffith, is shown by a number of clever interposes.

Virile Story Made by Lynn Reynolds

"The Brute Breaker" by Johnston McCulley, well known magazine author, has been filmed as a six-reel feature at Universal City. Lynn Reynolds, best known as the producer of virile, outdoor stories, had charge of the production. Frank Mayo and Kathryn Adams are featured in this drama of the logging country, with its picturesque background of the big California forests.

Frank Mayo is a well known stage favorite. He starred with Kathryn Adams and J. Barney Sherry in the Universal photoplay, "A Little Brother of the Rich."

The supporting cast includes such well known names as Harry Northrup, Jack Curtis, Frank Brownlee, Charles LeMoyne, Bert Sprott and Burwell Hamrick.

Universal Branch Notes

R. Wilkerson, one of the best known film salesmen and exchange managers in New York City has been transferred from the New office of Universal to be manager of the Kansas City Universal exchange.

Joe Friedman, office manager of the Detroit Universal exchange is now making a trip through the Southern states to superintend the new sales plans recently inaugurated in all the Universal exchanges. His first stop in the installation of this new operating system was at Charlotte, N. C.

Monte Blue has signed a contract with Famous Players for a period of five years, to appear in specials

Rudolph Cameron, Louis B. Mayer and Billy Shea, examining a piece of film from Anita Stewart's latest production, "In Old Kentucky"

Picture With Direct Trend

United's "The Woman Under Oath" Is Claimed to Be Without Final "Twist"

COMMENTING on the frequent irrelevance of picture titles and dwelling on the claim that in too many cases titles bear very little relation to the subject matter of the story, the New York Tribune in a recent article points to Florence Reed's latest United Picture Theatres offering, "The Woman Under Oath," as a notable exception, declaring that the picture is actually about what it says it is about.

Of interest to exhibitors of "The Woman Under Oath" in connection with their exploitation of this feature and as an argument in rebuttal of the criticism that the story is deliberately planned to lead the thoughts of the audience along a line of action which builds up to an erroneous conception in order that at the climax the story may be given a sudden twist into the true channel, and thus produce complete surprise, United's scenario department has this to say in justification:

"In 'The Woman Under Oath' the customary procedure in the application of the unexpected twist has been reversed, and the coup is executed with such admirable showmanship as to deserve special notice. The story builds resolutely to a tremendous climax and with such consistency that there would have been danger of its anticipation in the minds of the audience, had not those minds been properly diverted at the outset. This is accomplished by the establishment of a talking point, useful for publicity purposes, but even more valuable as a false guide-post to lead the thoughts of the beholder in the direction the producer would wish them."

A Serious Play for Vita Star

Gladys Leslie in "The Girl Woman" Has Her First Real Emotional Role

VITAGRAPH'S "The Girl Woman," with Gladys Leslie in the leading role, is the subject of more than usual interest as it serves to introduce the star in an entirely new type of character, entirely foreign to anything she has hitherto attempted. Miss Leslie won her success and earned her stardom through her clever work in plays in light vein—comedies and the lighter dramas. In "The Girl Woman," however, she has a highly emotional role. The play is a serious one with just a sprinkling of fun in the earlier scenes.

Miss Leslie's shift to the more serious play is made at the direction of Albert E. Smith, President of Vitagraph. Several weeks ago Mr. Smith happened along when Miss Leslie was playing a brief scene in a light comedy. There was a touch of seriousness in the scene, calling for considerable emotion, and the star played it so splendidly that Mr. Smith decided then and there that she should have a chance at a serious part. That Miss Leslie has justified her employer's confidence is shown by the fact that she is now at work on another serious drama, "Fate in the Balance."

"The Girl Woman" was made under the working title of "Belinda Puts Her Hair Up," the name under which it was written by A. Van Buren Powell. It was decided, however, that the original title was too suggestive of comedy, especially with Miss Leslie's previous association with that type of play.

Vitagraph has supplied Miss Leslie with an excellent supporting company. It includes, among others, Maurice Costello, Priestly Morrison, William E. Lawrence, Joe Burke, Frank Norcross, Julia Swayne Gordon and Walter Horton. Tom Mills was the director.

New Capital Comedy

The Goldwyn Distributing Corporation announce for early release the latest "Smiling Bill" Parsons picture, "He Did and He Didn't."

Marsden Is Directing Earle Williams

The use of a silencer on a revolver plays an important part in "The Black Gate," the mystery play Earle Wiliiams is now making at Vitagraph's West Coast studio. The silencer was first used on the stage in "Within the Law" when Joe Garson, played by William B. Mack, kills a detective. This was done in full view of the audience and there was no doubt as to the identity of the murderer. In "The Black Gate," however, the murder is not shown until the guilty man has confessed and is then only an explanation of how he committed the crime.

"The Black Gate" gets it name from the electric chair, which looms not only before the murderer but the hero, who is unjustly accused. Word comes from the Western studio that Earle Williams is very happy in the role of Shaler Spencer, and that the work is progressing nicely under the direction of Theodore Marsden who has just re-joined the staff of Vitagraph directors after a long absence due to a serious accident.

History Making Days in "Daring Hearts"

Albert E. Smith, President of Vitagraph, and Cyrus Townsend Brady, who wrote "Daring Hearts," which is nearing its release by Vitagraph, took two of the greatest days in history as the time for their story. The action of the play begins on the day war was declared on France by Germany, and ends on the day the armistice was signed more than four years later. But while the play is of the war it is not in it. The stirring events in France and Alsace which fell between those days have little to do with the story.

Francis X. Bushman and Beverly Bayne have the two leading roles.

Hart Studio Renovated

The Hart studio in Hollywood today looks like an empty shell. Everything has been taken out of the structures, practically to make way for complete new equipment in preparation for the start of the famous Western star's new productions for Famous Players-Lasky.

Helen Chadwick, with Tom Moore in the Goldwyn feature "Heartsease"

THE WILLIAMS PRINTING COMPANY, NEW YORK

Simplex

THE MEN WHO KNOCK THE SIMPLEX

(And How Some Knockers Can Be Cured)

There are two kinds of men who do not like the Simplex Projector

One is the man who has never used one and in many cases has not even seen one. This man, however, after honestly investigating our claim for superiority will agree that perhaps he was mistaken—after using the Simplex a day or so he will invariably confess that he never dreamed a motion picture projector could be so good—and he'll fight if you even infer that there are better projectors.

This has happened in thousands of cases.

THE OTHER IS A DIFFERENT TYPE

He is the man who has some other kind of projector to sell. His likes and dislikes of projectors are created by the amount of profit which he makes or loses. This type of dealer has been accustomed to the trade coming to him for his projectors and he regarded the Simplex first with amusement, then with tolerance and now alarm. For with the finest material, workmanship and appliances, the Simplex is the leader among projectors, it being used by the majority of studios, producers, directors, and high class exhibitors.

So with the Simplex being installed all around them, many of these competitive dealers are becoming desperate and have resorted to the telling of libellous tales of "How the Simplex is being made of cheaper material," and "How the Simplex is falling down in the big houses," etc., thinking that by so doing they can stop the onward rush of the popular Simplex.

The first type of man we can convert as we always have. If you meet the other type of man and his story, send us his name and address and a copy of his statement and even though we are working day and night at the Simplex factory, we still have time to attend legally to the man who in order to sell his own make of projector, is willing to malign the product of another.

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

5 CENTS

EXECUTIVE OFFICES OF

CLARA KIMBALL YOUNG

MANAGEMENT

HARRY GARSON

1845 Allesandro Ave.
Los Angeles, Calif.
July 16 - 1919.

Mr. W. R. Rothacker,
Rothacker Film Mfg. Co.,
1339 Diversey Parkway,
Chicago, Illinois.

My Dear Mr. Rothacker:-

If you have watched the career of the Unpardonable Sin throughout the United States, you know better than I can tell you that the prints excited the most favorable comment of the press, public and exhibitors.

I just wanted you to know that the Rothacker Laboratory contributed its share in the sensational success of this production and to warn you to be prepared to perform a similar service for our next big production, Eyes of Youth, which we believe will afford Clara Kimball Young the greatest vehicle of her career, and which production will be turned over to you for printing.

Yours very truly,

Harry Garson

HG*B

Thank you, Mr. Garson

Rothacker
FILM MFG. CO. CHICAGO, U.S.A.
TRADE MARK REG.

There are reasons—
Come and see them.

AUGUST 30, 1919

Motion Picture News

Reg. U. S. Patent Office

SUPREMACY

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In the last four weeks Motion Picture News has carried 76 more pages of paid advertising than its nearest competitor.

This year, so far, it has carried 234 pages more.

Last year, 352 pages more for the twelve months.

Every field has a dominating paper. The reader expects, in that paper, your FULL advertising announcement; you NEED, in that paper, your FULL selling force.

VOL. XX No. 10.

Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879

PRICE 15 CENTS

Published Weekly—$2.00 a year

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Carl Laemmle
offers
an
All-Star
Cast
in a
Sensationally
Beautiful
Picture

Kathryn Adams

Frank Mayo

A LITTLE BROTHER OF THE RICH

Adaptation
de Luxe
from
the famous
novel
by
Joseph
Medill
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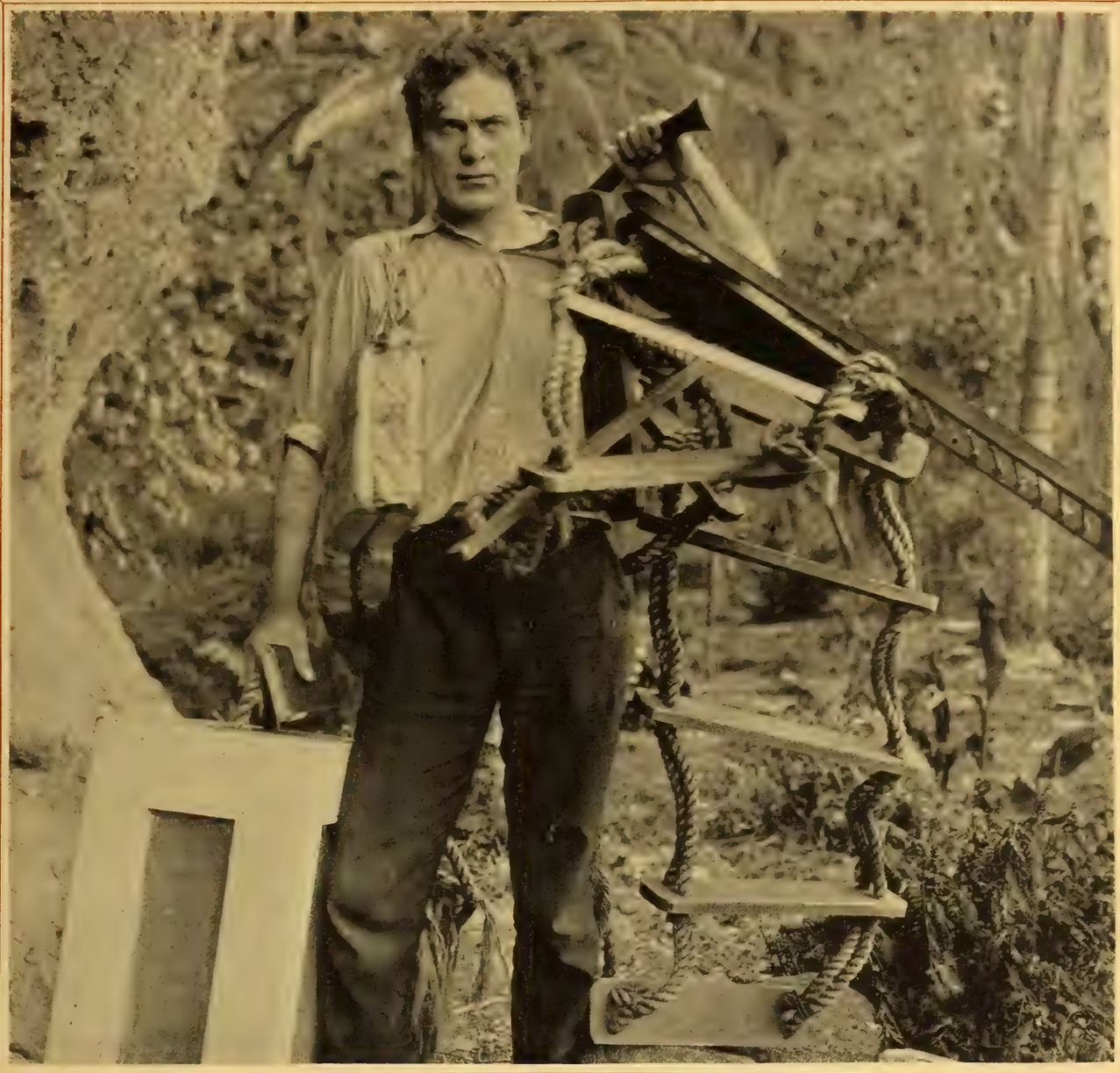
UNIVERSAL
SPECIAL ATTRACTION



A PARAMOUNT-ARTCRAFT PICTURE

"In the stranded party was one real man, the admirable Crichton"

JESSE L. LASKY *presents the*

CECIL B. DeMILLE PRODUCTION
"MALE AND FEMALE"

(created He them)

Founded on
J. M. Barrie's famous play
"The Admirable Crichton"

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

Adapted for the screen
by
Jeanie Macpherson

Milady's Bath

THE SCENES in the photodrama "Male and Female" have never been surpassed for color, variety, and compelling beauty. The story carries the plot from the ultra-luxurious home of an English Earl to an uninhabited, uncharted, tropical island where the stranded party learn to live the primitive lives of wild people. The contrast in settings, as in delineation of characters, is nothing short of remarkable. Prints will soon be ready for exhibitor showings. The photoplay will speak for itself.

When Crichton became king

The First Release of

UNITED ARTISTS CORPORATION

DOUGLAS FAIRBANKS

in

"His Majesty, the American"

Being booked for two and three weeks runs
by leading theatres the country over.

MARY PICKFORD CHARLIE CHAPLIN DOUGLAS FAIRBANKS D.W. GRIFFITH

UNITED ARTISTS CORPORATION

OSCAR A. PRICE, President — 729 Seventh Avenue, New York City — HIRAM ABRAMS, General Manager

Triangle Special Presentation

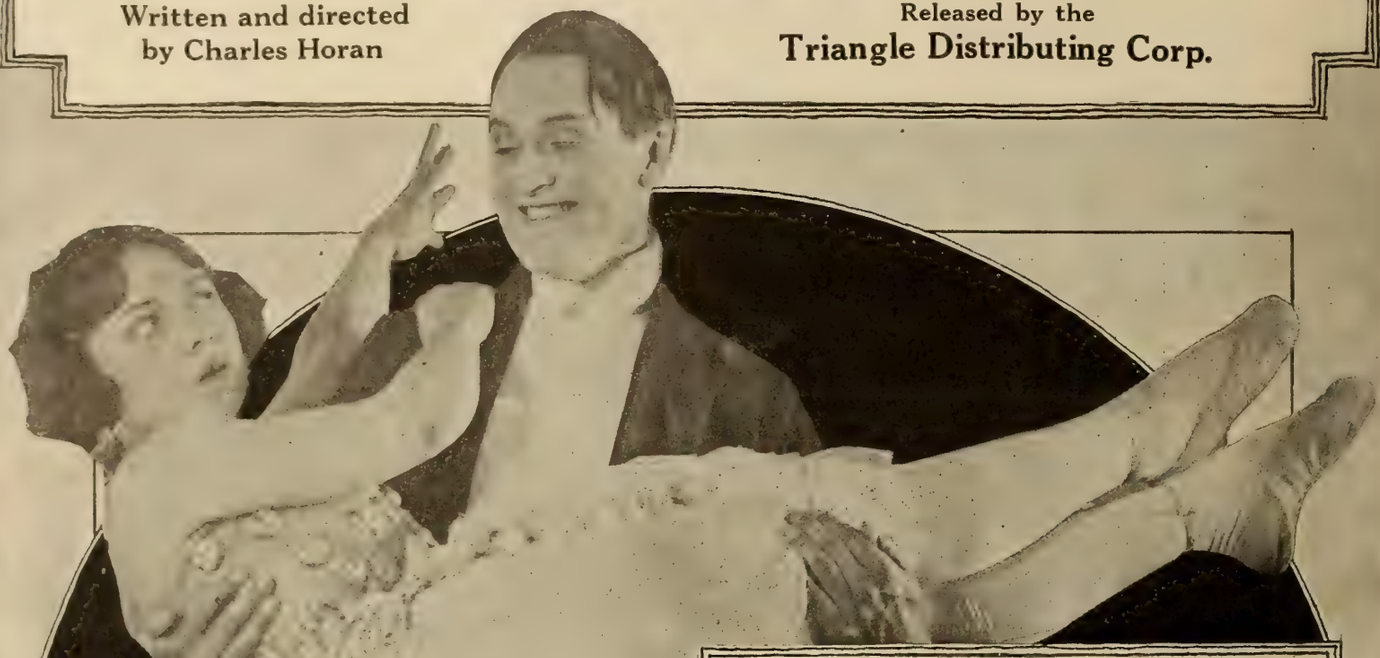
TAYLOR HOLMES

IN

"3 Black Eyes"

Written and directed by Charles Horan

Released by the **Triangle Distributing Corp.**



One's a Disgrace
Two's Out of Place. But Three!—Well—

"Three Black Eyes"

is a *reel* comedy

a real, reel, comedy with a real, reel, star

Taylor Holmes

Past-master of facial expressions, he has the rare ability of emphasizing laughter that becomes all the more impressive by the enforced silence of screen presentations.

The best tonics in the world are *hope, joy, mirthfulness* and *cheerfulness*. Holmes administers these in generous doses. That's why the Holmes habit is happy and profitable.

"Three Black Eyes" is full to overflowing with the unique Holmes acrobatic dialogue. It's a rumless-punch—a prohibition cocktail.

Are you profiting financially on the *happiness* of others?

Book this Triangle Holmes Special now and coin profits with joy.

These Brown and White reproductions of the "3 Black Eyes" Taylor Holmes posters hardly emphasize the pep in the *vari-colored originals.*

Get these from your local Triangle Exchange. Post them about town. And you'll tempt all the patrons that your house will hold.

Use a cut-out of the upper three-sheet for your lobby display.

3 Sheet

1 Sheet

6 Sheet

3 Sheet

1 Sheet

CHARLIE CHAPLIN

on

COMEDY

C. C. has recently passed an opinion.

Charlie Comedy Chaplin, being the supreme court of final resort on all matters connected with the enterprise known as the laugh, has the right to be heard with infectious attention.

Reviewing the field of comedy, realizing that none there is to challenge his own unconquered throne, he has said these words:

> *"It is the finest comedy I have seen in many a day. It is clean and laughable"*

Strong words, those, C. C. and therefore to be taken as the Law. Who would dispute them?

"*The finest comedy*"—in it he referred to one of the

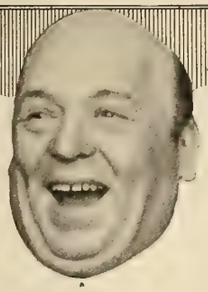
Capitol Comedies

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN *President*

16 East 42nd Street New York City

Smiling "Bill" PARSONS



in

He Did and He Didn't

A Capitol Comedy

Directed by William Seiter

Can a man kill himself and pay his rent bill at the same time? Is it legal to arrest a man who commits suicide and thus defrauds his landlord? Who knows of a nice, painless, clean and guaranteed method of suiciding which eliminates all the nasty features?

Bill is doing it and then again he isn't. In his search for the way out he encounters so many hair-raising dangers that he really can't decide how to do it. The complications are distressing to Bill and side-splitting to the audience. Every time that Bill breathes something happens to the audience. *Register on the cash-register, please.*

Read Charlie Chaplin's own letter about Capitol Comedies. See the opposite page

GOLDWYN DISTRIBUTING CORPORATION

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16 East 42nd Street New York City

YOU SEE THIS GOLDWYN PICTURE
···· BEFORE YOU BOOK IT ····

You Bet!

Whenever Tom Moore is given a role like "Lord Algy," exhibitors begin to figure on how they're going to spend their profits.

Is this a regular, top-notcher, Tomoorer? You bet!

You see it was this way. Lord Algy—that's Tom in a devil-may-care attitude—liked to bet. His wife, Lady Algy, wants him to stop. Before he does, there's an evening's jolly entertainment unfolded.

Tom Moore *in* Lord and Lady Algy

See it first

Samuel Goldwyn presents

TOM MOORE *in*

Will it pack your house, will it build to your prestige, will it make Tom Moore a greater favorite? You bet.

You can't go wrong on this new Goldwyn Picture. There is only one reason why you should book it—and that reason is "Dollars and Cents."

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*

YOU SEE THIS G
···· BEFORE YOU

Lord and Lady Algy

By R. C. Carton *Directed by H. Beaumont*

"Lord and Lady Algy" means a full house at every showing—*and more.*

"Lord and Lady Algy" means stronger public favor for your theatre than ever—*and more.*

"Lord and Lady Algy" means the biggest Tom Moore business in your history—*and more.*

Six Pictures of Goldwyn Are Ready to Be Seen Now

The high principle on which Goldwyn Pictures are being booked by the exhibitors is now being put to the test. We said to you in our announcement of our new season's policy: "Our Pictures must stand on their merits; there will be no iron bound contract system. You will see each picture and book it only if it meets with approval. You will have the privilege of judging for yourself whether or not you wish to show it."

Now the principle is put into practice.

Six of the new Goldwyn Pictures are in the Goldwyn exchanges for your inspection—*weeks ahead of release!* Time to think, time to plan, time to use your best opportunities. Here are the six:

REX BEACH'S
"Girl from Outside"

TOM MOORE *in*
"Lord and Lady Algy"

GERALDINE FARRAR
in
"The World and Its Woman"

WILL ROGERS *in*
"Almost a Husband"

MADGE KENNEDY *in*
"Strictly Confidential"

PAULINE FREDERICK
in
"Bonds *of* Love"

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announces completion
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Out of the Dust

. . . . . a romance of yesterday
told of a pioneer of empire . . . . .
such as the brush of . . . . . .
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Dramatized with an all-star cast

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Under the supervision and direction of
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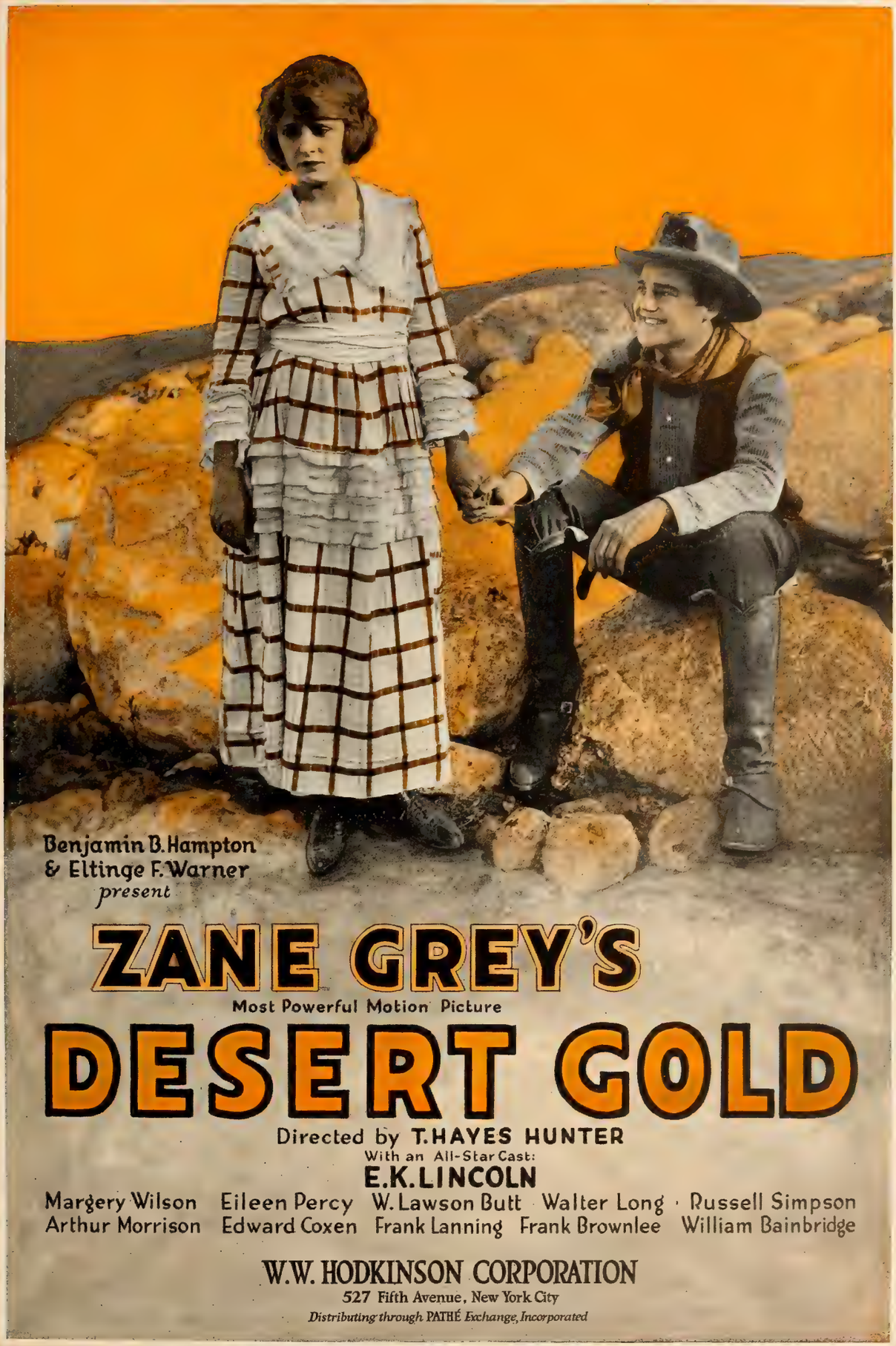

Benjamin B. Hampton
& Eltinge F. Warner
present

ZANE GREY'S

Most Powerful Motion Picture

DESERT GOLD

Directed by **T. HAYES HUNTER**

With an All-Star Cast:

E. K. LINCOLN

Margery Wilson Eileen Percy W. Lawson Butt Walter Long Russell Simpson
Arthur Morrison Edward Coxen Frank Lanning Frank Brownlee William Bainbridge

W. W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ *Exchange, Incorporated*

We Challenge America

Desert Gold is more than "the greatest Zane Grey picture ever produced."

It has the vitality and remarkable force and imagination of Benjamin B. Hampton, a new producing genius, *plus* the personal supervision of Zane Grey himself.

Desert Gold has been held back to match *and whip* any other "big picture" that any other producer has in reserve, *or thinks he has.*

Any exhibitor who has heard that his competitor has a "great picture" scheduled has, in *Desert Gold, a greater one*; any exhibitor with *one* big one booked, in *Desert Gold*, can book *one still bigger.*

ZANE GREY'S MOST POWERFUL MOTION PICTURE

With This Production

Desert Gold is courage in the saddle and romance in the heart of Youth.

It is the story of fighting Dick Gale who rode into the jaws of Hell for a girl; a story of loyalty and riches; of revenge and retribution; *of gigantic action!*

It is the most compelling picture of this year *and all the other years you can remember.* It is breath-taking. It thrills you like an electric battery.

It is built according to a new pattern; by a new imagination; under a new system of production. It is "not in the same street with any other picture."

DESERT GOLD

THE ARCO PRESS, NEW YORK

ZANE
GREY

An all-star cast in which every player of an important role has been starred, co-starred or featured by other big companies.

A director who has done his biggest screen achievement because the producer Mr. Hampton, and the author, Mr. Grey, permitted him to go the limit in intelligence and expenditure.

Mr. Hampton says this to you: "I am content to let this production represent my standards for the exhibitors of America."

Zane Grey says to you: "The spirit, the action and truth of *Desert Gold* have been put on the screen. The picture *is my book as I wrote it.*"

W. W. Hodkinson, the distributor, says to you: "Not since I first saw 'The Birth of a Nation' has any picture given me such a thrill as *Desert Gold.*"

Pre-released for first runs in September

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ *Exchange, Incorporated*

70 DAYS ON U. B. O. CIRCUIT
Booked for the Brooklyn Strand
AMERICA THEATRE—DENVER

Exceeding the previous summer season successes distributed to the exhibitors of America through the Hodkinson organization, we now begin our announcement of the nation-wide booking by the most powerful first run houses and far-reaching circuits of the initial author-supervised production to reach the American people; a story so conclusively big and well-told that it draws audiences into theatres through *sheer magnetism:*

Benjamin B. Hampton's
first production for
Great Authors Pictures Inc.

THE WESTERNERS

The photoplay of the novel by
STEWART EDWARD WHITE
Magnificently directed by EDWARD SLOMAN

with an all-star cast:

ROY STEWART

MILDRED MANNING ROBERT McKIM WILFRED LUCAS
FRANKIE LEE MARY JANE IRVING GRAHAM PETTIE

In your lobbies you hear comments like these: "Gosh, that's a dandy picture." "Filled with action every minute." "Did you ever see a picture that had more in it than this one?" "Isn't that little boy Frankie Lee wonderful?" "I'm coming back again tomorrow and bring some friends with me."

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*
Foreign Distributor, J. Frank Brockliss, Inc. 729-7th Ave.

THIS CRITIC REFERS TO "THE WESTERNERS"

EXHIBITORS HERALD and MOTOGRAPHY, Chicago, challenges every thinking exhibitor with this article: "*There is a distinct value in being first.* Columbus demonstrated that when he crossed the ocean. Selden, who patented the *first* automobile, has since contented himself with collecting a royalty for every motor vehicle made. *His* fortune demonstrates the same truth. The time for Fall Openings is here. Exhibitors are mapping out their plans for the coming season. The advertising value of *an opening* is unquestioned. But will you stage the *first* one in your town?" Be first in your town with "The Westerners."

EXHIBITORS

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NORTH DAKOTA
SOUTH DAKOTA
MISSOURI
KANSAS
LOUISIANA
MISSISSIPPI

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DON'T WAIT

YANKEE DOODLE IN BERLIN

ACCOMPANIED BY THE ORIGINAL

MACK SENNETT BATHING BEAUTIES

APPEARING IN PERSON AT ALL PERFORMANCES

THE POSITIVE MONEY MAKING SENSATION OF THE CENTURY

PERCENTAGE ONLY

BOOK NOW—ACT QUICK—THESE MARVELS OF BEAUTY ARE UNDER CONTRACT FOR A LIMITED NUMBER OF WEEKS ONLY

ADDRESS

LINICK-JACOBY ENTERPRISES
110 South State Street, Chicago
Phone Central 3575

WIRE—WRITE—PHONE
FOR TERMS AND PARTICULARS

H. O. MARTIN
General Manager

GUY CROSWELL SMITH, Ltd.

GUY CROSWELL SMITH,
President and General Manager

J. J. McCARTHY,
Vice-President

THEODORE MITCHELL,
Secretary and Treasurer

807 LONGACRE BUILDING
Telephone: Bryant 5293

42nd STREET AND BROADWAY, NEW YORK
Cable Address: Crosmith, New York

THE PURPOSE of GUY CROSWELL SMITH, LTD., is the selection of the best American motion picture film productions for distribution in foreign countries only. Mr. Smith, the President and General Manager, has recently returned from a three years' trip around the world, visiting the Orient, Russia, Finland, France, Switzerland, Scandinavia, Great Britain and all of the South American countries. The reason for this tour was to learn FIRST HAND THE KIND OF FILMS OF GREATEST APPEAL IN EACH TERRITORY. The confidence of foreign distributors has often been impaired by receiving from American exporting agencies films of no use in their countries. The only film productions distributed by GUY CROSWELL SMITH, LTD., will be such as have been carefully selected with a view of their particular fitness in the various foreign countries. The personal knowledge that Mr. Smith brings to this organization WILL ASSURE A SERVICE TO FOREIGN DISTRIBUTORS that has not before been extended to this most important branch of the American film industry.

IN KEEPING WITH THIS POLICY

GUY CROSWELL SMITH, LTD.

ANNOUNCES THE PURCHASE OF THE WORLD RIGHTS
(EXCLUSIVE OF THE UNITED STATES AND CANADA) TO

D. W. GRIFFITH'S LATEST SENSATION

BROKEN BLOSSOMS

Adapted from Thomas Burke's Famous Limehouse Night Stories

Griffith's development of the waif heroine in "Broken Blossoms" becomes a classic of the screen that will live alongside of Dickens' Little Nell and Bret Harte's M'liss. Human nature is the same the world over and hearts will go out in the same sympathy to this little girl from Limehouse as they did when Dickens brought forth his immortal child and Bret Harte touched the kinship of the world with M'liss's smile and homely philosophy.

"BROKEN BLOSSOMS" recently completed an engagement of over 150 performances at George M. Cohan's Theatre, New York, at the highest prices ever paid for a motion picture production—three dollars for orchestra seats.

"BROKEN BLOSSOMS" will be presented in London for an extended engagement at one of the largest dramatic theatres in the Fall.

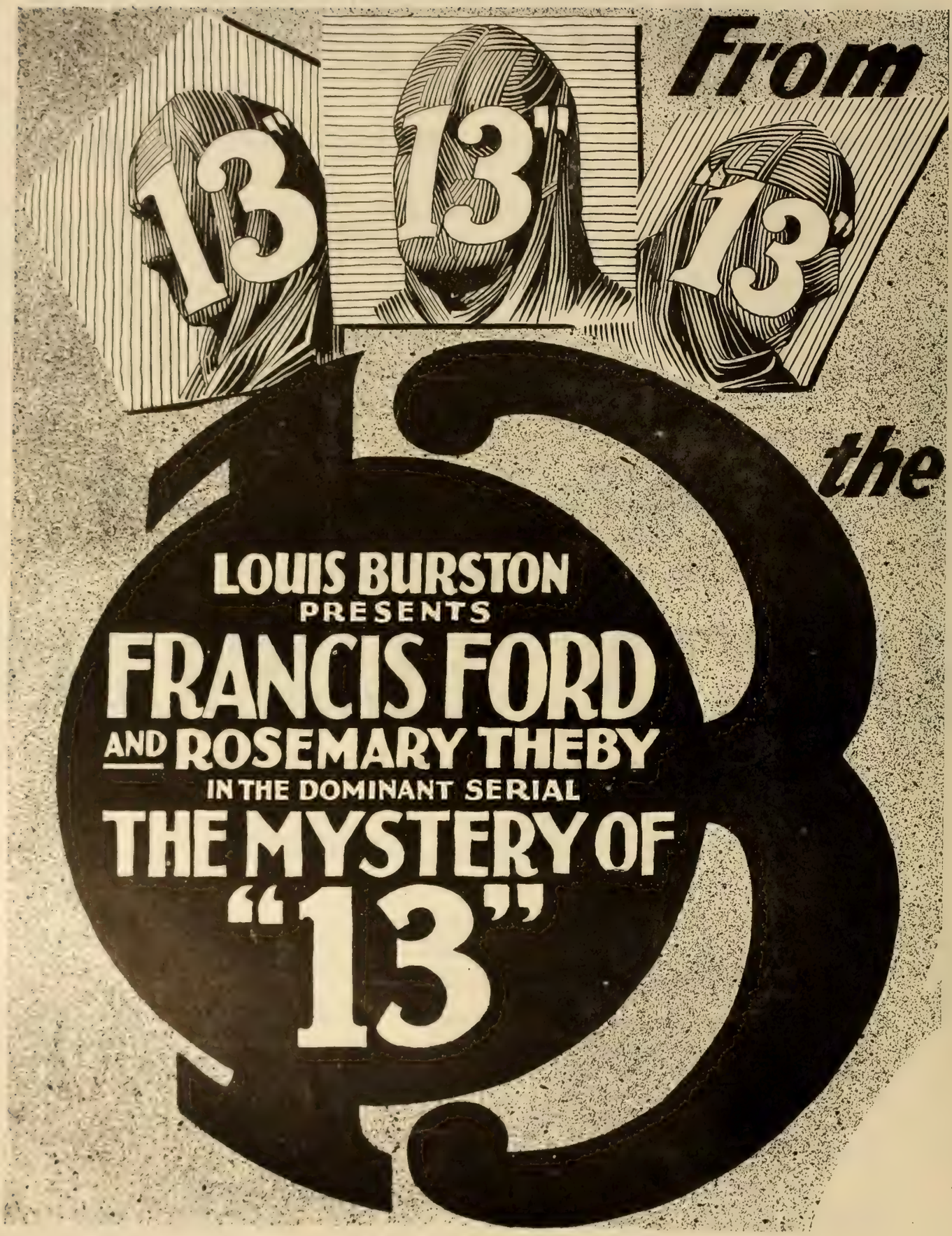
ANNOUNCEMENTS OF THE PURCHASE OF OTHER IMPORTANT PRODUCTIONS WILL BE MADE SHORTLY.

GUY CROSWELL SMITH, LTD., OPERATES INDEPENDENTLY AND HAS NO AFFILIATIONS WITH ANY PRODUCING CONCERN. Therefore, the selection of productions will be influenced solely by their merit and fitness for foreign distribution.

For detailed information regarding available territory and terms, address

GUY CROSWELL SMITH, LTD.

807 LONGACRE BUILDING NEW YORK CITY


From
13
13
13
the
LOUIS BURSTON
PRESENTS
FRANCIS FORD
AND ROSEMARY THEBY
IN THE DOMINANT SERIAL
THE MYSTERY OF
"13"

The MYSTERY of "13"

is the super mystery serial of the year. But on the thread of its MYSTERY are strung pearls of—

—suspense	—surprise	—heart interest
—dramatic action	—tense situations	—romance
—novelty	—seeming reality	—the gripping love
—adventure	—hair-raising stunts	—of man and woman

Produced, directed and acted—staged and presented so as to give the serial lovers a real treat—to give them WHAT THEY WANT. Sure to be the Supreme Serial Success of the Season. 15 consecutive weeks of greater interest in your house. For particulars write to me.

LOUIS BURSTON,
President Burston Films, Inc.

BURSTON FILMS INC
1476 Broadway
NEW YORK

STATE RIGHTS BUYERS
apply to
PIONEER FILM CORPORATION
126 W. 46TH ST., NEW YORK
"The LONG ARM"
from
THE FAMOUS NOVEL
by
E. PHILLIPS OPPENHEIM
A PIONEER PICTURE
PIONEER ATTRACTIONS
PIONEER EXCHANGES
PIONEER FILM CORPORATION
130 W. 46 TH ST. NEW YORK
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NEW YORK AND NORTHERN NEW JERSEY
EASTERN FEATURE FILM CO.,
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NEW ENGLAND
GREATER STARS PRODUCTIONS INC.
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INTER-OCEAN

"I" of MANNISTER

WALTHALL'S GREATEST

produced by
NATIONAL FILM CORPORATION

FOREIGN BUYERS

apply to
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THE BEST PICTURES

PLUS

THE BEST ACCESSORIES

Ask the people whom Inter-Ocean has served, to learn how Inter-Ocean does serve. Ask if stars like June Elvidge, Louise Glaum, Montague Love, Henry B. Walthall, Bessie Barriscale, Evelyn Greeley, J. Warren Kerrigan, Alice Brady and the others we have supplied in World, Paralta and Plaza Pictures DID or did not get the money for their purchasers. Get a line on what our great specials like "Wives of Men" with Florence Reed; "Hearts Across the Sea", with Arnold Daly; "The Victim", with Robert T. Haines, and its companion picture, "The Transgressor"; Ince's "Whither Thou Goest"; "Inside the Lines" with Lewis S. Stone; Selexart's "Honor's Cross", "Blue Blood" and "Social Ambition" starring either Howard Hickman or Rhea Mitchell—on what they have EARNED their purchasers.

Or if you can point out a buyer of Inter-Ocean Accessories who has not re-ordered, you have discovered a rare bird. Send us a trial order for SPEER CARBONS, FULCO ACCESSORIES, (carbon savers, carbon adapters, lugs, 2-in-1 film cement, bench rewinds, enclosed fireproof rewinds) GARDINER SCREENS, GLOBE STEEL REELS, UNIVERSAL CAMERAS, UNIVERSAL PROJECTORS, WESTINGHOUSE MOTOR GENERATORS, UNIVERSAL LIGHTING EQUIPMENT, WOHL LAMPS AND STUDIO EQUIPMENT.

INTER-OCEAN FILM CORPORATION

INTER-OCEAN BUILDING — 218 W. 42ND ST. NEW YORK CITY

PAUL H. CROMELIN
PRES. & GEN'L. MGR.

EXCLUSIVE DISTRIBUTORS

OF

"THE LONG ARM OF MANNISTER"

GROWING!

Ideas are what count in any business.

The Realart Pictures idea was born two months ago.

No steps then had been taken toward organization; no stars had been engaged; no offices had been leased, no studio arrangements had been made; no branch managers had been employed, none of the mass of details connected with launching a great commercial enterprise had been approached.

Today, Realart Pictures Corporation is a reality — one of the livest organizations in the motion picture business. It has engaged three great stars. It has five pictures in work. It has established branch offices and installed branch managers in twenty of the principal cities of the country. It has under way an extensive advertising and publicity campaign, rivaling that of concerns which have been in the business for years. In short, it already has bridged the big gap between anticipation and achievement.

That's the enormous driving force of the Realart idea. That's why Realart today is able to announce on the following pages eight great productions by one of the master directors of filmdom.

And Realart is just beginning!

Allan Dwan
REAL ART PICTURES

REALART

To Release Allan Dwan Productions

You know Allan Dwan—

Dwan, director of many Douglas Fairbanks successes; of William H. Crane in "David Harum;" of Clara Kimball Young in "Cheating Cheaters;" of Marguerite Clark in "Wildflower"—

Dwan, who has contributed so generously to the profits of the photoplay exhibitor!

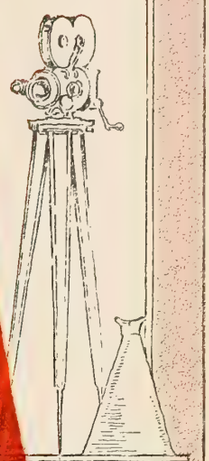
This genius of motion picture technic is to make eight productions for Mayflower Photoplay Corporation, Isaac Wolper, President, to be released through Realart. And his first picture will be

SOLDIERS OF FORTUNE

By RICHARD HARDING DAVIS

the novel that has been read by new thousands every year for twenty years—the novel on which AUGUSTUS THOMAS based a stage play that has survived nearly two decades of changing tastes and incessant competition—a story famed for its rippling style, its swift dramatic action and the hypnotic power of its love appeal.

This new Dwan masterpiece is destined to be a triumph of the coming season.



8 Productions

REALART PICTURES

Our Missionaries in the Field

REALART'S branch managers are its missionaries in the field. They come into intimate, personal contact with the Exhibitor. We believe you will agree with us that they are a fine, representative body of men, who can be trusted to tell the truth about any proposition they may be handling. Realart trusts them.

Get acquainted with Realart ideas and ideals at any of the following addresses:

EXCHANGE	ADDRESS	MANAGER
Atlanta	Room 305 Hirsch Building, 146 Marietta Street	Joseph L. Marentette
Boston	5 Isabella Street	Walter R. Scates
Buffalo	221 Franklin Street	Henry E. Wilkinson
Chicago	Room 1204 Consumers Building, 220 South State Street	Harry W. Willard
Cincinnati	Room 910 Mercantile Library Bldg.	Mark Goldman
Cleveland	Room 200 Bangor Building, 942 Prospect Avenue, East	James B. Reilly
Dallas	1905 Commerce St. (Temporary Address)	Diaz Callahan
Denver	1742 Glenarm Street	Bert R Latz
Detroit	Room 607 Joseph Mack Building	C. G. Kingsley
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Los Angeles	Suite 839-840 Merchants National Bank Bldg., Sixth & Spring Sts.	Oren F. Woody
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Philadelphia	Southeast Corner 13th & Vine Sts.	Jay Emanuel
Pittsburgh	1018 Forbes Street	Nat Barach
San Francisco	To be announced	Ralph B. Quive
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112 West 42nd Street
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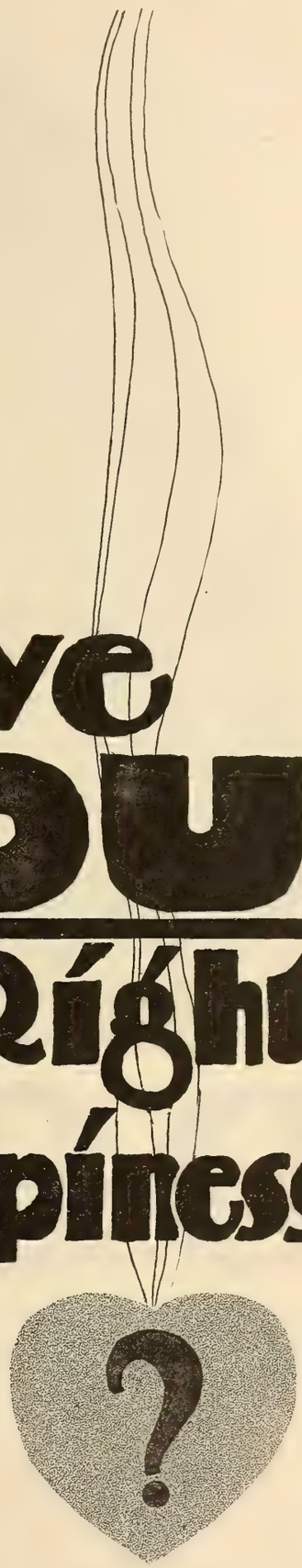
Have YOU the Right to Happiness



Carl Laemmle

presents

America's Foremost Emotional Actress

DOROTHY

in a marvelous dual role

PRODUCED BY

PHILLIPS

in the picture of the generation

UNIVERSAL-JEWEL

"THE RIGHT TO HAPPINESS"

Produced under the Direction of

ALLEN HOLUBAR

Director of "The Heart of Humanity"

UNIVERSAL

JEWEL

LOS ANGELES says —"A Master Picture"

GUY PRICE, of the Herald, says it is a big theme directed by a master hand—with a mighty cast. If the play meets with the same response in New York as it did at the California Theatre it will be an immediate success.

GRACE KINGSLEY, of the Times, says it is a powerful story vividly told. Holubar has a way of revealing his meanings in lightning-like flashes that keep one thrilled and uplifted.

WILLIAM CAMPBELL, of the Record, says that DOROTHY PHILLIPS never appeared in a more convincing role than that of the tigerish, war-like, bobbed-hair little Russian anarchist leader.

FLORENCE LAWRENCE, of the Examiner, says it is a broadly conceived spectacle dealing with problems which all the world must face. Miss Phillips rises to tremendous heights.

HENRY DOUGHERTY, of the Express, says Allen Holubar has produced a wonderful picture which will be numbered among the truly great productions of the year.

The Greatest Love

UNIVERSAL
Production

"The RIGHT TO HAPPINESS"

From the

California Theatre to Carl Laemmle

We wish to thank you for bestowing on our theatre the honor and privilege of giving "THE RIGHT TO HAPPINESS," the new Holubar-Phillips super-production, its world's premiere.

Never, during the entire time the California has been in existence, have we had so many voluntary expressions of unqualified commendation from our patrons.

For the entire engagement, from the opening matinee to the closing night, we had throngs of eager patrons lined in front of our box offices and entrances, and the gross receipts of the week's business exceeded our greatest expectations.

I consider the work of Dorothy Phillips in the role of SONIA, the girl of the tenements, absolutely the most artistic piece of emotional acting given to the screen this year, and I want to congratulate the Universal on having in Miss Phillips, truly, a star of stars.

FRED A. MILLER

Story Ever Told

JEWEL
de Luxe

from Carl Laemmle to Allen Holubar

My dear Mr. Holubar:

In my years of experience as a moving picture Producer I have had the pleasure of viewing—and producing—many fine pictures.

And I have found that the truly great picture—the drama which lives longest in the memory and enjoys the widest popularity—is always and without a single exception founded on nobility in human character as expressed in love for mankind.

I think that, in "THE RIGHT TO HAPPINESS," you have created a picture which will live for many, many years to come. Certainly, there can be no nobler theme in any play, book or picture than that which you have here put upon the screen—and you have developed this theme with the talent of a Master. You have created not only the Picture of Today but the Picture of Tomorrow—the Picture of the Generation.

I tender Miss Phillips as well as yourself my thanks and my heartiest congratulations.

Carl Laemmle

Bayard Veiller's dramatic masterpiece - as a stage play the sensation of several seasons;
as a photoplay a distinct achievement;

THE THIRTEENTH CHAIR

Adapted and directed by Leonce Perret
Produced by Acme Pictures Corporation

Pathé
Distributors

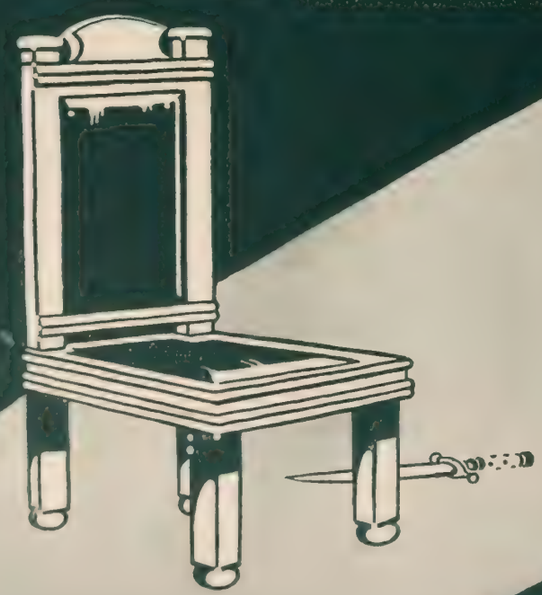
YVONNE DELVA and
in
The THIRTEENTH

A PICTURE THAT IS "SOLD"
TO YOUR AUDIENCES BE-
FORE YOU RUN A LINE OF
ADVERTISING-

but

wise men realize that the public
must be told when and where - -
Properly exploited a marvel-
lous increaser of receipts

Pathé
Distributors



CREIGHTON HALE

CHAIR

A PLAY WITH A RECORD BEHIND IT AND A BIGGER RECORD BEFORE IT

The original play as presented upon the stage is now in its fourth season, playing capacity and at top prices. From Canada to the Gulf, from the tip end of Yankee-land to the land of the setting sun, the photo-play has had the inestimable benefit of the enormous publicity of the stage production.

It will show to a hundred persons where the stage production was seen by one. Your audiences are waiting for you!

Pathé
Distributors

THE ADVERTISING MATERIAL AVAILABLE ON "THE THIRTEENTH CHAIR" IS NOT ONLY VERY COMPLETE BUT OF THE HIGHEST QUALITY

Posters
- One sheet
- Two three sheets
- Six sheet
- Twenty-four sheet

Cuts
- 1 col. line ad cut and mat
- 2 col. line ad cut and mat
- 3 col. line ad cut and mat
- 1 col. star cut and mat
- 2 col. star cut and mat
- 2 col. scene cut

Lobby Display
- Set of colored lobby photos
- 22 x 28 colored scene
- Novelty chair slip cover
- Two colored window cards

Miscellaneous
- Black and white press photos, star and scene
- Announcement slide
- Music Plot
- Campaign book
- Title slug

With such a title and such a full line of helps, and such picture quality behind it, anyone who properly exploits this great Special, should surpass all house records

Pathé Distributors

REASONABLE OFFERS WILL BE ACCEPTED FOR THE THREE IVAN ABRAMSON SPECIALS

"WHEN MEN BETRAY"

STARRING

Gail Kane, Stuart Holmes and Tallulah Bankhead

"ASHES OF LOVE"

STARRING

James K. Hackett, Effie Shannon, Mabel Juliene Scott, Ruby DeRemer

"ECHO OF YOUTH"

STARRING

Charles Richman, Leah Baird, and Pearl Shepard

TERRITORY STILL OPEN ON ALL THREE PRODUCTIONS—Iowa, Nebraska, Kansas, Washington, Oregon, Idaho, Montana, Colorado, Wyoming, New Mexico, Kentucky, Texas, Oklahoma and Dominion of Canada.

TERRITORY STILL OPEN ON "ASHES OF LOVE" and "ECHO OF YOUTH"—Missouri, Minnesota, North and South Dakota, Northern Wisconsin and states in the above paragraph.

OPPORTUNITY FOR A BIG TURNOVER!

Full line of advertising matter!

WIRE OR WRITE your offers to

HENRY GINSBERG

729 Seventh Avenue **New York City**

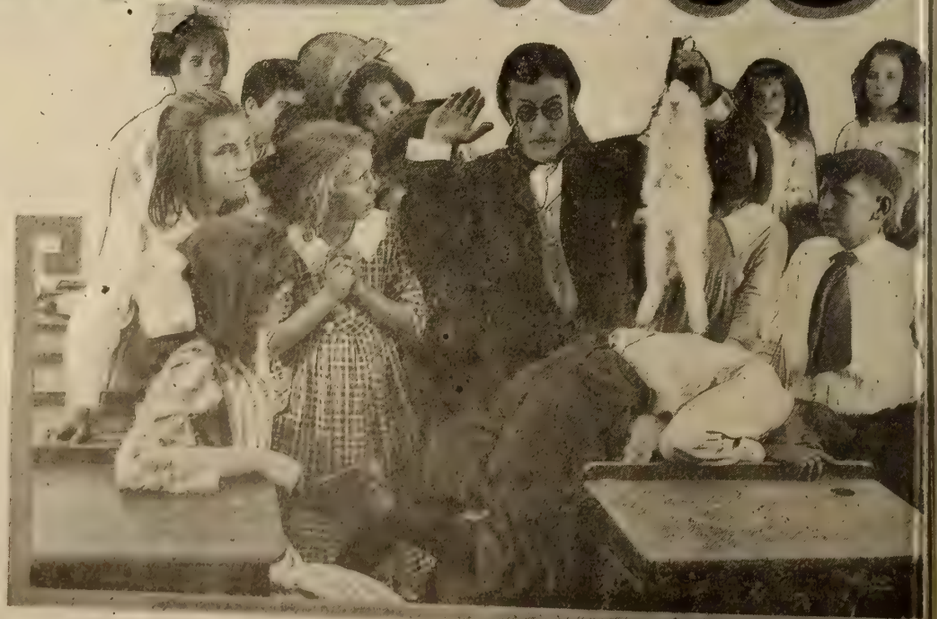
Christie Specials
IN TWO REELS

They told the eastern schoolmaster there was one grand thing about his fiancee—she 'allus' gave her victims a swell burial!

Nan and the sewing circle framed a 'dirty' plot to trim the tenderfoot

DANGEROUS

EDDIE BARRY as the Schoolmaster



He ruled—and punished with an iron hand

FAY TINCHER

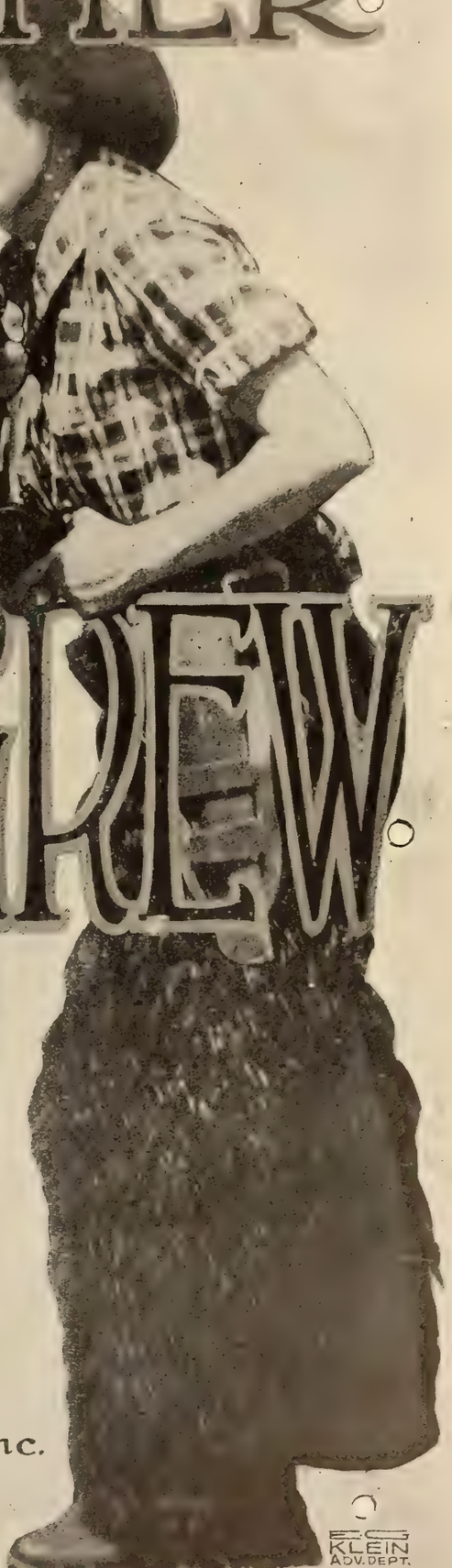
and a feature cast
INCLUDING
EARL RODNEY
EDDIE BARRY
AND THE CHRISTIE GIRLS

NAN McGREW

Nan was
the nut sundae sweetheart of all
Dead Dog-but when it came to Billy--

They liked
ROWDY ANN
they'll like this one better
BOOK EARLY
PRINTS NOW IN HANDS OF
FOREMOST
INDEPENDENT
EXCHANGES

CHRISTIE FILM CO inc.
LOS ANGELES, CAL.



E.C. KLEIN ADV. DEPT.

Unique Co-operation

for moving picture advertisers in Cleveland

Readers of Cleveland's First Newspaper are being persistently educated to "Shop First in the Plain Dealer" for latest movie developments, advertising and news features. Interest and confidence is inspired by frequent articles "selling" The PLAIN DEALER'S regular Photoplay Pages and Motion Picture Directory in the most and most influential homes in Cleveland and Northern Ohio, making PLAIN DEALER readers a sold-in-advance audience.

No other paper in this territory of 2,800,000 movie prospects is doing so much to further photoplay interest. No other is needed to reach Cleveland and environs.

"Shop First" movie talks are only *one* angle of the PLAIN DEALER'S many-sided co-operation to moving picture advertisers equalled by no other metropolitan newspaper. Let us give you details, produce evidence that proves these claims. Ask your advertising agent or wire for special representative.

The Plain Dealer

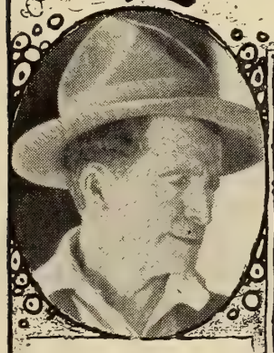
Largest Morning Circulation between New York and Chicago

ARE YOU WORTHY OF BEING A USER OF CAPITAL FILM CO. SUPER-SHORT FEATURES

This requires using good business sense—of being of good repute and of having a desire to give your patrons what they want. And having the reasonable price to pay for them.

CAPITAL SUPER-SHORT FEATURES

are 2-reel western features produced as carefully and as elaborately as the costliest features made. After you have seen one of them you'll know why *only the best* exchanges are releasing them.



AL JENNINGS
In
"Fates Frame-up"
"Fates Mockery"
"Fates Double Cross"
"The Long Riders"

Exchanges Distributing Capital Super Short Features

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Empire Film Dist. Co.
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Dave Warner Film Co.,
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421 Loeb Arcade Bldg.

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S. & S. Film Sup. Co.,
414 Penn Ave.

ATLANTA, GA.
Capital M. P. Co.,
Address later.

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LOUISVILLE, KY.
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1025 Lillian Way.

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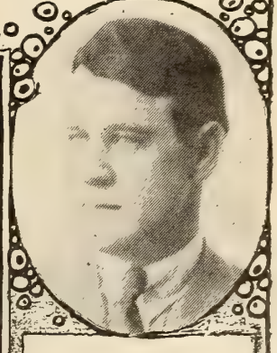
Capital Film Co.,
1200 Fourth Ave.



NEAL HART
In
"A Knight of Western Land"
"The Dead Line"
"The Square Shooter"

CAPITAL FILM CO.

EXECUTIVE OFFICES-CONSUMERS BLDG-CHICAGO

FIRST *and* ONLY PICTURES *of*

BELA KUN

and

BUDAPEST

under the

BOLSHEVIKI

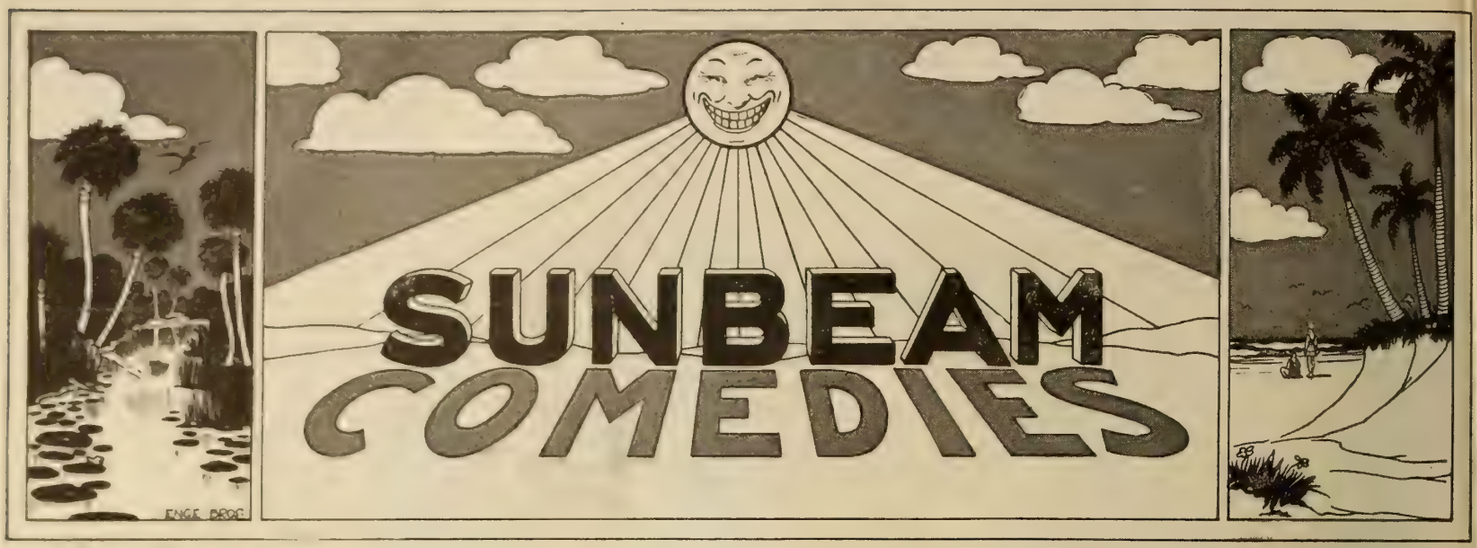
FILMS JUST RECEIVED FROM OFFICIAL OVERSEAS SOURCES— ANOTHER BIG AND NOTABLE FOREIGN EXCLUSIVE IN No. 59

KINOGRAMS

THE VISUAL NEWS OF ALL THE WORLD

Issued by KINOGRAM PUBLISHING CORPORATION
Distributed by WORLD PICTURES

Mr. Vidor
is Producer and
Author of
"THE TURN IN THE ROAD"
"BETTER TIMES"
"THE OTHER HALF"
Others in Production
King W. Vidor



Two Reels Each — Two Releases Each Month

FLORIDA FILM CORPORATION

KLUTHO STUDIOS — 22 W NINTH ST.

JACKSONVILLE, FLORIDA

Sunbeam Comedies

Satisfy not one but three

THE PUBLIC—*Please the Audience*
THE EXHIBITOR—*Box Office Receipts*
THE DISTRIBUTOR—*Service and Profits*

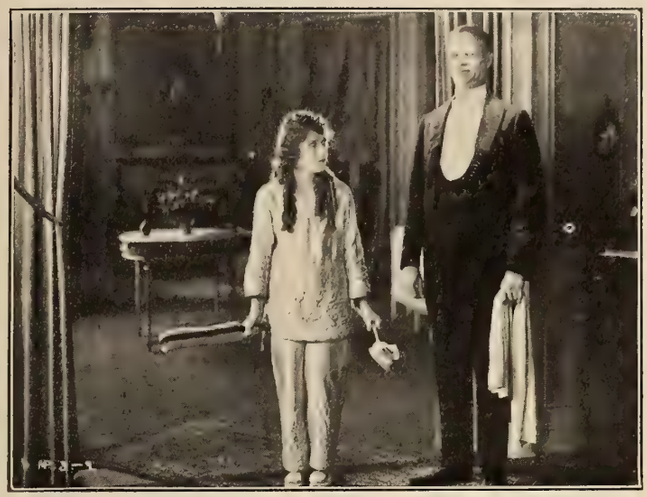
BOOK THEM NOW AT THE LEADING
STATE RIGHT EXCHANGES

A Few Territories Still Open

BALTIMORE BOOKING COMPANY, Baltimore, Md.—Md., Del., Dist. of Col. and Virginia.
MAJOR FILM, INCORPORATED, Boston, Mass.—New England States.
SHORT SUBJECT EXCHANGE, Philadelphia, Pa.—E. Pa. & Southern N. J. (Second series.)
SOUTHEASTERN PICTURES CORPORATION, Atlanta, Ga.—Ga., Fla., N. & S. Car., Tenn., Ala., La. & Miss.
STANDARD FILM SERVICE CO., Cleveland, Ohio—Mich., Ohio & Ky.
CONSOLIDATED FILM CO., Philadelphia, Pa.—E. Pa. & S. N. J. (First series.)
PRODUCERS & EXHIBITORS PICTURES CO., Dallas, Tex.—Texas & Oklahoma.
QUALITY FILM CORPORATION, Pittsburgh, Pa.—W. Pa. & W. Va.

Let these Stills' small voice tell you about

Mary Pickford *in* "The Hoodlum"



Silk pajamas, a millionaire granddad, a bad temper and nine timid servants belonged to Amy.

Amy's granddad often told her that all the money on Wall Street couldn't buy an interest in her love.

Amy's only torture was her schooling—and she didn't let this affect her young life.

Amy came here, to this street, especially built for "The Hoodlum," at a cost of $20,000.

She broke friendship with her granddad because her father wanted atmosphere for his sociological book.

She soon forgot about silk lingerie, donned an apron, shaved the spuds, boiled java and seasoned cabbage.

A "First National" Attraction

You'll probably think our salesmen have gone crazy if you try to book this before it has its first run in your territory

Instead of rolling her eyes at Fifth Avenue lounge lizards she learned to roll craps with Dish Lowry.

Manhattan's anti-crap law resulted in a slide down a coal-chute; novel touch of Director Franklin's.

"Gawd," said Amy. "Look at them rats." She could hear the blue-coats coming.

Amy felt she was in for a vacation on the beautiful island of Blackwell.

Luck was with her. She hid under an unknown coat-tail while the cop invented new cuss words.

"This guy's got heavy dough," Amy told Dish Lowry. "We'll have to frame him for a crap game."

A "First National" Attraction

Better Wait! Watch it with an audience first

We think it the greatest character study of Miss Pickford's career

Amy felt as petered-out as a boarding house prune-bowl.

To Hurdy-Gurdy jazz, Amy twisted her hips and other things in shaking the shimmie with Dish Lowry.

Madgie Maloney didn't speak French but she taught Amy many things a young girl ought to know.

At six o'clock the Moe Isaacs family started off a penetrating fried-onion barrage.

This thug made Isaacs and Maloney fight on the same side for once. Amy paid him six bits.

The tenement baby was sweet; but it didn't have any manners. More work for the suit-cleaner.

A "First National" Attraction

Rich girl, poor girl, gambler girl, thief—all Mary Pickford parts

"The Hoodlum" was directed by a man by the name of Franklin—initials, S. A.
The photographer—Chas. Rosher. Yes, same man shot "Daddy Long Legs"

Then came her understanding—that Love is the only luxury granted to the poor.

Amy didn't know she was telling her troubles to her own rich granddad who she thought was in Europe.

Midnight—robbing her granddad's home to secure papers to vindicate her tenement Romeo.

Caught red-handed! Pistols leveled at her and her fiance. And her granddad in Europe!

Her granddad watched the detectives remove the bracelets.

And Amy, with her father, came back to former luxury—broadened, ennobled and more beloved.

A "First National" Attraction

FOX
Sunshine
Comedies
are your insurance against failure with every performance.
They make big theatres successful and fatten the box office revenues.
FOX ENTERTAINMENTS

THERE are emotional actresses who have been atmosphered by advertising until the glamour of greatness surrounds their names. They are advertising-made stars rather than actual artists.

Take any of them or all of them and contrast their light labors on the screen with the downright ability, the genius for genuine and natural acting, and neither one nor all will equal

GLADYS BROCKWELL

who is to the screen what Duse and Modjeska were to the speaking stage

WILLIAM
FOX
PRESENTS

This
VICTORY
Production
telling
the amazing
story of
a womans
gamble

FOX
ENTER-
TAIN-
MENTS

GLADYS BROCKWELL

in

Broken Commandments

Directed by Frank Beal

FOR pure effective drama, tense with quickened action and invested with the beauty and surroundings of high social life.

MADLAINE TRAVERSE

reaches the heights of power in this the supreme offering of effective play production.

We suggest that you advertise this as the great attraction because it will fully justify your claims.

FOX ENTERTAINMENTS

An
EXCEL
PRODUCTION
directed by
Howard
M. Mitchell.

WILLIAM FOX
presents

MADLAINE TRAVERSE

in

The Splendid Sin

FOX
ENTERTAINMENTS

IN the crowning accomplishment of her career

WILLIAM FOX *presents*

THEDA BARA

in

La Belle Russe

By DAVID BELASCO

A Super Bava Production

Directed by Charles J. Brabin

FOX ENTERTAINMENTS

WILLIAM
FOX
presents

Longfellow's
vitally dramatic poem

Evangeline

With Miriam Cooper
as *Evangeline*

Directed by
R·A·Walsh

NOW RUNNING AT 44th ST. THEATRE, N·Y·

FOX ENTERTAINMENTS

Yes, They Live and Breathe

Mutt and Jeff are actual men who are screened by modesty

From all parts of the world William Fox has received communications asking if MUTT and JEFF are really living persons or FICTITIOUS characters.

Believing YOU, as a READER of this paper, are entitled to the frank TRUTH regarding Capt. Bud Fisher's best friends, we will REVEAL a SECRET.

Mr. Mutt in everyday life is Archibald J. Mutt. He is a BOILER MAKER, 43 years old, with the slight affliction of Rheumatism. He LIVES at 427 Piccolo Avenue, The Bronx. Mr. Mutt is employed by the New York Central Railroad, and in the recent strike was spokesman for the Nut department of the boiler division. Mr. Mutt has TEN children and ONE wife. He pays $17 a month RENT and takes a Turkish BATH every four calendar WEEKS. Among his FADS are having his shoes SHINED and having his hair CUT on each Friday falling on the 13th.

As for Jeff, he is Edgar Horace Jeff. He is 51 years old, TIMID and BASHFUL, and through years of faithful SERVICE as a tender of bar, his only physical AFFLICTIONS are small corns and LARGE bunions. In his dancing shoes he measures 4 feet 10 inches.

THE MEASUREMENTS

	MR. MUTT	MR. JEFF
Height	6 ft. 6 in.	4 ft. 10 in.
Weight	118 lbs.	118 1-2 lbs.
Chest	22 inches	49 inches
Hat Size	6 7-8	7 3-8

Mr. Jeff, an advocate of the Rooseveltian theory, is directly RESPONSIBLE for a family of 12 children, but, UNFORTUNATELY, he is a WIDOWER.

In the best social circles of the Bronx, it is ASSERTED that Mr. Jeff is engaged to marry the FASCINATING widow, Mrs. Katrinka Kaltenblatz, who is the happy mother of 8 children, all living.

Mrs. Kaltenblatz presides over one of the most ATTRACTIVE delicatessen shops in the Bronx, the AROMA of which RIVALS that of the CELEBRATED perfume factories of France. Recently this social leader broke her RIGHT arm while HANGING out the family wash. She fell THREE stories.

Capt. Fisher advises that Mr. Mutt and Mr. Jeff have both received MEDALS for having SHOT a film salesman after a DESPERATE encounter.

Mr. Jeff RESIDES at 1474 Unconscious Avenue, The Bronx, a HOME he selected because it was near the Pinochle parlor at 2555 Webster Avenue, where nightly he PLAYS for modest stakes with Mr. Mutt, on which FREQUENT occasions he is usually OUT of luck.

Always are they Captain Fisher's guests.

It is of interest to KNOW that Capt. Bud Fisher first met Mutt and Jeff at the UNITED FIREMEN'S BALL, in Canarsie, where they were RIVALS for dancing HONORS.

We must ADD that Mr. Mutt and Mr. Jeff are BOTH very SERIOUS men.

They live their lives QUIETLY but with SPEED.

They are CAREFUL, saving, and yet generous and none may say they ever denied ASSISTANCE to a needy FRIEND.

If YOU, as a reader of THIS newspaper, desire more information regarding these INTERESTING gentlemen, you are invited to see them in their MASTERPIECES of comicosity.

The next releases at Fox Exchanges of Mutt and Jeff cartoons are "Sound Your A," "The Frozen North," "Hard Lions," "All That Glitters Is Not," "Everybody's Doing It," "Mutt and Jeff in Spain," "Honest Booking Agents," "New York Night Life," "Bound In Spaghetti," "In the Movies," "Window Cleaners," "Confessions of a Telephone Girl," "The Plumbers."

The House Without Children

by Robert McLaughlin

Author of "The Eternal Magdalene," "Fires of Spring," "Decameron Nights," "The Pearl of Great Price etc.

A big human-interest drama

with an **All-star Cast** *including*

RICHARD TRAVERS
GRETCHEN HARTMAN
HENRY GSELL
HELEN WEER

Directed by
SAMUEL BRODSKY

Produced by
The Argus Enterprises Inc.
Cleveland

Sales Agent
Robert W. Priest
New York

The House By Robert

"Seven children on seventy five dollars a month! Tell us, Manley, how do you manage it?"

"Jim, my own brother, my God!"

"Jim—please!"

"Jim, Jim! I'm so afraid!"

? Should a Girl

marry her betrayer (whom she hates) to give her child a name?

? Should a Wife

attempt to retain her husband's love by foisting upon him a child not their own?

Produced by The Argus

Sales Agent ROBERT W. PRIEST

Without Children

McLaughlin

?

Should a Man

marry a girl knowing her to have been the innocent victim of a libertine?

?

Should a Husband

forgive his wife for denying him the child his heart craves?

"Quickly, Margaret,—where is my boy?"

"A girl that's made one mistake is still good enough for any man; and if she hasn't she's too good for him."

"Well, what have you got to say?"

"The joys that might have been."

Enterprises Inc. Cleveland
(The Film Market Inc.) **TIMES BLDG. NEW YORK**

The House Without Children

by Robert McLaughlin

Author of "The Eternal Magdalene," "Fires of Spring," "Decameron Nights," "The Pearl of Great Price" etc.

State Rights Buyers!

This is a Picture that will pack and jam any theatre!

It requires special exploitation because it is a big and sensational subject, delicately handled. Not smutty! It has wonderful possibilities for independent distributors who can give it attention.

Presented at the same time in the two leading legitimate theatres in Cleveland, beginning the week of August 10th:—

—the photo-play at

Klaw & Erlanger's Opera House

—the spoken version at

Shubert-Colonial Theatre

and at both theatres to a succession of packed houses!

Address inquiries to

ROBERT W. PRIEST, Sales Agent (The Film Market, Inc.)
Times Building, New York City

Produced by
The Argus Enterprises Inc.
Cleveland

Foreign rights sold to
International Photo-play Distributors Inc.

A First National Attraction

We are putting out the Biggest line of Posters on this one—

more designs, ones, threes, sixes than on any other First National Attraction yet.

The 24 sheet stand carries the portraits of 19 of the All-Star Cast.

All you've got to do is use the advertising.

The fans all know that All-Star Cast

Anita Stewart
Spottiswood Aitken
Frank Currier
Mahlon Hamilton
Thomas Holding
Kathlyn Williams
Fred Huntly
Edwin Stevens
Anna Q. Nilsson
Robert McKim
Herbert Prior
Thomas Jefferson
James Neill
Wesley Barry
Thomas Santschi
Tully Marshall
Mrs. J. W. Wade
Ralph Graves
Harry Ham
Edwin B. Tilton

Louis B. Mayer presents

ANITA STEWART

in

"Her Kingdom of Dreams"

Directed by

MARSHALL NEILAN

Released September 15th

Exhibitors

Own a Big Chaplin Comedy for your Theatre!

for $150.00

You can buy and own a print of *Charlie Chaplin's* funniest one-reel comedy re-issue, and play it when and where you like ~~

This is
the most remarkable opportunity ever offered to exhibitors to make big profits on a small investment

Own Outright

W. H. PRODUCTIONS CO.
71 West 23rd. Street, New York

Charlie Chaplin in "Some Nerve"

Former Title
"Gentlemen of Nerve"
Re-editited Re-titled
Reconstructed

over

W.H. PRODUCTIONS CO.
71 West 23rd. Street, New York

Exhibitors-Own Outright

Charlie Chaplin

in "Some Nerve"

former title
"Gentlemen of Nerve"

Re-editited
Re-titled
Reconstructed

You can buy one or more prints Pay 50% with order balance C.O.D.

W.H. PRODUCTIONS CO.

71 West 23rd. Street, New York

Charlie Chaplin in "Some Nerve"

Former Title
"Gentlemen of Nerve"
Re-editited-Re-titled-Reconstructed

Supported by the screens funniest comedians

MABEL NORMAND
MACK SWAIN
CHESTER CONKLIN

Over

W.H. PRODUCTIONS CO.

71 West 23rd. Street. New York

Complete Advertising Matter

for

CHARLIE CHAPLIN

in

"Some Nerve"

Former Title
"Gentlemen of Nerve"

Attractive

Six Color Lithograph Posters - one, three and Six Sheets

Magnetic 11x14 Photographs, Newspaper cuts, Mats and Press Stories at the Usual Prices.

W. H. PRODUCTIONS CO.

Here's the coupon

fill it out and mail it now to

Own out-right the Greatest profit-making Comedy

"Charlie Chaplin in "Some Nerve"

Former Title

"Gentlemen of Nerve"

Show when and where you like

Released in September

W. H. PRODUCTIONS CO.
71 WEST 23d STREET
NEW YORK, N. Y.

Enclosed please find $.....as part payment for a print or.....prints of CHARLIE CHAPLIN in "SOME NERVE;" former title "Gentlemen of Nerve."

It is understood that you are to ship me a print or.....prints of the above comedy C.O.D. for the balance due, on a basis of $150 per print. It is further understood that I am to *own* outright said print or.....prints and to show it or them when and where I like.

Name.....

Theatre.....

Address.....

.....

W.H.PRODUCTIONS CO.

71 West 23d Street New York

WORLD-PICTURES

THE FIRST AND ONLY PHOTOPLAY EVER MADE ON ALASKAN SOIL

"THE GIRL ALASKA"

"It is a feast for the eye. Punctuated with notes of gentle pathos."—*Motion Picture News.*

"Melodramatic interest well developed. Views of the frozen North not only magnificent but the real thing. Unique production."—*Exhibitors Trade Review.*

"A series of thrilling adventures that will please any audience."
—*The Clipper*

"Magnificent—not to be overlooked by exhibitors who want to give their patrons something new."—
M. P. World

ROBERTSON-COLE PRODUCTIONS

Better Times

A Brentwood Picture
Directed by King W. Vidor
Creator of
"The Turn in the Road"

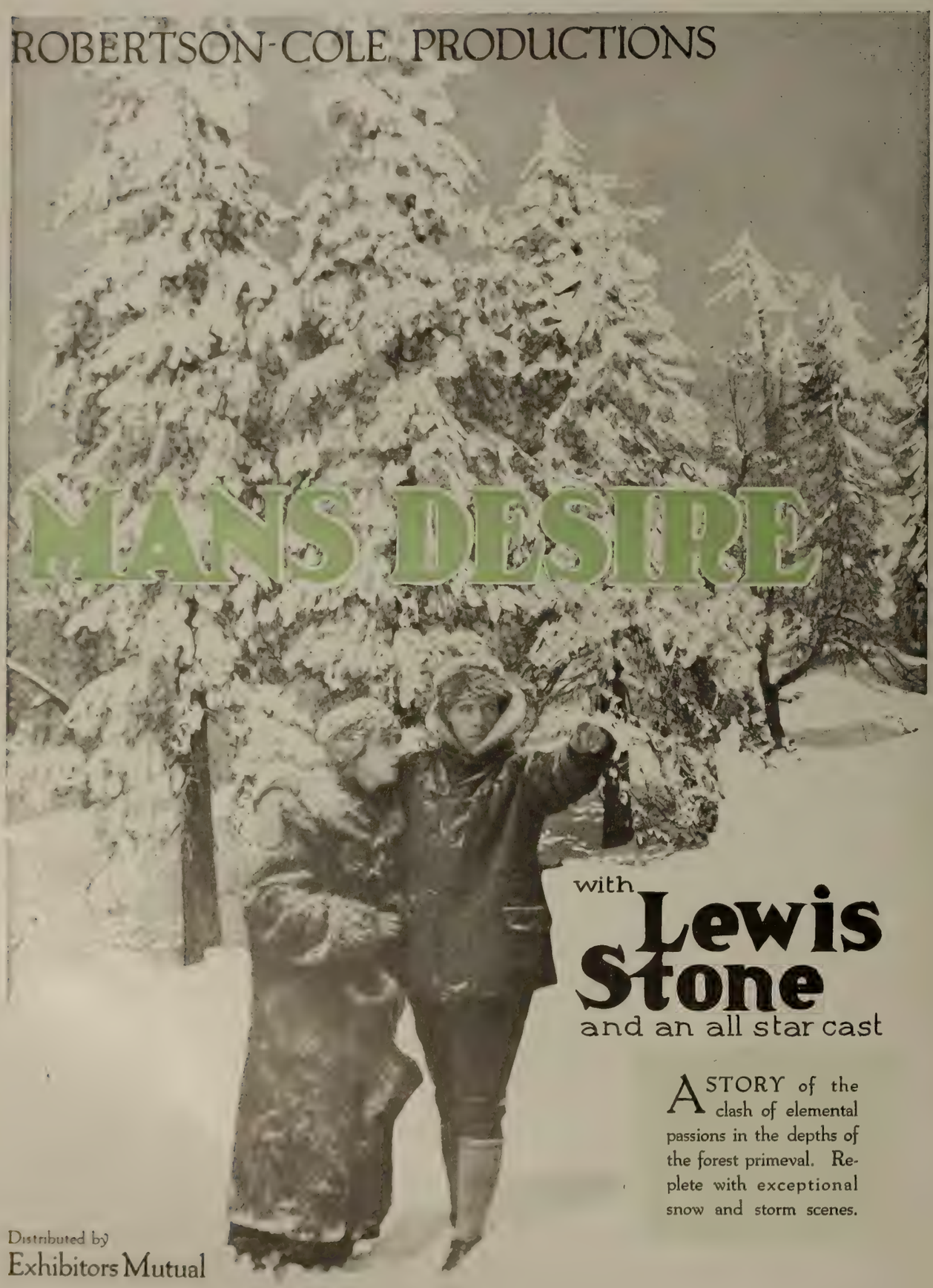
Joy! Joy! Joy!

With laughter and life in every scene the latest Brentwood picture is sweeping the country as did "The Turn In the Road."

Happy at start and finish the audience never worries about the turrible villyun. A sweet, clean picture without a single forehead wrinkling moment.

Distributed by
Exhibitors Mutual

ROBERTSON-COLE PRODUCTIONS



with

Lewis Stone

and an all star cast

A STORY of the clash of elemental passions in the depths of the forest primeval. Replete with exceptional snow and storm scenes.

Distributed by

Exhibitors Mutual

ROBERTSON-COLE PRODUCTIONS

the other half

A BRENTWOOD PICTURE

Directed by King W. Vidor, creator of "The Turn in the Road" and "Better Times."

SUPERIOR PICTURES

"ONE of the best pictures produced in several months."

"They will like this picture so much that they will continue coming."
—Tom Hamlin, Motion Picture News.

"It has what many of the current offerings lack, sincerity, and genuine appeal.

"Mr. Vidor's direction is distinctive, it is untheatrical and it is natural."
—Agnes Smith, N. Y. Morning Telegraph.

"This feature can well be classed another King Vidor success."
—Charles E. Wagner, Exhibitors Trade Review.

Distributed by
EXHIBITORS MUTUAL

ROBERTSON-COLE PRODUCTIONS

BESSIE BARRISCALE

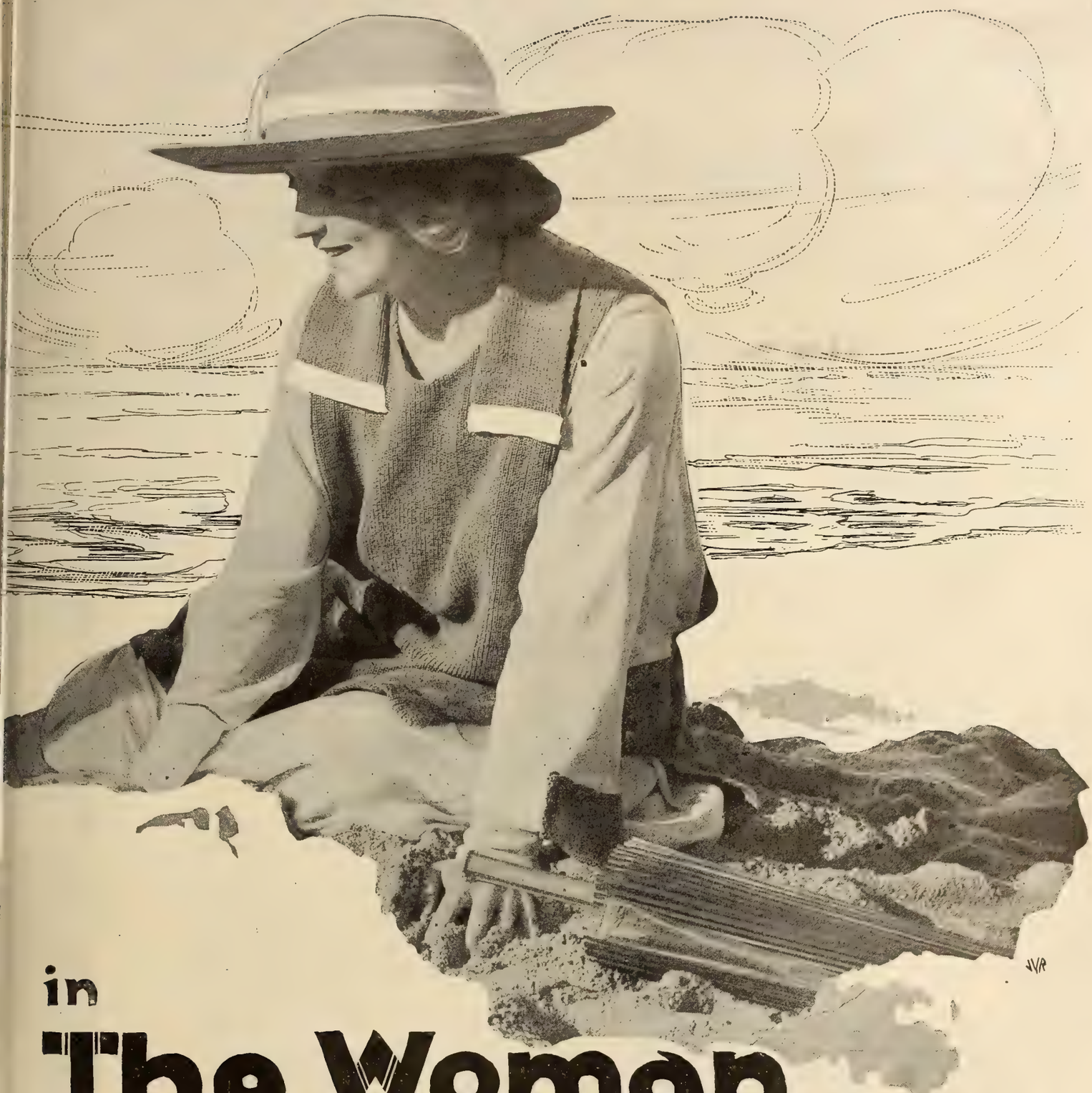
"THE picture is most carefully produced, with the artistic proportions standing out conspicuously. It is a well constructed drama and it carries an appeal through its conflict as well as through its highly colorful backgrounds."

—Laurence Reid, Motion Picture News.

"The Woman Michael Married" has a gorgeous background of society festivities which will carry it quite a way toward the point of success.

"Patrons will find the picture one of considerable interest."

—Helen Rockwell, Exhibitors Trade Review.



in

The Woman Michael Married

Produced by
B. B. FEATURES

Directed by
HENRY KOLKER

Distributed by
EXHIBITORS MUTUAL

Theatre Changes Policy to Get GOLDWYN PICTURES

Signed Year's Output

Full Week Runs

Excellent Advertising-Delivering the Goods

C. W. Midgley, manager of the AMERICAN THEATRE, Oakland, Cal., the most important house in that section of the country, has written a letter. It is so emphatic and makes such extraordinary statements, that it is being passed on to the other exhibitors of the nation. Here is what Mr. Midgley wrote:

Dear Mr. Goldwyn:

We have reviewed the first four of the new productions and *desire to congratulate you.* We are so *enthusiastic* over the showing you have made that we *are signing up for the entire year's output.* We are changing our policy *from three and four day to full week runs* on every production. You have, through your *excellent advertising* and the actual *delivery of the goods,* raised our enthusiasm to the highest pitch, and have sold us. Now it is up to us to sell the wonderful product to the public.

(*Signed*) C. W. Midgley,
American Theatre,
Oakland, Cal.

Goldwyn pictures are winners—every one of them. You may see them before you book them, if you like. Your Goldwyn opportunity is here!

OUT OF THE INKWELL

In some of the past Bray Pictographs, we did a little experimenting with a brand new super-animated cartoon.

We wanted to see how the public liked it. We wanted to see if they liked it as well as we did.

They did.

Already "Out of the Ink-well" by Max Fleischer, is the classic of animated cartoons. For humor, surprises, delicacy and accuracy of action, nothing has ever approached this feature.

The little clown who grows right before your eyes out of the pen point and then shrivels up and flows back—just drops of ink, is known from Coast to Coast.

He is going on with many new tricks, inspired by the genius of his creator and aided and abetted by the staff of Bray idea men

He is frequently in the new and greater

Goldwyn BRAY Pictograph

Beginning September 7th, as you have already been informed, the Bray Pictograph is distributed through Goldwyn, and by merely notifying your closest Goldwyn Exchange, your service may be continued. You understand that your service of the Bray Pictograph need not in any way be interfered with or interrupted because of the change in distribution.

If you have not yet realized the unusual features of this greater short-reeler, think of all that is being given in concentrated, crystallized form, weekly.

In addition to the animated cartoon, ***comes shortly, the world's first colored cartoon.*** (Bray is always the first in every improvement of short-reelers.)

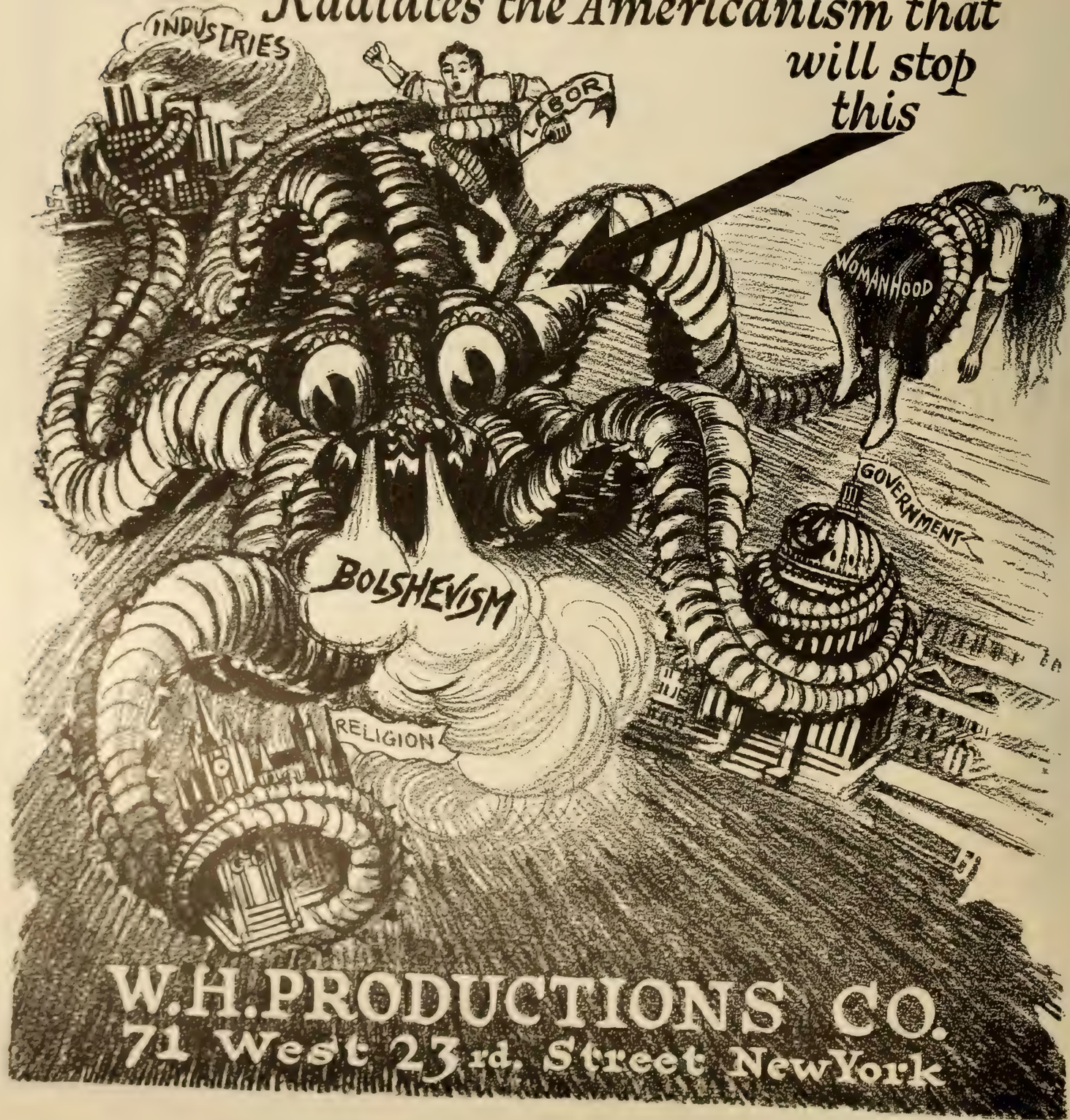
Also Popular Science Adventure; and Romance; Pictures of the Invisible; Cartoons of the leading comics and many other features.

Produced by the BRAY Pictures Corporation

Released through
GOLDWYN

"Everybody's Business!"

Radiates the Americanism that will stop this



W.H. PRODUCTIONS CO.
71 West 23rd. Street New York

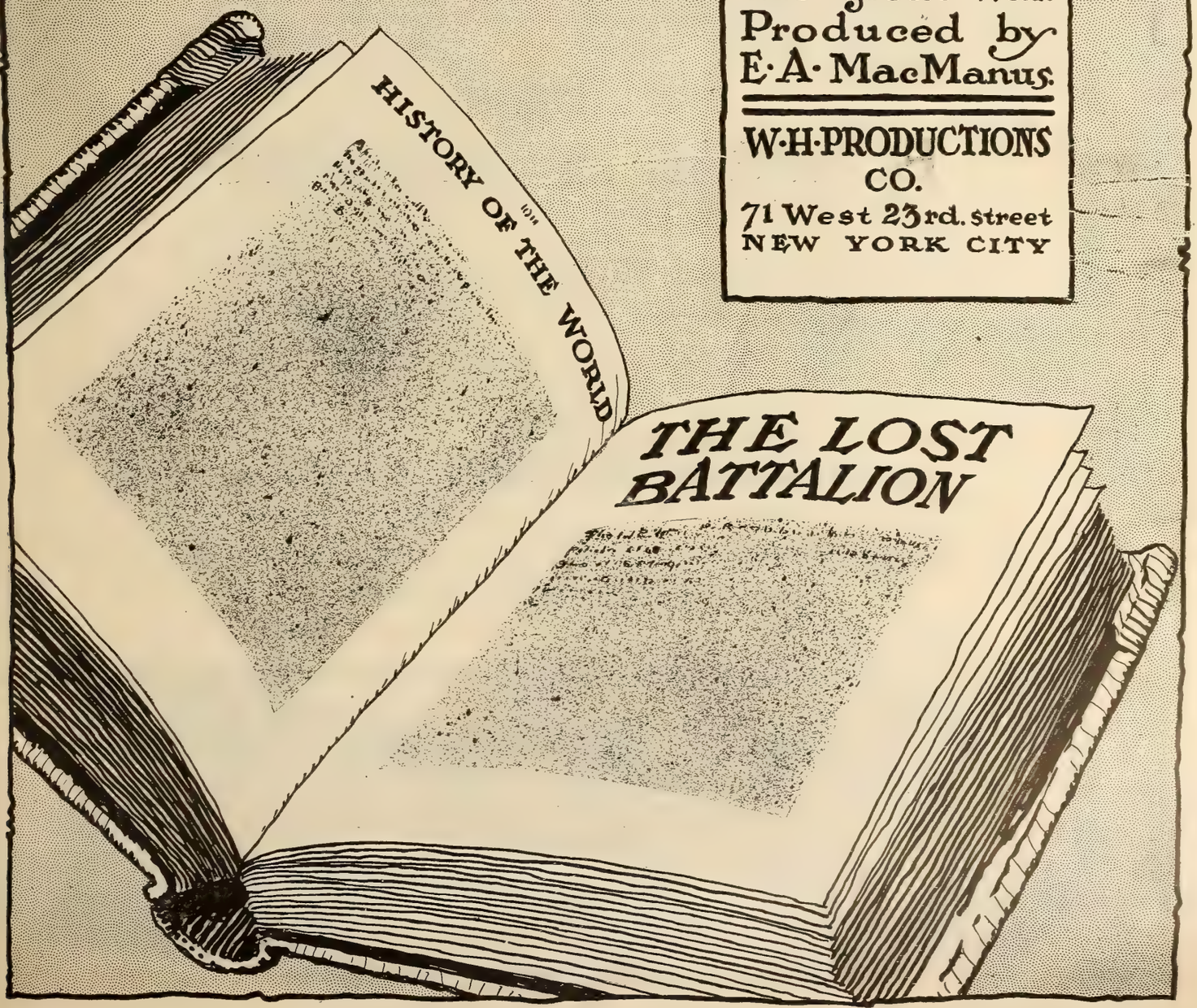
THE GREATEST PAGE IN HISTORY

"THE LOST BATTALION"

With the actual survivors in the cast!

A re-enactment of the greatest adventure of the great war. Produced by E·A·MacManus.

W·H·PRODUCTIONS CO.
71 West 23rd. street
NEW YORK CITY



I told you so!

THE HALL ROOM BOYS
GOING LIKE WILDFIRE

Immediately after our state right plan was announced we were swamped with offers. Is yours among them?
We are accepting some of these offers so if your bid is not in—wire or 'phone.

DON'T FORGET

FLANIGAN and EDWARDS

Nationally known vaudeville headliners playing the leads

HALL ROOM BOYS

Cartoons published for 15 years in leading newspapers

Twenty-six two-reel comedies a year
Released every other week

Produced by

NATIONAL FILM CORPORATION OF AMERICA

Wm. Parsons, Pres. Joe Brandt, Gen'l Representative

WIRE OR 'PHONE Don't Wait to Write

JACK and HARRY COHN

1600 BROADWAY NEW YORK CITY

Proven Specials

The new edition of the world famous Chaplin-Lone Star comedies, made under the comedian's $670,000 a year salary contract, will be released in the following sequence:

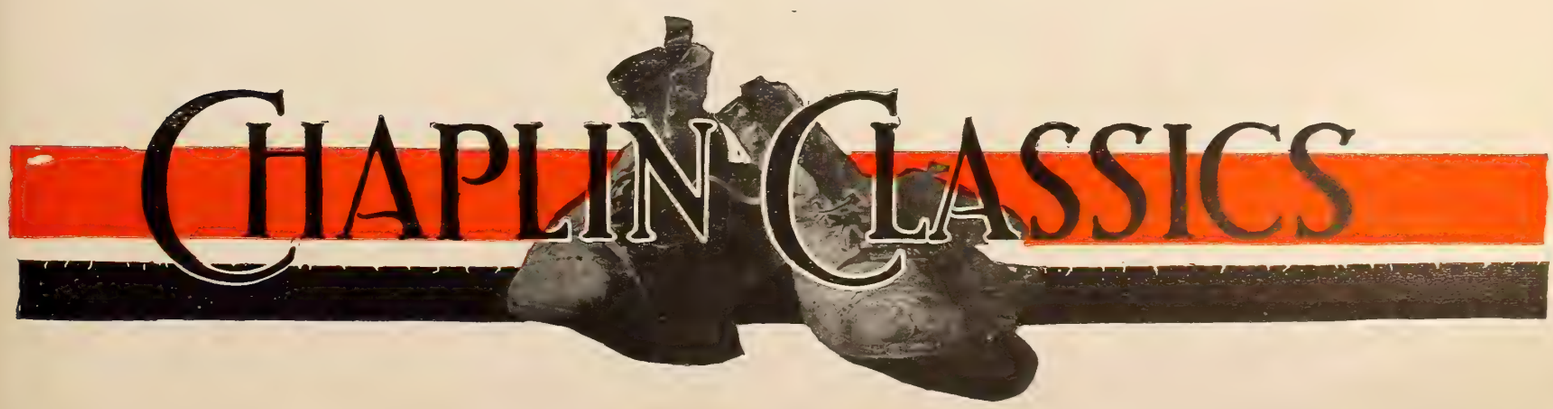
"THE FLOORWALKER"	*"BEHIND THE SCREEN"*
"THE FIREMAN"	*"THE RINK"*
"THE VAGABOND"	*"THE IMMIGRANT"*
"ONE A. M."	*"THE ADVENTURER"*
"THE COUNT"	*"THE CURE"*
"THE PAWNSHOP"	*"EASY STREET"*

Contracts have been signed by Dr. Hugo Reisenfeld, managing director of the Rivoli and Rialto Theatres, Broadway's fastidious houses, for presentation of the entire twelve pictures, day and date.

AVAILABLE AT INTERVALS OF SIX WEEKS—FIRST RELEASE OCTOBER 5

SPECIAL PRE-RELEASE FOR FIRST RUNS

Get in Touch today with the Manager of your EXHIBITORS MUTUAL EXCHANGE



CHAPLIN

The funniest pictures of the world's greatest funny man will be issued in a new edition October First.

Twelve screen tested comedies of tremendous box-office worth are offered the exhibitor in de luxe form.

No productions ever released in the history of motion pictures have so clearly been established in public favor—never a series before produced of such certain money-making values.

Every print will be brand new. A complete line of highest quality advertising material will be issued. Every facility will be offered the exhibitor to make possible the exploitation of these twelve specials in the proportion of their high worth.

They will be released under the original titles to capitalize upon the established popularity of the individual pictures themselves.

They will be released and sold in series, at intervals of six weeks.

World Rights Controlled by CLARK-CORNELIUS CORPORATION

To be Distributed by EXHIBITORS MUTUAL

MAKE A DATE *with*

JANE *and* KATHERINE

1919 SEPTEMBER 1919						
SUN.	MON.	TUES.	WED.	THURS.	FRI.	SAT.
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				

LOU ROGERS

presents

THE JANE and

in

A SERIES OF
TWO REEL
COMEDY
PLAYLETS

2 Reels

ROGERS FILM

CAPITOL THEATRE

LOU ROGERS

INFANT~ry

KATHERINE LEE

The

Youngest Producers
of The Film Industry
in a Series of Pictures
Which Will Appeal
to Adults As Well
As Youngsters.

CORPORATION

BLDG., NEW YORK

Pres.

2 Reels

Let
Jane and Katherine Lee
Point the Way to
Laugh Land

1,431

Requests Already
Received for the
Comedy Playlet Dates

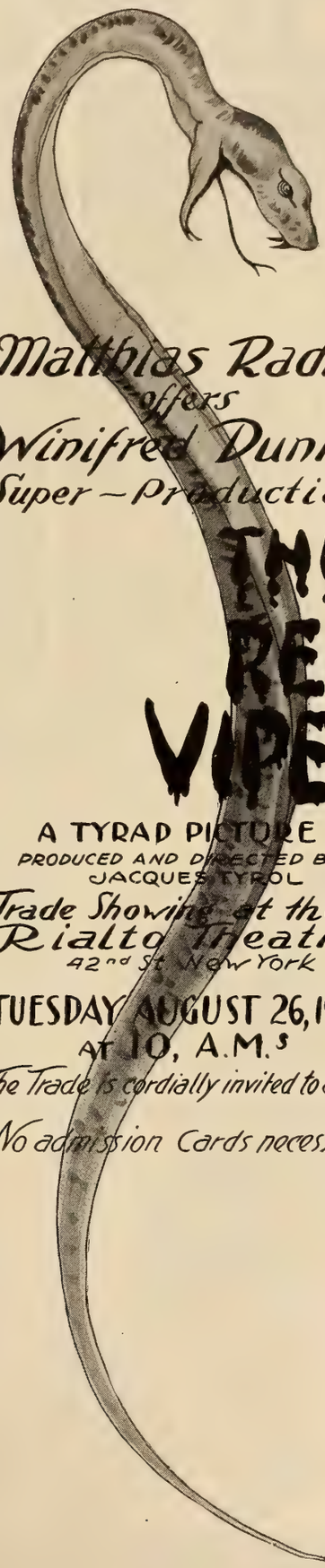
Release Announcement Shortly

2 Reels

ROGERS FILM CORPORATION
CAPITOL THEATRE BLDG. NEW YORK
LOU ROGERS, Pres.

2 Reels

A TRADE SHOWING



Matthias Radin
offers
Winifred Dunn's
Super – Production

THE RED VIPER

A TYRAD PICTURE
PRODUCED AND DIRECTED BY
JACQUES TYROL

Trade Showing at the
Rialto Theatre
42nd St New York

TUESDAY AUGUST 26, 1919
AT 10, A.M.'s

The Trade is cordially invited to attend

No admission Cards necessary

TUESDAY AUG. 26, 10 A.M.
RIALTO THEATRE N.Y.

WILLIAM RUSSELL

Has started on his picture under his new William Fox contract.

HARRY MILLARDE

Has started on his first personally directed production starring William Russell under his new William Fox contract.

COMEDY
DRAMA
SUSPENSE
ACTION
THRILLS

WILLIAM DUNCAN
in
"SMASHING BARRIERS"

A Serial For Every Theatre

VITAGRAPH

ALBERT E. SMITH, President

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Scenics Beautiful

Produced By Robert C. Bruce

"Scenic Succotash"
A copyright recipe for making a scenic picture from the "left-overs" of a season's scenic shooting.

"The Lonesome Pup"
The Great Dane left to shift for himself through the hills and valleys of the California mountains.

"Frozen Thrills"
The man who longed for heart palpitation and the story of his little adventure that resulted in a chilly finish.

"The Pale Pack Train"
The summer wanderings of two men, five white horses and a dog and a half, in the mountains of Oregon.

"Men Met in the Mountains"
Acquaintances who are met by one who elects to spend his life in Nature's silent places. A Close-up of the "packer."

"Sundown"
The most colorful of Nature's paintings—mountain, lake, river and ocean—photographed into the setting sun.

"Separate Trails"
The loneliness of a man who thought he had lost his dog—magnificent scenery and interesting story.

"Horizon Hunters"
The beckoning phantom of the horizon—always insisting that something "just over the ridge" must be seen.

It is never necessary to exaggerate the quality of the Robert C. Bruce Scenics. Every picture is backed with the experience and knowledge gained in the production of EIGHTY successful Bruce attractions. And, we know that our leadership can only be maintained by a constant effort that will make each new Bruce series better than any that have gone before.

Booking at Seventeen Exchanges

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Federal Feature Film Corp.,
48 Piedmont Street,

CLEVELAND OHIO.
Standard Film Service Co.,
Sloan Bldg.,

PHILADELPHIA, PA.
Electric Theatre Supply Co.,
E. Cor. 13th & Vine Streets,

CHICAGO, ILL.
Bee-Hive Exchange,
207 So. Wabash Avenue,

NEW ORLEANS, LA.
First National Exhibitors' Exchange,
712 Poydras Street,

LOS ANGELES, CAL.
Consolidated Film Corporation,
738 So. Olive St.,

SAN FRANCISCO, CAL.
Consolidated Film Corporation,
90 Golden Gate Avenue,

DETROIT, MICH.
602 Jos. Mack Building,

MINNEAPOLIS, MINN.
Standard Film Corporation,
406 Film Exchange Building,

SEATTLE, WASH.
Greater Feature Co.,
2020 Third Avenue,

KANSAS CITY, MO.
Standard Film Corporation,
Boley Building,

ST. LOUIS, MO.
Standard Film Corporation,
3317 Olive Street,

MILWAUKEE, WIS.
Bee-Hive Exchange,
Toy Building,

INDIANAPOLIS, IND.
Bee-Hive Exchange,
109 West Maryland Street,

BALTIMORE, MD.
Baltimore Booking Co.,
412 E. Lexington Street,

CINCINNATI, OHIO.
Standard Film Service Co.,
Film Exchange Bldg.

MONARCH FILM COMPANY, LTD., Hermant Bldg., Toronto, Canada

EDUCATIONAL FILMS CORPORATION OF AMERICA

729 7th AVENUE NEW YORK, N.Y.

THEY stand the test of summer heat or the blighting days of rain. For sure box office results in any weather ask World Film Exchanges for the Essanay-Chaplin comedies—

"A Night in the Show," "Police," "The Bank," "Shanghaied," "Triple Trouble."

ESSANAY

GEORGE K SPOOR PRESIDENT

AUG 23 1919
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Motion Picture News

VOLUME XX
NUMBER 10

AUGUST 30
1919

Big Pictures

¶This will be a year of big pictures.

Production is aiming at a high level.

This is clearly indicated in a considerable number of notable pictures lately finished and which will have had their premieres this month; many ambitious productions are under way and projected; important purchases of books and plays have been made; the leading author is prominent in picture production as never before; whereas in the previous years a few directors stood out sharply by reason of the excellence of their work, today there are many who are evidencing skill and sincerity.

All this has come about with considerable of a jump.

The answer, of course, is organization; picture making organization has rapidly advanced in response to a public demand for better pictures.

But at any rate the notable picture is here—on a general scale; and the situation will distinguish this year in picture history.

It will have a pronounced effect upon trade conditions.

In the first place it means longer runs: not merely that, it means a quick and considerable extension in runs.

We are told, in the case of a prominent star, that booking contracts show a doubling of runs this year over last. In two years the sales manager of this concern predicts that runs, on this star's pictures, will be trebled.

This is an extreme situation. But there are several stars quite as prominent whose present plane of production is just as high. And there will be many pictures without prominent stars whose story interest and general excellence will place them upon the same box-office level.

Longer runs encourage longer runs. And, all in all, it is reasonable to decide that all feature pictures this year will have a proportionate advance in length of run never approached in any previous year.

Here is a most significant situation for every producer, distributor and exhibitor to consider well.

Fewer pictures result in better pictures and better pictures in longer runs. And the circle continues. Longer runs result in fewer pictures, and call for better pictures.

So the longer run situation, this coming season, will have a marked effect in (1), quantity of production; (2), quality of production; (3), rental prices—indeed, upon the whole economic structure of the industry.

We should not, however, base this longer run situation upon past conditions, even upon last year's conditions.

In the first place a large number of new theatres have been built or are fast approaching completion. We are fully aware of this fact and we must also be aware that this large string of big and magnificent houses will prove a new factor in the

(*Continued on next page*)

Big Pictures

(Continued from preceding page)

business. They have large seating capacities. Their music and comfort will appeal to the highest class of audiences. They therefore demand notable productions—the inferior feature will not do at all. And they also demand longer runs.

To keep their seats filled they will have to advertise extensively. And this introduces another factor this year; in addition to big pictures and big theatres, we shall have big exploitation.

This will be a year of big exploitation.

There will be several producer campaigns upon a national scale. Exhibitors will use larger space. The notable picture will get an immediate response from the newspaper; photoplay departments will be increased and improved; in this connection we shall probably see new publishing developments.

So we shall have, this year, more seats, but especially more seats for the higher class audiences; and we shall have a greater and better public; and increased advertising will greatly increase attendance.

* * * * *

The New Theatre

¶A theatre now under construction in a city of 440,000, and where the present theatres have the leading services tied up, writes and asks if, in our opinion, there will be enough independent pictures this year? Will they be of a quality that will make the new theatre hold its own in the face of such competition?

Yes, we are confident there will be enough such pictures—more this year than ever before.

We suggest the foregoing editorial as an answer to the theatre.

And, furthermore, we believe that this new theatre cannot only hold its own, but stir the others up considerably—*provided* it knows how to *advertise.*

We believe that this advertising equipment is quite as important to any theatre as the booking question. That was proven last year. Advertising will be even a greater factor this year.

* * * * *

Labor and Motion Pictures

¶At a meeting of the producers and distributors branches of the National Association of the industry, held on August 6th, a resolution was passed and made public which has since been construed by labor leaders as an affront to organized labor.

If the Actors' Equity Association is a labor organization; if the American Federation of Labor may consider the Actors' Equity Association a unit of labor organization then, we regret to say, the resolution could easily be so construed.

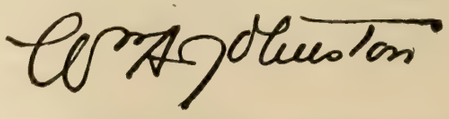
However, we are equally certain that, in forming and passing the resolution, the producers and distributors branches had no such intention whatsoever. And we are greatly in hopes that they will see their way clear to set themselves and the whole industry straight in the matter.

The actors' strike was not our quarrel. It is still not our quarrel; and it must remain not our quarrel. This, briefly, is the deep-seated conviction of the industry at large.

Photoplay producers and actors have had no part in the bitterness of feeling back of the strike, which feeling has been growing for years. On the contrary, their mutual relations have been pleasant and satisfactory. Their contracts are different from stage contracts. Photoplay actors are excluded from the Actors' Equity Association, except those from the stage.

In other words, we are simply a neighbor looking over the fence. We know nothing of the reasons for and ramifications of the quarrel going on, and we want no part in it, whatsoever. We have other and even greater issues before us. No matter what invitations are extended to us, no matter what immediate temptations may prevail, the motion picture industry, its producers, distributors, its army of exhibitors and operators—with their huge aggregate investment, machinery and responsibility want and most seriously want to keep hands off.

There can be no inducement, there must be none, greater than the welfare of the whole industry in the face of so serious a menace.



Dealing in Personalities

AS we go to press it appears that exhibitors will not have to get in line with a strike against the Daylight Savings measure which has been keeping countless dimes away from the box office. The House of Representatives has overridden the veto of President Wilson for the repeal of the bill, and it now remains for every thinking exhibitor to concentrate his efforts upon the Senate and by wire and letter advise them that the measure has had a disastrous effect upon business in the picture theatres.

"Personalities" would like to give credit to many individuals in the industry for their work in trying to get the bill repealed, but a list of the names would require more space than we have here. But you know we mean YOU.

And while on the subject—how about the tax repeal thing? Frank Rembusch is hard at work convincing communities that the picture did as much, and more, to win the war than did ice cream, still the soda tax was repealed.

Heard at the convention in Richmond August 14: "If the price of film goes up, my theatre shuts up." The speaker was "most any exhibitor present." But that wasn't all that was heard at the meeting. You can't afford to miss a word of the story carried in this issue of MOTION PICTURE NEWS.

NEW YORK and "Personalities" were hosts last week to a real honest-to-goodness pioneer exhibitor-manager. Theodore L. Hays, manager of the New Garrick and New Liberty theatres in St. Paul, dropped in on film row, incidentally calling on various of the producers. Sixteen years ago Hays was trying to convince some of the wise ones that pictures were here to stay, but they insisted the celluloid drama was but a passing craze. Which was right? At present the live-wire manager is giving the music publishers who want to keep exhibitors from using copyrighted music a run for their money. The fight against this evil is reported as aggressive and successful in the Twin Cities. This has not improved the friendship between the towns.

"Personalities" pauses in its mad rush through life to express deep regret at the death of James E. McBride, the Fox executive. He will be missed.

OUR Exhibitors' Service Bureau approves the following: A. G. Talbot, owner and general manager of the America theatre at Denver, Colo., the mile-high place, has been making a tour of mountain and coast cities in view of seeing what other exhibitors are doing that he may improve the program at his house. The theatre, by the way, has the slogan of "See America First." Manager Talbot concluded his trip with a three-day stay in Los Angeles, and is of the opinion that Coast theatres, collectively are superior to those found in any other section of the country. Prior to this most recent trip, Mr. Talbot made a tour of the East and Central West, and came to this conclusion: the five finest theatres in this country are Grauman's, Los Angeles; Circle, Indianapolis; California, San Francisco; Rialto and Strand, New York. Mr. Talbot places them in the above order with respect to beauty, convenience and program.

Poor New York.

Mr. Talbot, and other exhibitors, may be interested in the announcement that the new Moss theatre, in New York, is to have runways instead of stairways, up which an auto can be driven to the topmost seat in the house. Suppose the architect saw to it that the doors are made wide enough to admit the automobiles.

HAVE you heard the news? No, we know you have not, because you haven't read this issue yet. But Universal is planning to send a company to China under the supervision of Henry McRea. The expedition is scheduled to start September 18, and will have Harlan Tucker and Marie Walcamp as star players.

The kind of productions to be made has not been announced. Look for it in MOTION PICTURE NEWS later.

Here are five champions in one snapshot. They are the Honor Month lads who won the Pathe week-on-Broadway campaign, and were guests of the Home Office amid the dazzling Mazdas. They answer to the names of Harry Taylor, Kansas City; H. R. Calloway, Cincinnati; D. C. Stearns, Cleveland; March Wood, Oklahoma City, and Jack Auslet, New Orleans.

ACTIVITIES in the industry during the past week continued to keep things going at the usual fall pace. As we went to press with this issue a great batch of red-hot briefs sailed in, and you will find them in the regular news columns.

In addition to that Jack Pickford is transferring his wardrobe to the Goldwyn lot.

Then there were two blazing exhibitors' meetings — one in Ohio and the other in Virginia.

Cecil B. DeMille, of Famous Players-Lasky, has offered 50,000 francs to the Hungarian Government in Budapest for the crown of St. Stephen. The director wants it to place it with his large collection of trophies. Pete Smith looks upon it as a rare piece of theatrical property. So there you are.

DR. Hugo Reisenfeld, who a short time ago ceased wielding the baton at the Rialto theatre, save on special occasions, to become director of both the Rialto and Rivoli theatres, has found time in the midst of his numerous and various duties to sign a contract with Stewart & Morrison to write the score of a new musical comedy which they place in rehearsal shortly. The book of the said comedy is by Harry B. Smith.

This is the second musical play which Dr. Reisenfeld has written the music for,

Just as we send the week's issue to the press-room a 'phone jingle informs us that Argus Enterprises, Inc., has secured a lease on the Gaiety theatre, that well-known Broadway house, in which to run "The House Without Children." The opening is August 24 and the run for two weeks.

W. RAY JOHNSTON, treasurer of the Arrow Film Corporation, is putting in the summer to advantage. He has gone to the Adirondacks to supervise the finishing of the first two Blazed Trail productions produced by J. L. Russell. Incidentally, Mr. Johnston will endeavor to annex a vacation while in the mountains.

In the meantime, the publicity representative in New York is paving the way by circulating the news that the Royal Northwest Mounted Police figure prominently in the pictures, and that their bright red coats offer a "pleasing background for the scenes that are unusually vivid."

J. L. Johnston, advertising director of Finkelstein and Ruben theatres, at Minneapolis, is coming back to normal following the birth of a son to himself and wife. He writes "Personalities" that the offspring weighed in at 7 1/2 pounds at the ringside, but we are inclined to think that in the excitement the keys of the typewriter got tangled up and boosted the little chap's weight by several pounds. Congrat's, old top!

ANNOUNCEMENT

MOTION PICTURE NEWS announces that effective immediately, this publication will accept no advertising relative to motion pictures which aim to be sex hygiene propaganda.

This publication believes, in accord with the policy of the National Association of the Motion Picture Industry, that motion pictures of this type are not fit subject matter for exhibition in motion picture theatres under customary conditions and before mixed audiences.

Films As a Prohibition Aid

Claim Made That Grog Shops Were Already Becoming Groggy from Competition-Blows Both Right and Left

By William Fox

President of the Fox Film Corporation, New York

HOW will prohibition effect motion pictures?

Will the pictures be the one medium through which America will be brought to resign itself to total abstinence?

These two questions have been asked by persons in all walks of life before and since July 1, and the topic continues to occupy a heavy share of the day's conversations throughout the United States.

We are entitled to get straight on our facts before we answer any questions. Therefore, let us go back a little way into history.

We know definitely that rum was invented or concocted by man prior to the days of Noah and the ark, and we must reach back into the earlier periods of civilization, possibly into the days of barbarism, to find the reason for its having been called into existence as the good-little, bad-little brother of mankind.

It is my absolute opinion that rum was invented by man as a stimulant to help him over the rough or depressed places in his daily life.

You could call it an invention for entertainment or diversion if you wished to, but its use throughout the ages has been more as a relief from sorrow or care or worry than as a means of amusement. I do not refer to wine, but to strong liquors, for it was the heavy use of strong liquors that brought the prohibition movement into prominence.

The idea of prohibition began through the abuse rather than the use of liquors. There was a time when in all walks of life, religious and secular, military and civil, in the mansion and in the cottage, liquor was just as much a part of the daily life as any article of food. In America the use of strong liquors became widespread because Americans always go in heartily for anything they do.

Then there grew up the American saloon, an institution which became a political centre. It was different from the drinking places of other parts of the world, which in most instances had food attachments or were housed in the inns and small hotels. It was in these highly polished, well-mirrored, brass-railed places that the American man began to indulge more and more in heavy drinking. They were so conveniently located that in the big cities a man rarely had to walk more than half a block in any direction before reaching a sorrow service station.

It is not my purpose to discuss in detail the long fight that resulted in the Federal prohibition amendment; the facts are pretty well known already to the American public. But I do purpose to make certain observations which have to do with the future as well as with the past. They bear directly on the question of amusement on the one hand and relief from care and sorrow on the other.

I have noted that a man who sold liquor rarely drank it himself, and that the development of the drinking habit came to a man, when in time of trouble, he had need of his every faculty to overcome the obstacles that confronted him. At such time he would resort to a stimulant which stupified his brain and got him in new trouble, instead of keeping clear-headed so that he might solve his problems and see a way out of his difficulties.

A very interesting fact is the natural decline in the popularity of liquor for general use in this country. Slowly but surely the people themselves were realizing that they had a greater and safer friend than liquor, and that this friend was the motion pictures. They were discarding liquor for the screen, and it is my fixed opinion that, even without a prohibition law, liquor would have been obsolete ten years hence.

The greatest factor in the fight against liquor has been the motion picture. Men who had developed the habit of drinking for lack of something better to do discovered that, for less money than they would spend in one evening by themselves in the saloon, they could go to a motion-picture theatre and entertain themselves and their families at least twice a week. Ten years ago the most convenient and popular pastime for those who had nothing to do in the evening was liquor drinking, but since the establishment of motion-picture theatres in every city, town, village, and hamlet in the country, with the price of admission no greater than the price of a drink, it was only natural that the drinking public drifted away from the saloon to the newer, cleaner, more healthful entertainment, which did not deaden the brain, but, instead, amused and refreshed them. In the motion-picture theatre they forgot their troubles, they lost their worries, they were mentally comforted—and without any evil after effects.

Once the people began to go to motion pictures their thinking powers were stimulated, and when they began to think seriously and with clear heads they continued the amusements which were uplifting, educating and tremendously entertaining.

(*Continued on page* 1804)

When Panic is Not Panic

Saving an Audience from Itself When Danger Threatens to Upset All Reason

PANIC in the Mars theatre, a neighborhood house of Cincinnati, Ohio, threatened when the lobby of that house recently caved in under the weight of several score of theatergoers who had assembled to see "Daddy Long Legs," Mary Pickford's initial First National Exhibitors' Circuit release, was cleverly averted by the presence of mind of Mrs. Louise Smith, ticket-taker.

Refusing to allow the horrifying thought that twenty-five persons were helpless in a mass of concrete, splintered wood, electric fixtures and other debris, Mrs. Smith made a bolt for the inside of the house as soon as she heard the crash and felt the accompanying clatter of crushed cement.

A news weekly was being shown when Mrs. Smith arrived inside the theatre. About two hundred of the audience had left their seats and were crowding each other in an effort to get to the door. Risking personal injury Mrs. Smith blocked the main exit and shouted in a loud voice:

"Keep your seats," she shouted. "There is no danger."

She then ordered the operator to quash the news weekly and immediately begin Mary Pickford's "Daddy Long Legs." Sensing the emergency of the occasion the operator speeded through with the introductory scenes knowing that once the picture was started the audience would become interested.

Mrs. Smith supervised the removal of about twenty-five injured persons to hospitals and drug stores, following her order that the orchestra and organ of the Mars should play the merriest music possible.

Mrs. Smith's conduct excited the admiration of various city editors of Cincinnati newspapers. She was termed a "heroic employee" by the Cincinnati post.

NAMES ITS DIRECTORS

THE Allied Amusement Association of Chicago has just announced the following list of directors for the ensuing year: Nathan Ascher, Joe Trinz, Sam Katz, H. A. Gundling, George B. Hopkinson, W. E. Heaney, H. E. Newell, I. E. Berkson, Andrew Karzas, Louis Marks, Frank M. Teter, Ludwig Schindler, John Bobeng, Arthur Schoenstadt, J. Abrams.

An Unusual Yell From the Southland

When Do You Do an Exhibitor a Favor? Read the Story and Figure It Out Yourself

BY AN ATLANTA REPORTER

Who Happened to Be an Eye and Ear Witness to a New Kind of Complaint in the Industry

"YOU didn't charge me enough for that feature I played yesterday. You cost me at least $200 in profits because you booked it to me for $6 when it was worth every cent of $50. Yes, and more than that, it was worth $50 a day for two days, instead of a measly $6 for one day. When are you fellows going to wake up and discover that you've got productions, not footage, to sell to exhibitors?"

In type the foregoing may lack much of the fire and anger in the tones of the exhibitor who shouted it at an Atlanta exchangeman last week. He was a small town theatre owner, catering to the five cent class of patronage. His house seats four hundred and ten people. Ordinarily, according to those who know him well, he is a quiet peaceable sort of chap, content to take things pretty much as they come.

But on this occasion he was mad from the crown of his faded derby to the soles of a pair of new oxfords. His face was a choleric red; his eyes fairly popping in fury, and the chin, smooth shaven, shot out far enough to give it a deformed appearance.

"You charge me $15 and $20 for features that are not worth half of that. Still, when I came in here two weeks ago," he was yelling now, "to book up a dozen you suddenly become charitable and tell me that you'll throw in another one for $6. You didn't tell me a damned word about the story. And the title of it made me doubt then whether it was really worth $6. I had a hunch that perhaps I was getting stung, but it's happened so often before, the same way, that the callous is getting pretty thick now."

"BUT why raise the devil with me. You got your money's worth," retorted the exchange manager. It was a dizzy experience to have an exhibitor actually angry because he had not been compelled to pay enough for a feature. The manager was not at all certain that it wasn't a weird sort of dream and that he would wake up directly to find—well, he didn't know what.

"Why shouldn't I raise the devil with you. Your boneheadedness cost me that $200. Who will I blame for it—the druggist on the corner? You ought to be fired on the spot!"

"Just a moment," interrupted the exchange manager. "You're not running this office, nor are you my boss. I intended to do you a little favor. You were paying a little more than you usually offer for the twelve features you booked two weeks ago, and I figured that it might encourage you a bit if I gave you one picture at less than half of what you were paying for each of the others."

"Never mind the alibis," snapped the exhibitor, whose high pitched voice by now had attracted two more exhibitors who were out in the booker's office. "I'm here to tell you that you have cost me $200 and, on top of that, you've made a sucker out of me with my patrons. You know the class of people that come to my house. I've told you often enough. They like the melodramatic stuff, ala serial style, with lots of quick action, gun play and the like. What happens?

"I give you my date for the first of the twelve, and I boost the price to ten cents. It's fair film, but it wasn't worth ten cents to my crowd. I got several kicks after each show. Four days ago I played the second one on the list at ten cents, and they kicked again. The second one was about on a par with the first.

"I BEGAN to figure that I had to do something to satisfy them and make good, so I decided to run the $6 feature at five cents. You couldn't tell me a thing about the story of that picture, any more than you could one of the other twelve. The title didn't give me an inkling of what was in the film. You said your supply of press sheets was exhausted; the slides were very mysterious in keeping secret any facts, and the heralds and posters were not a bit more informative.

"And this is what happened: The first matinee audience, about half a house, went wild over that picture. It was a bearcat. Action, melodrama, several great thrills, a darned good looking leading woman—everything my folks get hopped up about. Why, darn your officious soul, that film was worth at least two days in my house at twenty-five cents a throw. I could have gotten it easy. There wouldn't have been a kick from any one.

"But what chance did you give me to figure out its value? None. I took it deaf, dumb and blindfolded. If you knew your own product you could have told me something about the story, and you would have known, from what I have said before, that it was ideally suited to my patrons. With this dope from you I wouldn't have argued long before agreeing to pay you $50 a day for two days. And that price would have made me go out and advertise my head off to put it over.

"BUT no! You lose $94 and I am out at least $200. And there's something even worse than that for me. Through your lack of interest and your failure to be interested enough in the proposition to tip me off to a live one, I've given my crowd a twenty-five cent show for a nickle. What happens? The next time I boost the price it has got to be an mighty exceptional picture to warrant it. They won't forget this one in a hurry. And unless it is a lot better they'll say I'm trying to sting them. Oh, what's the use? I'm just a hick exhibitor trying to make little more than a living with stone wall stupidity here and in other exchanges to help me succeed."

"Well, if you are through with your speech I'll say something," declared the branch manager. His voice had no note of authority or uppishness in it. He was obviously disgruntled. "I do not want to knock the home office, because they are a good crowd and mean well. The title of that particular picture puzzled me. It didn't indicate a jitney's worth about the story. So I dug out a press sheet from the first lot that came in. I read the synopsis. Still it didn't warm me up to any chances. So I'll have to admit that I missed a good bet for the office here and for you."

"Well, you may admit it but that doesn't help me any. Theatres are like people. They have an individuality created by their audiences. Some audiences like certain pictures, other audiences prefer still other varieties of entertainment. Why the dickens don't you fellows in the exchange find out from the exhibitors what kind of stuff they prefer. I'll bet you don't see half of the film that is shipped to you for booking.

"MAYBE I am only a small town exhibitor, but believe me, I know it now, if I didn't before, that one reason why we are not making more money than we do is because we never know more than half of what we should know about the pictures we book. making more money than we do is because we never know more than half of what we should know about the pictures we book. The big first run accounts get the press sheets and all of the so-called exhibitor helps. When the prints get down to sixty, ninety and one hundred and twenty days, we're lucky if the posters will give us more than two varieties.

"I'm going now, before I get mad all over again. But think about this until you see me again:

"If the small town fellows, like myself, had more cooperation and could learn more about productions than the rental prices lead us to suppose, we perhaps could make more money, build larger theatres, and become thirty day accounts instead of sixty and ninety day buyers."

And the exhibitor went his way.

A view showing the progress in construction of the William Fox studio at 10th avenue and 55th street, New York City

Introducing More Live Exhibitors!

They Make the Wheels of the Industry Spin Round and Round

ANOTHER woman exhibitor, Mrs. A. M. Harris, manager of the Orpheum and Family theatres of Elkhart, Indiana, is with us this week. Mrs. Harris is one of the few women in that state having complete charge of motion picture theatres.

The Orpheum was originally built as a vaudeville house, went on the rocks through a small time policy and when Mrs. Harris took charge she had real things to accomplish. Thorough remodeling and installation of the best orchestra obtainable were her first moves. A strong and continued advertising campaign followed, and as a result the Orpheum is now among the most popular of picture houses.

One popular feature of the house is a miniature nursery where the youngsters are soothed while their elders enjoy the show.

J. W. HOUCK, until lately manager of the Liberty Theatre, [illegible] largest picture house, with a capacity of 1,800, has resigned to take charge of a Pathe exchange in Montana.

Mr. Houck opened the Liberty after it had been closed by the influenza epidemic last year and since that time the business has grown rapidly, all records having gone by the board during the past season. The highest class attractions that it is possible to obtain are run at the Liberty, the motto there being good pictures above all else.

He came to Spokane from Seattle where he was with F. P.-Lasky and is one of the youngest managers in the business. On leaving Spokane brother exhibitors wish him the best of luck in his new affiliation.

RAYMOND PEART is managing the Colonial theatre, at Gillespie, Illinois. The seating capacity of the house is about a thousand. Mr. Peart came from Gardner, Illinois, where he had experience managing two theatres, one in that city and one at South Wilmington, Ill.

When his parents purchased the Colonial, his first thought was to install good music, which he did by the purchase of a Reproduco pipe organ piano. The bigger special attractions play at the Colonial, while road shows and good vaudeville acts also find a place in the theatre.

"Of course I am a reader of the NEWS," he says, "and of course I find it useful in my work." Mr. Peart lays great stress on his advertising, and depends partly upon it for success.

WITH women now in business on an equal footing with men it is no surprise to find Mrs. J. W. Tanner prospering as proprietress of the Gem theatre of Filer, Idaho. Besides running her theatre, and running it well from all reports, Mrs. Tanner has followed the vocation of her late husband who was a newspaper man and politician, and delved into journalistic pursuits, but of late has closed out her newspaper interests and devotes her entire time to the management of the Gem, which she has conducted alone, and successfully, for the past five years.

MEET George Mowl, proprietor of the Popular Picture Palace of Skagway, Alaska, and who, having been a resident of the far Northern reaches for the past twenty years, is classified as a "sour-dough." We believe Mr. Mowl to date is the most "distant" member of the fraternity introduced.

Business was never better, he reports however, and as Mr. Mowl puts it, he used to find Nuggets, and now exhibits real live Nuggets on the screen.

Skagway, he says, is at present filled with tourists following the "See America First" maxim, thousands who had heretofore gone to Europe now giving Alaska the "once over" instead, searching for the Midnight Sun, that new theatre.

JACK DAGLE manages the Liberty in Murphysboro, Ill., and in addition has the reputation of being an excellent photographer. When three years ago he entered the show business he brought with him a motto "Show only the best pictures" and to the faithful fulfillment of this creed he attributes the standing the Liberty theatre has with the town folk.

Dagle declares he has no time to bother about his competitors, his own business keeping him occupied. He has plans ready for the construction of a new theatre.

B. H. MOONEY, familiarly known as "Kid" about Birmingham, Ala., where as manager of the Trianon, Rialto and Princess theatres he has a wide acquaintance, is a graduate of the newspaper school and therefore entitled to extra space.

Mr. Mooney is known as a live wire in a city which has "direct current," proof positive that his training in the newspaper field has stood him in good stead. He believes in advertising for the four theatres which are under his leadership and especially in newspaper advertising, and being alive to the value of printer's ink manages to lead the procession in exploitation for Birmingham.

It is needless to say that the Birmingham theatres under his control prosper and that Mr. Mooney has prospered with them.

J. S. GRIMES manages the Dream theatre at Corydon, Indiana, not the biggest city in the world, nor yet the best picture town according to a number of men who have tried to conquer it and failed. In fact that is the way Mr. Grimes happened to invade Corydon. The Dream was for sale because its manager needed the money to buy new trousers and Mr. Grimes purchased at a price and then just to show people "that Old Man Grimes isn't dead," he started out to let Corydon know that there was a picture house in town.

That he succeeded goes without saying. He has been on the job quite some time now and the sheriff hasn't been in to see him yet on a matter of official business.

COLD FACTS AND HOT SHOTS

Five Years Ago—

"Fewer and Better Pictures and No More Nickel Admissions" Slogan

DANIEL FROHMAN presents H. B. Warner in "The Lost Paradise," the world famous drama of capital and labor.

The Electric Film Company offers "War Is Hell" in four parts and natural colors.

Speculators have secured a large quantity of chemicals necessary to the manufacture of film. But the American producers declare that there are no secret processes in Germany in the manufacture of the necessary chemicals and that everything can be made right in the United States.

Many exhibitors are agitating for the existence of just one amalgamated state league of exhibitors in New York state instead of two warring factions.

The shortage of carbons in both the United States and Canada is giving grave cause for alarm among the exhibitors.

Fewer and better pictures is the unique slogan of producers. And the exhibitors are trying to popularize a ten cent admission charge instead of the customary nickel.

Los Angeles chief of police threatens segregation of sexes in motion picture theatres unless mashers' activities are quelled.

Isaac Silverman of Harrisburg, Pa. has defied the state censor board of Pennsylvania and declares that he will exhibit "The Drug Terror" in spite of them on the ground that this film feature teaches a great moral lesson.

Atlanta Georgia business men have formed the first motion picture producing company for motion pictures in that city. They announce that they will only make pictures costing ten thousand dollars.

Motion Picture Patents Company of New York has sued in Los Angeles the following concerns: Oz Film Company, Nash Motion Picture Company, Albuquerque Film Company, St. Louis Motion Picture Company and Bosworth, Inc. They allege infringement of patents by the use of a patented camera.

Considerable anxiety is felt for the safety of W. N. Selig of the Selig Polyscope Company who is in Europe making a tour of the Company's exchanges in London, Paris, Rome, Berlin and Moscow.

The Pennsylvania Censorship laws have just been declared valid and constitutional by Judge Martin of the Court of Common Pleas in Philadelphia. These laws were considered so drastic by exhibitors and producers that they had applied for injunctions against the State Board of Censors.

Immediately after the Court's decision in favor of the censor board in Pennsylvania, the chief censor declared that more stringent regulations would be enforced and that after September 1, all film entering that state must be seen and approved by the State Board.

The Charles L. Kiewert Company announces that exhibitors need have no fear but that they will have plenty of Bio carbons.

Pertinence and Poetry Pertly Put and Partly Pun

With the weeks clicking merrily by, and bringing us closer to Prohibition days, we are moved to ask some kind director to enlighten us as to the receipt for the miraculously stimulating water, a sip of which (see any picture) brings the fainting heroine or the unconscious hero back to life with startling suddenness.

* * *

THE FRANK TRUTH

Sign over a Market Street, Philadelphia, theatre: "Motion Pictures and Photoplays."

* * *

YESTERYEAR

I wonder what the old time folk
Were wont to do at eve,
When shadows fell and darkening night
Was lit by candle's fitful light?
There were no sprightly music plays
No shifting vaudeville,
Nor yet when came soft evening's glow
Was there a picture show.

* * *

An ill-natured husband suggests that if the command "Charge" were the only one in the military lexicon, an all-woman army would be invincible.

* * *

The Bochs must have felt their cup of agony was overflowing when that sacred temple of the arts, the Coblentz Opera House, housed cheering doughboys while Chaplin in "Shoulder Arms" was flickering about.

* * *

THE INEVITABLE FORESEEN

"Geraldine Farrar's jewels are insured against every possible loss for over a million dollars. Of course no one will believe this, because it sounds like mere press agentry." From a Goldwyn press story.

* * *

Houdini is quoted as 'enthusiastic over the sensation his latest picture WILL create.' Sweet carnations. We'll say that's CONFIDENCE.

* * *

LEST WE FORGET

(As many representatives of the industry looked on life one year ago.)

There's a THING that shrieks over desolate fields, with
a whistle shrill, intense;
O'er gaping holes in the sodden earth, thru crumbling
walls of carrion stench,
Careening far over the furrowed loam, to a resting
place in blood and bone—
Another soul has gone home.

Home, where never bursting shell
Nor pat, pat, pat of machine-gun hell
May rouse the crimson stain.
Home, where never cannon's roar,
Nor deadly bayonet's thrust and score
Can ever matter again.

There were ships that sailed o'er the blue-green sea,
sheening with silvery strains,
Ships that faded in distant mist, bearing our hearts
while the clay remains,
A flutter of white from a distant swell, a last long
glimpse over watery dell,
Then soft o'er the wind a murmur—Farewell.

Home, where all that is worth while
Is waiting twixt a tear and smile
For him across the sea.
Home, where love o'er shadows hate
Where joy awaits if so be Fate
Proclaims the world is Free.

* * *

Music firms' advertising men, and picture publicitists in a close race this week as to who can corral most adjectives in their copy. M. P. boys a slight margin ahead, having splurged forth with sever extra-special-super-deluxe-features.

* * *

The chronic knockers in any business are usually the failures.

GEORGE D. GOULD.

Not Playing the Game

Jesse L. Lasky Has Meaningful Message for Exhibitors Who Shorten Films

ON a previous occasion I was impelled by force of circumstances to inveigh against the pernicious habit on the part of some exhibitors of cutting certain parts of a motion picture feature so as to crowd a greater variety into their program. I pointed out at that time the evil of this procedure, and endeavored to show that there was no more fairness in this than there would be if a dealer in books cut out a number of the pages and sold the volumes to his customers as perfect copies.

But I have noticed another phase of the same thing which in a way is hardly less injurious or unfair.

Exhibitors who for one reason or another, generally for the purpose of shortening a feature so as to get in another reel of different character on their program, eliminate the main titles, the credit titles, etc., and start the picture with the first subtitle of the story, are not playing the game.

It may, at first thought, seem less detrimental to the photoplay if merely the introductory matter is removed, but one has only to reflect that by cutting these titles, the spectators are frequently left in the dark as to the names of characters, the very title of the play itself, the players, the director and others. They strive, through the first reel to get head or tail of the thing and lose much of the enjoyment. It is equivalent to seeing a stage drama without a program.

There is this, also, to be considered: The director of a picture in these days means much to the inveterate film patron. It would be surprising no doubt to know just how many people go to see a picture, not alone because of the star, the cast in general, or even the story—but because so-and-so has directed it. The author of the modern photoplay deserves the consideration of the exhibitor surely. To eliminate his name is to destroy one of the elements of appeal, particularly where the author is a noted one in literary, dramatic or photoplay circles. Indeed every name mentioned in the introductory titles is of importance, means something to somebody in the audience and sometimes a great deal to a great many.

Frequently there is an introductory title following the main title which gives a sort of argument or synopsis of the story, setting of the play, so to speak and in many cases this is indispensable to the proper understanding of the plot that follows.

Producers of pictures are in this day and age supposed to be capable of determining what is essential to a picture. They are not anxious to add unnecessary footage. In our own production for Paramount-Artcraft, we strive to eliminate everything that is not absolutely essential. Men and women who are experts devote their time and draw their salaries for the purpose of preparing accurate and succinct titles, etc.

Jack Pickford Is Signed by Goldwyn

Juvenile Player, Star in Own Right and Also Brother of Little Mary, Is Bound to Long Term Contract; Immediate Production

JACK PICKFORD, brother of Mary, and for a long time star in his own right, has signed a long term contract with Goldwyn Pictures. August 15, the player's birthday, marked the closing of the deal, linking his name with that of Geraldine Farrar, Madge Kennedy, Mable Normand, Will Rogers, Pauline Frederick, Tom Moore and other Goldwyn stars. He immediately left for the coast to begin production.

It is understood that various scripts are already under consideration for Pickford. Announcement of his first Goldwyn vehicle will shortly be forthcoming.

The terms of the contract and the exact length it will run were not contained in the announcement from Goldwyn.

Early Screen Start

Although only twenty-three, as stated, he has been a motion-picture actor for ten years while his complete histrionic experience dates almost from the time be began to lisp.

Ten years ago the then Jack Smith began to work for Biograph under the direction of D. W. Griffith, in the days when one-reelers were the sole productions of the industry. He was fortunate in his early associations, for Biograph at the time of his first connection was virtually a training-school which was to give to motion pictures many of their best-known lights in future days. Mabel Normand, also a Goldwyn star today; Owen Moore, Mack Sennett, Sister Mary and Mr. Griffith were some of the minor figures associated at the time in Biograph productions. Jack's first part was in an Indian mob scene, and he received five dollars for his work—good pay in those days.

His next adventure in his new field was when he went to Cuba to act in a production of which Tom Ince—then comparatively unknown—was director. He returned to the states to re-establish his connection with Biograph and from that time his progress was sure and steady. At the age of twenty-one he organized his own company and conducted it with success. But the business of being at once executive, director, and star was too much even for his energetic temperament.

Among the pictures which have helped to raise him to a popular and critical favorite "Seventeen," "Tom Sawyer," "Great Expectations," "The Dummy," "The Varmint" and "Freckles" stand out from a host. The material in all these pictures was peculiarly suitable to the gifts of their star. Mr. Pickford brings to the screen a juvenile presence seemingly unsophisticated. He has, however, a keen, intelligent perception of the characters he portrays and an understanding of the spontaneous, boyish spirit; and this quality united to his unusual juvenile presence makes him a valid interpreter of the heart of Booth Tarkington's "Seventeen" and Mark Twain's eternal boy.

Jack Pickford, who has just signed a long term contract with Goldwyn

State Right Buyers to Form Organization

Decision to hold a general meeting of state right buyers in New York in the near future, for the purpose of effecting a solid and substantial buying organization, was taken at an informal meeting held August 14 and attended by prominent state right men. Among those present were B. Amsterdam of Philadelphia, Harry Charnes of the Standard Film Service Co., Cleveland; Joe Friedman of Celebrated Players, Chicago; Nathan Hirsch, New York and Herman Rifkin, Boston.

Realart Establishes a Los Angeles Home

The Los Angeles home of the Realart program has been established in suite 839 of the Merchants National Bank Building, corner of Sixth and Spring streets, by General Sales Manager J. S. Woody, who has been in the city for the past week. This location is but a temporary one, and will serve this new program only until quarters can be secured on Film Row.

Fall River House Open

After having been closed for the summer, the Bijou, L. M. Boas, manager, in Fall River, has re-opened. The house was closed for extensive repairs.

HAMPTON CENTERS INTERESTS IN NEW COMPANY

BENJAMIN B. HAMPTON has expanded his interests, forming a California corporation, "Federal Photoplays of California," as a producing organization for his various activities, including Zane Grey Pictures, Inc., and Great Authors Pictures, Inc. His entire producing organization has been moved to the West Coast.

Charles A. Weeks will remain in the East and conduct Mr. Hampton's Eastern office. In the West arrangements are going forward for added producing equipment, forces and more authors. Production will be continued at the Robert Brunton studios.

Associated with Mr. Hampton in his new organization are Eltinge F. Warner, publisher of Field and Stream, Smart Set, and other magazines, of New York; and Hewlings Mumper, Los Angeles attorney, who is a member of the Los Angeles firm of O'Melveny, Millikin, and Tuller.

Frohman Offices Prosperous

Annual Meeting Discloses Good Financial Condition; Policy Upheld

THE Annual Meeting of the stockholders of The Frohman Amusement Corporation was held at the office of the company on August thirteenth. Mr. William L. Sherrill was re-elected president and treasurer of the corporation, M. H. Scully of Chicago, vice-president, and Jesse J. Goldburg, secretary and general manager.

The report of operations for the year ending July 31st, was submitted by Mr. Sherrill to the stockholders. and revealed a most prosperous condition of affairs. The stockholders elected the following as members of the Board of Directors; William L. Sherrill, M. H. Scully of Chicago, Ill., William H. Burn of Chicago, C. S. Anderson of Hot Springs, Grover D. Edwards of Chicago, H. W. Davis of Wilmington, Del., and Jack Sherrill,.

Plans for enlarged operation were freely discussed, and Mr. Sherrill outlined in detail the scheme of the further activities of the corporation which includes for the year 1919-1920 the production and release of thirteen additional two reel Western productions, twenty-six comedies of either one or two reels, a serial of fifteen episodes and two special features of seven reels each. Mr. Sherrill at the conclusion of the meeting made the following statement for publication.

"Without in any sense attempting to detract from any other individual independent producing organization I feel that the statement will not be met with contradiction when I state that The Frohman Amusement Corporation is today the only consistent producer of independent or state right attractions, and I have been assured by numerous exchanges that they look to this organization for a steady supply of meritorious independent productions.

"Suffice it to say that so long as the hand of The Frohman Amusement Corporation is upheld by independent buyers, so long as the state right exchanges in the United States will through the acqusition of worth-while productions guarantee 100% distribution I shall, of course, ally myself with that medium of distribution."

Vivian M. Moses Leaves Select

Well-Known Publicist Joins Guy Empey; Favorably Known in Industry

VIVIAN M. MOSES, Publicity Director for Select Pictures Corporation since its organization, will leave that company shortly in order to associate himself with Guy Empey in the production of special pictures. Mr. Moses has handed his resignation to President Lewis J. Selznick, of Select, and, according to announcement just made will leave that company so as to join Empey by September 1st. He will immediately begin working upon a forthcoming production projected by Empey.

Moses started with Select on the day that new corporation opened its doors, in the summer of 1917. Taking under his charge publicity, advertising, and exhibitor's service, he built up a compact and efficient department which slowly expanded and grew. For the better part of two years Moses personally wrote and designed all the advertising put out by Select, wrote or inspired all the publicity, and directly handled the very large volume of correspondence and service to exhibitors and branch offices. He also took complete charge of the production of lithographs, selecting subjects and passing upon sketches.

Mr. Moses states that his association with Empey will be somewhat in the nature of a partnership, and will afford him the broadest scope for such abilities as he possesses. Not only will he takes managerial charge of the business and of the Empey productions, but he will also take part in the preparation and production of photoplays.

Virginians Decry the Increased Rentals

Convention at Ocean View See Suspension of Business as Result of Producers' Stand; Oppose N. A. M. P. I. Stand on Strike

THE spectre of increased prices on films loomed most important before the eyes of motion picture exhibitors of Virginia, North Carolina and Maryland, gathered in conference on the situation at Ocean View, Va., Aug. 13 and 14. This, together with discussion of the unrest created by the actors' strike, and its possible effect on the picture industry, occupied the exhibitors to the partial exclusion of other topics.

Resolutions against taxation and condemning the action of the N. A. M. P. I. in aligning themselves with the legitimate producers and managers' association in its fight against the Actors' Equity Association were passed unanimously.

High Prices a Bugaboo

"If the prices of films go up my theatre shuts up," declared one Virginia exhibitor, which consensus of opinion was expressed somewhat more elegantly but none the less emphatically in the following resolutions, unanimously passed :

"Resolved by the Virginia exhibitors, in assembly in convention at Ocean View, Virginia, August 13 and 14, 1919, said exhibitors representing practically ninety per cent of the theatres of the state of Virginia, and having received notices from various producers and distributors that prices in general are to be three or four times higher than at present, and preferring not to further increase our prices of admission,

"Resolved, that unless these demands are modified, we, the exhibitors of Virginia, will be forced in the near future either to close our theatres or deny the public those pictures on which prices may be advanced."

These resolutions were concurred in by exhibitors from North Carolina and from Maryland, who took occasion to gather at Ocean View with the Virginia exhibitors in response to an urgent invitation extended by Jake Wells, of Richmond, one of the directors of the Virginia association.

An unexpected development in the convention was a rumor to the effect that a movement is under way in the east and north to affiliate moving picture players with the Actors' Equity Association so that if the strike of players in the legitimate needed support the kings and queens of the movie world might come to their assistance by also striking in the studios.

Discussion of this possibility, caused the convention to adopt the following resolutions:

"We, the representatives of the motion picture theatres of North Carolina, Virginia, District of Columbia, Maryland and New Jersey, do hereby go on record as opposing the action of the National Association of the Motion Picture Industry, which does not represent the motion picture theatres of this country in any manner or sense, in their aligning themselves with the producers and managers' association in their fight against the Actors' Equity Association."

The convention went on record as being opposed to the elimination of the C. O. D. privilege by film exchanges.

EXPRESS SERVICE FIGHT WON

AS a result of the conference held by members of the Transportation Committee of the National Association of the Motion Picture Industry with officials of the American Express Company in July, at which time certain questions were brought up for adjustment by the Express Company, a definite rectification has been made of one of the most important matters presented.

The case in point was the refusal of the Express Company in Atlanta to accept film shipments between 6 P. M. and midnight at the Terminal Warehouse. Agreement was reached through the efforts of a film committee whereby shipments of films would be accepted at any hour of the night and forwarded on first train available.

With this as a precedent it is expected prompt settlement will result in any future troubles.

CHEER FROM OHIO

REPORTS from Dayton, Ohio, announce that the convention of the Miami Valley Exhibitors' League, held last week, was the most largely attended ever held, and that many new members were added.

The New York organization was fully endorsed, and resolutions were passed opposing any organization controlled by the producers, distributors or "a trade paper." The Exhibitors' Creed, as published last week on Motion Picture News, was endorsed, as was also the co-operative booking plan.

Samuel I. Berman, executive secretary of the New York organization, made a worthy address on organization, which was roundly applauded.

Members of Congress from Ohio, West Virginia and Indiana were written by the exhibitors in regard to the repeal of the daylight savings law and of the war tax.

Finest Minneapolis Theatre

New House in Course of Construction by Ascher Bros. to Cost Over Million

BUILDING operations were begun last week upon the structure that promises for Minneapolis the most gorgeous motion picture theatre of the entire midwest section of the country. Ascher Brothers of Chicago will control the house.

Ground has been broken for the great million and a half dollar office structure planned for the 8th and Hennepin corner, that is to replace the familiar old T. R. Walker homestead and gallery for the famous Walker art collection that was recently given to the city of Minneapolis. In this building is to be housed the new theatre with 4,000 seating capacity, the cost of which, exclusive of its furnishings, will reach the half million dollar mark.

Aschers' Minneapolis theatre will be the city's beauty spot in architecture. It will follow the Spanish classic type. The building itself is to be of a warm tone Minneapolis granite, with a smooth polish, except at the theatre entrance. Here elaborate carved granite will be used to accentuate the theatre portion. This too will follow the classic style. Lobby and foyer will be finished in various colored marbles, covering in harmonious combinations the walls and floors.

Unique features, unique principally because of their ultra modernity, will mark the new house from foyer to stage. For most of them J. E. O. Pridmore, architect, is responsible.

Lighting is to be one of the most distinctive features of all. A new decorative lighting system, just perfected by Mr. Pridmore will be employed there for the first time. It is designed for the auditorium, and assures softer degrees and better distribution of light than has heretofore been accomplished. It makes possible a dissolvnig and blending of color on an increased elaborate scale.

Last Rites for J. E. MacBride

Journalist, Politician and Film Man Buried—Notables Attend the Funeral

THE funeral of James E. MacBride, Chairman of the Executive Committee of Fox Film Corporation, marked the passing of a man who numbered among his host of friends many of the most prominent men in New York.

The service, held at the Funeral Church, Broadway and Sixty-sixth Street, were attended by many city officials, representatives of New York newspapers, and other personal friends of the deceased.

Among those present who experienced a great loss with the death of Mr. MacBride were Mayor J. F. Hylan, Winfield R. Sheehan, general manager of Fox Film Corporation; R. A. Walsh, the motion picture director, and his brother George Walsh, the Fox star; Arthur James, Director of Advertising for Fox; Justice Robert E. Wagner of the Supreme Court, John Tyrone Kelly, Justice Ewing, Martin Green, William Orr, George Henry Payne, Tax Commissioner; William Willis, Daniel Lyon, John J. Delaney of the Public Service Commission, Louis J. Lang, Maurice Deiches, Charles F. Hand, Axel Warn, James J. Montague, Frederick Norton, Patrick L. Francis, George Cook and Henry R. Heitman.

Mr. MacBride crowded many experiences into his thirty-eight years of life. He joined the Buffalo Courier when very young, came to New York when seventeen, and began his career as reporter on the American. Later he went back to Albany and was correspondent for many newspapers. He was brought back to New York by the American to act as City Hall and political reporter. He was active in many political campaigns, his last one being the management of John F. Hylan's campaign for the Mayoralty of New York. He resigned from the position of President of the Municipal Civil Service Commission to join Fox.

Last Warning on Cases

Chairman P. H. Stilson of the Transportation Committee of the National Association of the Motion Picture Industry sends out a final warning to the trade that proper shipping cases must be secured and put in use by September 30th with absolutely no exceptions.

"This matter," said Mr. Stilson, "has been given all the publicity in my power. The specifications required for film cases by the Bureau of Explosives have been published and the trade informed that September 30th is the last date on which shipments under old rulings will be accepted. It is of the utmost importance that shippers bear this fact in mind and make preparations now to have on hand enough of the new cases for their needs."

Fine Outlook for West

J. C. Jossey, special representative of the Arrow Film Corporation, has returned to New York after an extended trip throughout the country lasting some eight weeks. Jossey visited St. Louis, Kansas City, Des Moines, Omaha, Chicago, Minneapolis, Cincinnati, Cleveland and Detroit.

Educators Urge Teaching by Film Route

Campaign on to Replace Text-Books by Pictures and New Projection Machine Will Enable Showings Without Use of a Booth

REPLACEMENT of school text-books with motion pictures, long dreamed of by so-called "visionaries" of the industry, may become a reality as a result of a decision by noted educators of the East to inaugurate a detailed campaign toward this end. The decision followed a meeting last week with representatives of producers of educational films.

It was announced that arrangements have been made whereby this method of instruction will be installed in eighty per cent of the schools and universities of the country during the course of the campaign. The effort will be a sincere one and the facilities of a school textbook publishing house have been placed at the disposal of those in charge.

Lesson Visualization

Complete visualization of the contents of text-books heretofore absorbed by the student only after great mental effort and concentration, is part of the plan. Such "visature" will embrace geographical, scientific, economical and even mathematical subjects. There is not a branch of the average school or University work, it is declared, but that can be translated upon the screen in a more impressive manner than by means of the printed word.

Anatomical studies, historical themes and scientific subjects particularly lend themselves to the advantages of the screen. School executives are convinced that visualizing the relations of elements, rather than a digestion of them from the printed word, will leave them in the mind of the scholar with far more impressiveness and likelihood that they will be remembered, than by any other means.

One of the reasons for the inauguration of a school campaign is the recent development of a portable projection machine which meets all of the drastic requirements of fire underwriters in the various states. Motion pictures have long been considered as instructional media, but leaders in the film industry have held back until a suitable projector was developed.

Engineers and experts of a noted projection machine company after long conferences with A. Harry Levey, general manager of the educational department of the Universal Film Manufacturing Company, with whom supervision of the motion picture end of the campaign has been placed, have placed at the disposal of the schools a projection machine which can be used anywhere without the protection of a booth. The construction of booths, and the purchase of expensive apparatus proved hindrance that most schools found themselves unable to overcome.

The new projector, according to Mr Levey, is light, compact and fully as capable of projecting standard film as its larger brothers.

"Lack of a suitable projector has held back the progress of instructional motion pictures in the New York schools," declared William E. Grady, district superintendent of the New York Board of Education, when informed of the project. "Not more than thirty are now showing regular picture programs, and these follow no definite system."

Mr. Grady heartily approved the project, and promised his own support in the work among the New York schools. In outside cities, boards of education, educational committees of civic organizations, and other influences have been enlisted.

Carl Laemmle, president of Universal, is intensely interested in the project, and has given Mr. Levey and the others in charge of the campaign his heartiest support.

STRIKING WHEN HOT

POINTING to the response accorded him, George M. Fenburg manager of the Auditorium and Alhambra theatres, Newark, Ohio, urges exhibitors to write their Congressmen and Representatives at Washington.

William A. Ashbrook, chairman of the House Committee on Coinage, Weights and Measures wrote Mr. Fenburg regarding repeal of sections 800, 906 and 1000 of the Revenue Bill as follows:

"I will be very glad to refer your letter to the Ways and Means Committee for its consideration. I assure you I will be very glad to give this measure my very best consideration and thank you for calling my attention to same."

"Broken Blossoms" Opens in 'Frisco

Plans are being made by D. W. Griffith and his staff for the Western premier of "Broken Blossoms" at San Francisco on Sunday, August 24th. Arrangements have been completed for use of "The Curran" theatre, formerly "The Court," one of the leading down-town houses of San Francisco. This premier will be the first of a series which will follow in several of the larger cities through the central West and East, all of which will be under the personal supervision of the producer himself.

NEW FOX BUILDING TO OPEN OCT. 1

THE new William Fox motion-picture plant at 10th Avenue, 55th and 56th Streets, is nearing completion. With the four walls finished and the roofing under way, the building should be opened as per schedule on the first of October. Twelve giant bowstring trusses, each one hundred feet long and weighing five tons, are ready to be set in position. The opening of this "film city" will be marked by formal ceremonies.

Plans for an aero landing platform are being made, and it is expected that they will be submitted to Mr. Fox for approval very soon. Several aeroplane manufacturers and individuals contemplating aero-passenger service to and from the metropolis, are endeavoring to make arrangements with Fox Film Corporation for leading privileges on this roof. Whether the platform will be used for the Fox organization exclusively has not been decided.

Cleveland Bars An Affiliation

Exchange Managers Board Can See No Benefit in Joining a National Body

THE Board of Motion Picture Exchange Managers of the Cleveland Chamber of Commerce held a convention in Cleveland, on Friday, August 8th, which was attended by thirty-five members of neighboring exchange managers' associations. There were the presidents, secretaries and delegates for the Detroit, Cincinnati, Pittsburgh and Buffalo organizations. These representatives met with the members of the Cleveland exchange manager's board, for the purpose of discussing several important points.

One of these was the necessity of co-operation among the exhcanges, in overlapping territories. It was agreed upon by those present, that all of the exchange managers' board of the district, should be governed by the same general rules of procedure. It is plainly to be seen that much confusion will be done away with, by a uniform method of procedure. There are many towns situated on a border line, which are tossed from pillar to post, accomodatnig themselves to conflicting rules of different centres from which they are served. This confusion results in a great loss of time to all parties and a fairly uniform plan of proceedure will mean a saving of time, a saving of money and a saving of unnecessary contention.

Another point under discussion at the meeting was the subject of transportation. This is a perrenial evil in the movie business. But, on the whole, Ohio exhibitors are getting pretty good service through the parcels' post department.

The matter of affiliation with a national organization, was also the subject of argument at the gathering of the clan of exchange managers. There was not much argument about it, however. Everyone was agreed that the local exchange managers' boards, should not affiliate themselves with any national organization whatsoever. In the first place, it was pointed out, a local organization, and only a local organization, knows what local evils it has to contend with. No one outside knows what is a chronic ailment, and what is a temporary eruption.

The members present at this meeting all expressed themselves as anxious to proceed along uniform lines, so as to establish a uniform line of proceedure in the distributing end of the business.

Sunday Show Victory Probable in N. J.

Interest among motion picture men is centering on the closing weeks of the campaign the Exhibitors' League of New Jersey is waging for passage of the enabling measure by which Sunday exhibitions of film plays may be voted in any community in the state.

Dr. H. Charles Hespe, president of the State League, is working overtime to bring home to legislators the fact that public opinion, wherever it has had a chance to be heard, is overwhelmingly in favor of the referendum law, and he is confident that this year the efforts of his organization, backed by the support of the National Association of Motion Picture Industry, will result in a victory for the measure.

Local labor bodies have gone on record as in favor of Sunday motion pictures and it is understood that a number of prospective candidates for state offices will come out on the same side. Before the September primaries it is possible that one or both of the party platforms will contain a plank advocating the passage of a Sunday opening bill.

Quimby Coming East

General Sales' Manager Fred C. Quimby of Pathe has concluded his work in Los Angeles, and departed for the east August 11th. Quimby, while here, visited the producing plants engaged in making subjects for Pathe, and spent considerable time with the leading exhibitors and local representatives of Pathe.

Robert H. McLaughlin, author of "The House Without Children," an Argus Enterprises, Inc., picture, to be released through the Film Market, Inc.

Theodore Hays of Twin Cities Visits East

In his capacity as manager of the New Garrick and New Liberty theatres of St. Paul, leading down-town houses of the Hamm, Finkelstein and Ruben interests, Theodore Hays paid New York City producers a visit last week.

It was while manager of the Litt and Dingwall legitimate theatres in Minneapolis and St. Paul about sixteen years ago that Mr. Hays saw far enough ahead to realize that motion pictures would soon become the big vital factor in the amusement business.

But his associates simply regarded the motion pictures as a fad like the roller skating or shimmie craze. They thought it would soon go into the discard. Then Mr. Hays secured some prints of split-reel subjects and opened a store show on Nicollet avenue as a sort of side issue. He can therefore be considered the pioneer motion picture exhibitor of that section.

At present he is a torturing thorn in the side of the music publishers' association and is leading an aggressive and successful fight against using copyrighted royalty music in any of the twin cities' leading theatres.

Exhibitors Asked to Fight and Aid

A straight up-and-down argument, tended to lead exhibitors to write their Congressmen and Senators for revision of film taxes, is put forward in a letter addressed to exhibitors from the Motion Picture Exhibitors of America.

The argument is advanced that pictures did their share and then some toward winning the war and still pays a number of taxes, while ice cream for instance, which could scarcely be credited with a similar amount of war aid, has the tax on it removed.

It is pointed out that the Executive Committee is to raise $100,000 in 1919-20 to work for revision of film tax, capacity tax, admission tax, music tax, daylight saving, Sunday opening and such questions, and all must do their share.

Cleo Madison, formerly connected with the Universal, has been engaged to appear in the new serial, "The Radium Mystery," now being produced by the Pacific Producing Company, at Hollywood, Calif.

WIRE BRIEFS FROM THE COAST

AN offer running into six figures was given and refused when "Confession," the next Henry Walthall subject, was shown before being edited, to George Davis of San Francisco and Jack Doheney of Missouri, by William Parsons and Isadore Bernstein of National Film Corporation. The picture as it stood was fourteen reels in length. When cut it will run five or six.

The Los Angeles street car strike cut in heavily on theatre patronage. One-quarter drop in attendance was reported in the city and suburbs.

At a meeting attended by ninety per cent of the leading actors and directors of the Los Angeles film colony, it was voted to collect weekly sums from professionals, to be forwarded to the Actors' Equity Association offices in New York and Chicago. George Fawcett, William Courtney, Bert Lytell, Milton Sills and Frank Keenan were prominent in the sympathy movement for the strikers. Of several thousand dollars donated, Keenan contributed a thousand and will give fifty dollars weekly.

The Al Jennings Photoplay Co. and Neal Hart Producing Company have merged with Capital Film Co. of which S. L. Barnhard is president. Additional units will be added to make two-reel Westerns.

The Rothapfel Unit Program opened at the Symphony theatre, Los Angeles, to good business considering the strike. The press criticisms were favorable.

A luncheon on Aug. 19 was the scene of announcement of the formation of the Catherine Curtis corporation, financed by New York capitalists, including George M. Taylor, Dorman T. Connett, Albert L. Judson, Reese Llewellyn, William D. Loucks, E. R. Oirtle, Malcolm McClellan, Robert N. Simpson, Arthur F. Spalding and George J. Whalen. The plan is to make "bigger than program" pictures for road show release.

"The Miracle Man," George Loane Tucker's production, opens at the Kinema theatre, Los Angeles, Aug. 30. "Broken Blossoms" opens in San Francisco Aug. 25.

Douglas Fairbanks is to go to San Francisco to make his third United Artists productions and plans leaving early in October.

The Gaiety Comedy Company has been organized to make one-reel independent release subject. George Ovey and beauty chorus to be featured.

Fleet Has Gay Entertainment

Motion Picture Folk of Coast Colony Turn Out to Welcome Our Bluejackets

OFFICERS and members of Affiliated Picture Interests, composed of producers, exchangemen, theatre managers, and people of the studios, were in charge of all public entertainments given in Los Angeles, August 9th to 12th, inclusive, for officers and men of the Pacific Fleet of 148 boats which arrived in Los Angeles Harbor after a trip through the Panama Canal. Douglas Fairbanks, aided by Fred Burns and one hundred cowboys and cow girls who are active in picture work took part in a rodeo of eighteen sensational western numbers.

The expenses of this were assured by prominent people of the industry subscribing for boxes in the grandstand at $100 each, and practically every one of prominence in the West Coast film colony was present. The attendance was estimated at 60,000 with paid admissions by all except the men of the Navy who numbered about 8,000. Mayor M. P. Snyder of Los Angeles, gave the address of welcome and Secretary Daniels of the Navy gave the responding address. Charles Murray acted as master of ceremonies, Douglas Fairbanks, Will Rogers, J. C. Jessen, Monte Blue and Fred Burns were judges; Harry Leonhard of the California theatre was chairman of grounds' committee and was assisted by all exchange managers and salesmen. Secretary W. J. Reynolds of M. P. Producers' Association was general manager.

On Monday and Tuesday evenings, dances were given to the sailors on the streets especially prepared for the occasion, on Film Row (Olive street between Sixth and Ninth streets) when five jazz bands furnished the music. This revived the carnival spirit of Los Angeles' people, and the event is spoken of as the most elaborate fete of its kind in the history of the city. During the stay of the Pacific Fleet in Los Angeles Harbor waters, managers of down-town theatres issued twenty thousand passes to their respective theatres to men of the Navy, through a booth conducted in Pershing Square.

First Episode "Lurking Peril" Completed

Burton King, director-general, Wistaria Productions, Inc., announces that the first episode of "The Lurking Peril," a new serial in which Anne Luther and George Larkin are co-starred, has been completed.

Mary Miles Minter, the fair haired beauty who has enlisted under the Realart banner

Films Asked for Ad Association Show

President Harry Levey of the Screen Advertisers' Association, which is planning a great program to offer several thousand of the biggest men in the advertising field at the convention of the Associated Advertising Clubs of the World at New Orleans, September 21-28, has asked other members of the association to forward to him films they wish shown during the five days of the assemblage.

Corporations and motion picture producing companies who have made industrial and advertising films are eligible to have their pictures shown during this convention, according to Mr. Levey, who is determined to show representative advertisers of the country that the films compose an almost ideal medium for the exploitation of products, ideas and themes. Mr. Levey, as president of the association, has made complete arrangements for the showing of these films.

Rail Strike Affected Distribution

The managers of the moving picture theatres of western Vermont found themselves up against it when the railroad strike last week affected that section. As a result, Rutland was selected as the large distributing point of New England and New York. This city served as the central point between Bellows Falls and St. Albans, The agency was in charge of S. Y. Merchant of the Paramount Picture Company. The exchange handled the Paramounts, Goldwyns, Select and World Film companies' products, as well as practically every large film agency in the East.

The films were brought to Rutland from the different headquarters in the large cities by automobile truck every day. Managers of different theatres in the district went to Rutland to view the pictures and make their selections.

Opening Larger House

R. A. Kirby, one of the oldest exhibitors in the Middle West, sold his interests in the Gem, a house at Monroe city, Mo., to his partner. Mr. Kirby will open a larger house seating 500 and will play pictures, vaudeville, dramatic stock and musical comedy. Work is under way and opening will be Sept. 1st, with all new and modern equipment.

James E. McBride, Fox executive, who died recently

Paramount Week Looms Ahead

THERE is every indication that great as was the success of the first National Paramount-Artcraft Week last year from the standpoint of the exhibitor's box-office, it will be exceeded this year. The prestige of these pictures, the nation-wide advertising that has already announced the coming of a new season, and the great national advertising and publicity campaign that is being put directly behind the week's efforts will make National Paramount-Artcraft Week in 1919 set an entirely new record in the number of satisfied and delighted patrons and successful, profit-taking exhibitors.

This National Paramount-Artcraft week showing of "better pictures" will be advertised in such a broad and comprehensive way that no intelligent person can escape the message and the impulse to see these pictures. It is only natural that exhibitors should show these pictures, because the public has learned to expect them and to look for them. The public has learned that the exhibitors themselves consider these pictures the only ones that could possibly serve their purpose in this demonstration: a drive for better pictures.

Posters, slides magazines, newspaper advertising and other media will be employed in this great demonstration. such great results were attained from the advertisement placed with the Saturday Evening Post last year announcing the week, that the first formal announcement will be made to the public this year through the same magazine.

This year's schedule of newspaper advertising calls for a full-page in each of about ninety newspapers in as many cities in this country. A large blank space appears in this copy which will carry the names of the theatres co-operating in the drive for better pictures, as was done last year.

This year's campaign also calls for advertising in 375 other newspapers, covering every city in America of more than 10,000 population, in which there is a theatre to present properly Paramount-Artcraft Pictures.

State Right Sales

Harry Charnes of the Standard Film Service Co. of Cleveland announces he has bought the rights for Ohio, Michigan and Kentucky to "The Carter Case" serial, "The Masked Rider," Gaumont's Pictorial Life, the two-reel "Hall Room Boys" comedies, "Depth of the Sea," a four-reel special and ten one-reel Napoleon and Solly comedies.

Discrimination Is Alleged

Regulations Passed by Ontario Province Put Up to the State Department

A MATTER of fundamental interest to the motion picture industry was discussed at the meeting of the distributors' division of the National Association of the Motion Picture Industry held August 12th.

The film distributors denounced the new regulations adopted by the Province of Ontario in relation to the operation of theatres and projectors, brought to their attention through a letter from the Department of Commerce at Washington, in reference to the new law in Ontario, Canada, providing that only citizens of Great Britain could be licensed to show motion pictures or operate motion picture machines.

The American Consul at Toronto had sent to Washington the following excerpts from the rules and regulations of the "Theatres and Cinematograph Act":

"Every film exchange, and every owner, lessee or manager of a theatre, and every owner, lessee or manager of a public hall, every person or persons owning, managing or having control of a road show, every person or persons owning or managing or having control of a traveling cinematograph or moving picture show, and every apprentice and operator of a moving picture machine or similar apparatus, shall obtain a license and observe the following regulations:

"All licenses shall be issued by the Minister and shall expire on the thirty-first day of May in each year. Applicants for licenses under these regulations shall by affidavit furnish to the Minister evidence of British citizenship, either by birth or naturalization, and no license shall be granted to other than British subjects. The fees payable for licenses shall be as follows":

The Consul also enclosed a letter from the Provincial Treasurer of Ontario explaining that permits are now being issued to American operators of motion picture machines for the present year on the understanding that they must take out naturalization papers if they expect licenses to be continued.

Considerable indignation was expressed by the meeting of distributors and it was decided that the Provincial ruling was of sufficient importance to refer it to the State Department at Washington, so that complaint might be made of an obviously unfair discrimination against American film men. The subject was referred to the Chairman Charles C. Pettijohn of the Committee on Taxation who in turn, through the offices of the National Association presented the subject to the State Department.

Stanley Has Historic House

Jules Mastbaum Adds Noted Broad Street Theatre, Philadelphia, to His String

WHEN the announcement was recently made of the sale of the South Broad Street Theatre, Philadelphia, there was considerable speculation and secrecy attached to the transaction. It was generally believed that the property had been taken over for office building purposes and that the famous playhouse would soon be but a pleasant memory.

It transpired last week that such is not to be the case, and that the Broad will continue as a place of the highest quality of amusement. This came in the announcement that the Stanley Company of America had purchased the property, and, starting with the end of the coming season, the house will thereafter become a part of the formidable chain of theatres now in the control of this organization for the exploitation of the best there is in motion pictures.

The transaction was made with the Fox Estate and the price agreed upon was not made public, nor would either parties to the deal divulge any further information as to the sale. But it is understood the new owners contemplate making numerous improvements to the interior and exterior at the expiration of the current lease.

Mr. Mastbaum stated that the reported acquisition of the Broad was a fact and that his company had already formulated its plans for the future policy of the house. "We regard the Broad as one of the most important acquisitions to our chain of houses," he said, "for the reason that it represents the highest stage of the amusement field in Philadelphia, a house which has been the hobby, I might say, of the fashionable residents not only of this city but of all the surrounding suburbs for these many years. It will be our aim to keep it in its popularity by providing attractions that will appeal to the highest class of amusement seekers. We are convinced that the representatives of society as well as the masses, are now deeply interested in the better class of motion pictures."

Kelley Handling Wistaria Publicity

Joseph L. Kelley, newspaper and publicity man has been engaged by Lynn S. Card, president of the newly formed Wistaria Productions, Inc., to handle publicity and advertising of this company which is now at work under the direction of Burton King on the first serial production, co-starring Ann Luther and George Larkin. Mr. Kelley was formerly a newspaper man in Washington, D. C., doing special work for the Washington Post. He entered the editorial field of the motion picture industry, on the staff of Motion Picture News. Later he was appointed publicity director for the Kalem Company and was more recently publicity director for Independent Sales Corporation.

Films as a Prohibition Aid

(*Continued from page* 1796)

The common man came to realize that when he drank liquor he was an enemy to himself, an enemy to his wife, and an enemy and improper guardian to his children; he was an incompetent employee, and, as his drinking became excessive, a disgrace to his family tree.

The motion picture theatre has made it possible for this man to reunite himself with his family. Proper recreation and amusement are as essential to the human body as are food and sleep. The motion picture provided for this need at a popular price of admission, and this made it possible with the family life centering around this theatre, for the man to be a just husband, a real father, and a worthy employe—a true friend to men and a credit to his family tree.

As an illustration, many of the theatres which I now operate and which were formerly used for other forms of amusement had adjoining them a store that was occupied for the sale of liquor, or a bar-room in conjunction with the theatre proper.

For example, there was the old Dewey Theatre in Fourteenth Street, which sold liquor to its patrons while used for burlesque; the Gotham theatre which had a bar-room in its theatre; the Star Theatre which had a gin-mill on the nearest corner, and, in addition, two gin-mills on opposite corners of the thoroughfare. Just as soon as these theatres were converted into moving picture theatres and the clientele was established, these bar-rooms were forced to close, for they were unable to take in sufficient money to pay for their licenses.

No man has much opportunity to think of his future during his hours of actual toil. His brain reverts to himself after his working hours, to work out his personal problems and his own future. If it is well to stay sober while you are under the eyes of your employer—if that is to your employer's benefit—it must be an advantage to remain sober when, on your own time, you proceed to figure out your individual problems; for you can surely do that in your sober senses than you could in your drunken senses.

One tremendous advantage to the public which has been demonstrated in the motion picture is that it really entertains and that this entertainment satisfies without the theatre management having to supply the added attraction of liquor. The so-called legitimate theatre or the burlesque theatre which had a bar-room in its building or adjoining its building admitted publicly, by this fact, that its entertainment was not sufficient, and that it could please better a drunken audience than a sober one.

In the early history of this country, in the dealings of the white men with the Indian, it was possible for the white man to make a better business deal if he first filled the red man with fire-water. Applied to modern life, the same condition exists. A man with a clear brain can protect his family, his employer and himself far better if his amusements do not cloud his faculties.

What will prohibition do to motion pictures?

It will crowd the picture houses.

It will call for the building of better and finer theatres.

It will increase the number of theatres because amusement and recreation, relief from sorrow, worry, and care are essential. With the exhilaration of liquor gone—and, I believe, gone forever—the general public must be provided for.

It is evident that the motion picture now has reached a point in development where it is fully able to satisfy this demand for entertainment. No man can accurately foresee the extent of its growth, but what I believe to be a conservative estimate is that motion-picture houses will be trebled in the United States, and that their numbers will be increased in every country in the world—because, whether there be prohibition or not, liquor as an amusement cannot hope to cope with the motion picture.

In Charge of Goldwyn's New Orleans Branch

Arthur S. Dickinson, erstwhile of Atlanta, Ga., went to New Orleans last week to take the post of resident manager of the Goldwyn Distributing corporation. "Colonel" Arthur Lucas, that Goldwyn division manager, has temporarily been in charge of the office since the resignation of Lee Crandall, Jr.

Playing one of the leading roles in Marguerite Clark's new Paramount-Artcraft starring vehicle, "A Girl Named Mary," is Kathlyn Williams, who will be remembered as one of the earliest screen favorites.

Exhibitors Service Bureau

Question of Importance to Every Exhibitor

By George B. Carpenter, Salt Lake City, Utah

IT is fitting and appropriate that from the West, where motion picture exhibitors as well as other professions and a populace at large have always led the procession in individual thinking, and where convention and custom and fear of being in the minority has less of a hold on people, should come the first well developed, full sized, emphatic "kick" against the practice of Government and semi-Government demands on exhibitors in the way of running advertising slides.

The man who puts his opinions into print is George B. Carpenter, manager of the Paramount Empress theatre, Salt Lake City, Utah. That he expresses the sentiments of a majority of the exhibitors is beyond doubt. The conditions which Mr. Carpenter tells us of as existing in Salt Lake are universal. Every theatre in the United States is being asked, and, we might say, ordered to do the very things the Paramount-Empress enumerates, but most of them have not had the courage that Mr. Carpenter displays in making even a verbal protest against these conditions.

If, as we believe, exhibitors like Mr. Carpenter have come to the point where, now that the war is over and patriotism no longer enters into the matter, believe that if Uncle Sam or anyone else wishes to advertise with motion picture slides the theatre manager should be paid for it, we hereby offer you the space in this department to express your views. Publicity on any matter is the first thing which has to be accomplished before a remedy can be expected.

Here is what Mr. Carpenter has to say on this subject:

"Now that the world war is over it behooves us to look back and take stock of what the exhibitor did in holding up his end of the log. But we all know what we did and would do so again should occasion warrant. It would seem, however, that the powers that be have arrived at the happy theory that Friend Exhibitor is legitimate meat.

"During the period of the war the three great advertising mediums, the newspapers, the billboards and the silver screen, nobly did their bit, with this difference, however—the newspapers and the billboards received financial remuneration for their endeavors to help put over the various drives ranging from Liberty bonds to collecting peach pits and old clothes. The exhibitors cheerfully shot all slides deliverel to them, at least the majority did, but now is it not time to call a halt? Take Salt Lake, for instance, which is an average western

George B. Carpenter who has raised his voice in protest against the free advertising slide

city; in one day last week the various exhibitors received applications, in some cases one might almost say a command, to run the following free advertising on their screens: War Savings Stamps, 5 slides; Local Recruiting Stations, 2; Salvation Army Drive, 2; Employment for Returned Soldiers, 2; Local Churches, 2; Fraternal Society Picnic, 1, and one reel on Recruiting—quite a little show in themselves, provided Friend Exhibitor was boob enough to run them.

"There seems to be a sentiment among some of the smaller exhibitors in this neck of the woods of fear that if they did not run all free advertising supplied by the versatile and energetic agents in the effete East that dire penalties and persecutions will be visited on their devoted shoulders by the powers responsible for burdensome taxes, penalties and other forms of legalized assessments. Politics aside, when enthusiastic paid agents of the administration shoot out a bunch of slides, exhorting the moving picture fans to vote their way, is it not about time to call a halt? If there are to be any political pointers thrown on the screen let all exhibitors get together and engineer their own campaign, devoid of any would-be assistance from publicity centers elsewhere.

"Every exhibitor knows that when the public pays its good money to see a picture it resents having to sit through a collection of advertising matter thrown on the screen, but during the war the motion picture exhibitor showed his patriotism by letting down the bars to four-minute men and the display of exhortations to come across financially like a true patriot. But the war is over and these gentry should sense the situation. If they pay for good advertising space in the newspapers, why, in the name of the pink-toed prophet, do they expect one of the greatest advertising mediums in existence to flaunt their requests on the screen—and not even receive a word of thanks for so doing. Personally, nobody can *buy* advertising space on our screen, and we are not afraid to talk right out in meeting and tell them why.

"But to reiterate, there seems to be many timid exhibitors who are afraid to resent the imposition. Heavily taxed as they already are, they have visions of being taxed out of the business if they do not cater to these free advertising 'special agents,' who come cavorting into town bearing credentials, rare raiment and I-represent-the-government line of patter.

"Will somebody of influence in the motion picture world allay the fears of the small town man and convince him that his screen is reserved for his own personal advertising, and, now that the war is over and won, it is about time that the exhibitors get together and stayed together?

"The screen is the finest advertising medium there is. Do not the manufacturers know it? They do. Just review the average picture and then dig out the advertising skilfully hidden in the film which the majority of us run without a kick and without recompense.

"Now is the time to advertise on the screen—for ourselves, and start a little war of our own.

"If a screen campaign, properly directed and opened simultaneously in every motion picture theatre throughout the United States, were started next week on the repeal of admission taxes, for instance, they would be repealed p.d.q. Talk about the 'power of the press'; the screen has the yellow journal discounted when it comes to reaching the masses. Censorship, Sunday closing and other thorns in the side, too, should not be overlooked, to say nothing of local issues.

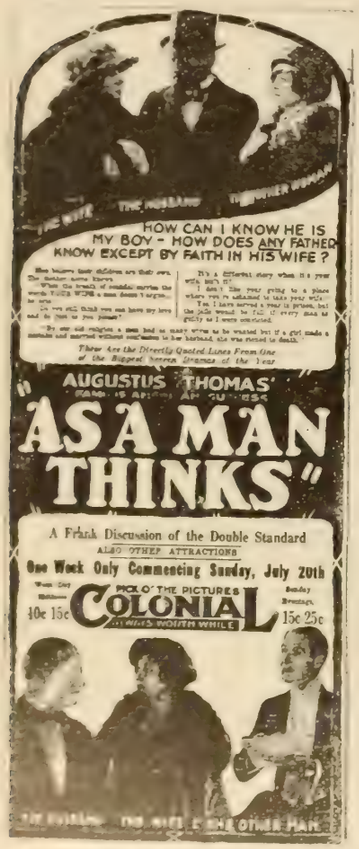
"The politician, the manufacturer and several other wide awake aggregations long since realized the advertising power of the screen. If it is worth exploiting it is worth paying for, provided any exhibitor feels like turning his screen into a pictorial department store."

Advisory Board
Exhibitors Service Bureau

Thomas D. Soriero, Park theatre, Boston, and Strand theatres, Lowell.
Chas. H. Williams, Strand theatre, Providence, R. I.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Jack Kuhn, Loew's Stillman theatre, Cleveland.
Mrs. Joseph Grossman, Standard theatre, Cleveland.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
S. Barret McCormick, Circle theatre, Indianapolis.
Edward L. Hyman, Liberty theatre, St. Louis.
Theo. L. Hays, New Garrick theatre, St. Paul.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo A. Landau, Butterfly theatre, Milwaukee.
George Fischer, Alhambra theatre, Milwaukee, Wis.
Julius L. Johnson, New Garrick theatre, Minneapolis.
C. Edgar Momand, Garden theatre, Flint, Mich.
Charles C. Perry, Strand theatre, Minneapolis.
W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta.
Chas. G. Branham, S. A. Lynch Ent., Birmingham.
R. B. Wilby, Strand theatre, Montgomery, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
C. A. Lick, New theatre, Fort Smith, Ark.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Herbert J. Thacher, Strand theatre, Salina, Kan.
H. M. Thomas, Strand theatre, Omaha.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Sunset Theatre, Portland.
E. J. Myrick, Rialto theatre, Butte.
A. S. Kolstad, Liberty theatre, Hood River, Ore.
H. L. Percy, Antlers theatre, Roseburg, Ore.
P. E. Noble, Liberty theatres, Portland.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Ralph Ruffner, Rialto theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
A. C. H. Chamberlin, Opera House, Madera, Cal.

Your Idea and Ours

IF the ad man of the Colonial, Toledo, Ohio, had left the cut at the bottom of this three column, fifteen inch display out altogether and given his ad a "base" we would say that his was one of the best displays we have ever seen for a picture of this kind. The titles from the picture which we imagine are largely from Thomas' play will certainly be read if the eye is attracted to the ad and we believe that this is certain by the way the title is billed in the center, and once this desired result has been accomplished, curiosity to see the picture has been


THE WIFE
THE HUSBAND
THE OTHER WOMAN
HOW CAN I KNOW HE IS MY BOY - HOW DOES ANY FATHER KNOW EXCEPT BY FAITH IN HIS WIFE?
These Are the Directly Quoted Lines From One of the Biggest Scenes Dramas of the Year
AUGUSTUS THOMAS'
"AS A MAN THINKS"
A Frank Discussion of the Double Standard
ALSO OTHER ATTRACTIONS
One Week Only Commencing Sunday, July 20th
10c 15c
PICK O' THE PICTURES
COLONIAL
15c 25c
THE WIFE THE HUSBAND THE OTHER MAN

not mean anything than add to the discredit to the fact that they print

However the whole display is big enough and black enough so it stands out and therefore the selling talk will get attention, which is where the pulling power is placed.

A little better printing and this would have been bang up—and with the suggestion made above we would say a model for its kind. The fact that it is bold is to its credit. This sort of picture needs plenty of ink.

A month from today you may need heat in the show shop. Is there coal in the bin and are the steam pipes all in good order?

HERE is a display on "The Red Lantern," in which the New Casino, Jacksonville, Florida, has given this feature the largest newspaper billing we have seen. This was two pages on the inside of the theatre section of the Jacksonville Times Union and was printed in two colors, blue and black.

Naturally when reduced to the size of our columns this display is going

to lose most of it's impressiveness and you will have to use your imagination to picture the "flash" which these two pages made.

Of course there isn't anything so very artistic and in a big display like this but we can certainly commend the way the cuts have been utilized. Centered as they are in the two pages, they serve to break up the "auction bill" effect usually found in so large a display and give people an idea of the character of the production. There is an absence of selling talk concerning the story itself but we are of the opinion that in this particular style, that fact will not be felt. The Casino has chosen to center its appeal on the star and the title and a display as big as this is going to overshadow selling talk anyway.

There has been a tendency to repeat words unnecesscarily, notably "New Casino," the title and the stars name and if we were going to make changes in this display we would have used a box on the left the same as on the right, dispensed with the two "Red Lantern" sentences on both sides of the cut using in their place something smaller perhaps pertaining to the musical program, substituted a smaller type for the top "New Casino" as it crowds a bit to the "Nazimova" line.

However this is so big that it is size that speaks rather than quality, we should say that if it didn't cost too much this was a business puller, which accomplished all that could be expected of it.

Cleanliness is next to Godliness. Keep your theatre clean.

HERE is what to our eye passes as one of the most artistic newspaper displays we have ever seen. The new theatre is located at Baltimore, and this ad was seven and a half by four columns, centered in a page of other displays and movie news, yet

it looked out and bid for attention as did no other display on the page.

If you will study this display a few moments you will discover that the principal thing which gives the ad its appearance of class is the border used. Aside from that the ordinary materials, a good face cut of the star, ordinary type, and the usual method of framing have been utilized.

As for the selling talk used in this it is very good. The star's name has been billed above the title of the production, with Lois Weber coming in for more than passing mention and Jack Holt given space. All this is as it should be. In describing what will be seen, the selling talk covers as much of this subject as is necessary, and excites as much interest as a more extended paragraph would.

This display is worth clipping as a model. Incidentally if this border is part of the newspaper's stock, it must be complimented on having secured a beauty.

A progressive showman is one who has ideas and puts them into practise.

THIS display of the Colonial's, Birmingham, Ala., needs just one thing—let people in on the kind of a

picture this is and then it will pass for a good display built along orthodox lines."

As it stands, the ad suggests that "Nugget Nell" is a melodrama, while the film is the broadest kind of comedy-burlesque. It is absolutely fatal to let your audience come into the theatre, thinking that this picture is to be taken seriously because the action is such that unless you get the idea, it might pass by those whose sense of humor isn't too good anyway, as the real thing in heroics, very badly overacted.

In fact, this whole production isn't so very much different than the average Western drama of a few years ago, and we know of a reviewer (no, not on NEWS), who failed to get the idea of this and treated it just as we have said some of the people who see it may if they are not told to expect comedy.

The ad was two columns by ten inches, and is to be commended in the amount of white space it has if for nothing else.

The actors' strike hasn't effected the press agents stories.

HERE is a nice little ad taken from the Des Moines *Register*. It was two columns wide and six inches deep, and comes in for commendation only. We are strong for these small face cuts, and this one of Miss Bara prints very well. The Palace has rightly billed

the star's name, and base the appeal of the ad largely on her reputation. This has balance, and says as much as can rightfully be placed in space of this size.

This was printed among a lot of larger displays, but it attracted attention because of its white space and well framed appearance. This is worth saving, if you are going to book this picture. The cut is available from your exchange, and the type can be had at any printers.

The next holiday is Labor Day, but that doesn't mean that you should put off todays job.

WE offer this four-column eleven-inch display of the Strand's, Tacoma, Wash., as what to my mind is not only a poor use of space big enough to have been utilized to better advantage, but also of poor judgment in billing unless the conditions are different in Tacoma than we think they.

Fay Tincher, an actress, whose reputation is largely in broad comedy, and the title of her production, "Rowdy Ann," is given preference over "Her Code of Honor," and both these titles and names of stars have been crowded

COMEDIES KINOGRAM
STRAND
NOW PLAYING
DOUBLE FEATURE
ANNIVERSARY BILL
FAY TINCHER
Starring in
"ROWDY ANN"
"Her Code of Honor"
With
FLORENCE REED
You'll Like "Rowdy Ann" who turns from a Classic Dancer to a Gun-Girl and breaks up a Seminary
Human Love and Humor, finally make "Her Code of Honor" throb with emotion. Such Acting—Such Scenes—Such a Story—fairly hold you entranced
SAME PRICES 20 cents; Children a dime
BRUCE at the organ

What Live Wires Are Doing

in a space large enough, so they might have been displayed to much better advantage.

We would have eliminated the second cut, that at the bottom and used the space for a better layout of the type matter.

Some day someone may make a picture which will please everyone.

THIS three-column thirteen-inch display of the Strand's, Louisville, Ky., for the most part, is good advertising for "The Knickerbocker Buckeroo."

Beginning with the cut of Doug, which is good stuff, because this star always commands first attention, the Strand has something which attracts the eye instantly. Then comes the name of Fairbanks confirming the impression that the cut is a picture of this actor, with the title of the feature coming in for third place. This is correct. To tie the display lines together the Strand ad man has used "arithmetic," which is a change from the conventional "so and so presents," at least.

As Simple As 2×2=4
DOUGLAS
FAIRBANKS
× PLUS ×
"THE KNICKERBOCKER BUCKAROO"
Makes the greatest Fairbanks show you've ever seen!
7 Months to Make 7 Reels
Cost $264,000
Action! Stunts! Speed! Daring!
Never has Douglas Fairbanks done so many startling gymnastic stunts in one picture. "The Knickerbocker Buckaroo" also contains new feats of daring that have never been performed except in this production. This is only one
"Doug" is on a speeding train. A little matter of life and death demands that he get off. Out the window of a Pullman he climbs and up on the roof, runs along the top of the train, jumps to the swinging arms of a water feeder, leaps to the back of a horse and dashes away!
Great stuff, isn't it? The whole picture fairly throbs with thrilling moments, mixed with stirring dramatic scenes and the matchless charm of Douglas Fairbanks.
4 Days of Fun Start To-morrow
B·F·KEITH'S STRAND
4 Days of Big Crowds Start To-morrow

We will now make a small criticism. We don't believe people are interestd in how much a picture costs, and we don't believe that many people believe that this production debited any such amount of money as is stated, regardless of what the real truth in the matter may be. Therefore, in using this mention of what patrons are wont to view as "film production extravagance," nothing has been accomplished. This sort of thing also smacks of the old circus advertising, which always featured the money end of their attractions in head lines and which also no one ever took seriously.

Next we have four adjectives that do mean something when referring to a Fairbanks' picture, because these are the things which have typified his productions.

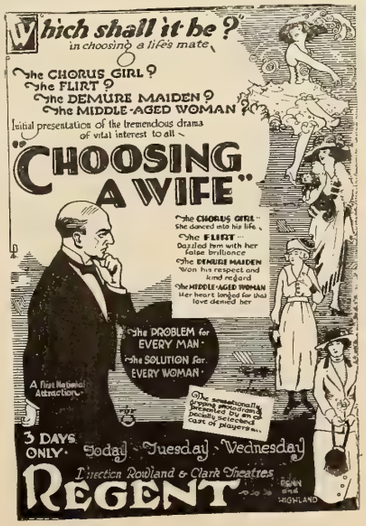
The first paragraph of selling talk covers the field of the picture, and the talk should have stopped there. The description of the melodramatic action following does not add to the advertising at all. In fact, it sounds rather commonplace. We would have eliminated the paragraph down to "the whole picture," etc., and used this space for a little larger type in which to set what remains.

However, this is a good ad, and is in keeping with the picture to be shown something, which is always to be commended. The Strand doesn't say anything about the rest of its program, but, if one is to leave this out, it can be done with a Fairbanks film with less harm than with almost any production.

The early bird catches the worm; book far enough ahead so your competitor won't buy the film you wanted before you got around to it.

THERE is just one thing wrong with this hand down draw display of the Regent theatre, Pittsburgh and that is a psychological one. In this quarter page designed by Samuel Sivitz, the artist, has chosen to picture a type of man who is to do the choosing which the feminine residents will not like as the hero of a photoplay.

This may seem like a joke to you, but if you will do a little inquiring you will find that women, as a rule, are suspicious of a baldheaded man of the age this chap appears to be who is still a bachelor. To them it suggests the roue who has come to the time of life where he selects a wife not with the desire of getting a fifty-fifty bargain, but rather because he would have a home for his old age, after having lived a life which will not bear inspection. Otherwise this is a great display. The selling talk is of the best, for this type of picture and the artistic manner in which it has been used in connection with the four types of womanhood pictured from which the man may choose could not be improved upon. If only the man had been of the type that women like to think have waited until middle age before selecting a wife, or in this country we might better say, wooing a wife, because he could not find his ideal, we would give this a class A rating. The type we mean is the big, brawny fellow who looks as if he had made his own way in the world, rising from the streets to affluence through his own efforts.


Which shall it be?
in choosing a life's mate
The CHORUS GIRL?
The FLIRT?
The DEMURE MAIDEN?
The MIDDLE-AGED WOMAN?
Initial presentation of the tremendous drama of vital interest to all
"CHOOSING A WIFE"
The CHORUS GIRL—she danced into his life
The FLIRT—Dazzled him with her false brilliance
The DEMURE MAIDEN—Won his respect and kind regard
The MIDDLE-AGED WOMAN—Her heart longed for that love denied her
The PROBLEM for EVERY MAN
The SOLUTION for EVERY WOMAN
A First National Attraction
3 DAYS ONLY Today - Tuesday - Wednesday
Direction Rowland & Clark Theatres
REGENT
HIGHLAND

Of course, this is an English film, with the English gentleman viewpoint to be considered, but in as much as the Regent ad very wisely avoids mentioning this fact, it would seem that it could have gone a step farther and carried out the suggestion we have made. Unconsciously every woman is going to decide that this chap doesn't deserve a wife, even a bad one. The Regent has chosen to state the releasing corporation, which we believe is bad policy unless there is a personal axe to grind. If this figure of the man was originally a producer's cut the words mentioned could have been easily obliterated and was really worth while. Why advertise some one else when you own business needs it?

The man who doesn't believe in advertising is out of place managing a theatre.

RIALTO
THE EXCLUSIVE THEATRE
BEGINNING MONDAY
Playthings of Passion
WITH
KITTY GORDON
THE BEST GOWNED WOMAN IN AMERICA
They Said Her Husband Bought Her For Her Wonderful Beauty
And he tried to regenerate his young butterfly of fashion with startling results.
A new and powerful drama.
$250,000 IN GOWNS
THE HUSBAND was rich and powerful
THE WIFE, beautiful and unscrupulous.
THE MINISTER, loved by the wife, but loyal to the husband.

IN this department one may contradict one's self every five minutes and still be right. We have admonished against mentioning money matters in advertising in discussing one display to be used in these columns.

Now we come to a display where this subject is mentioned and rightly so. Kitty Gordon, advertised in this three-column ten-inch display of the Rialto's, Birmingham, Ala., is famous for her gowns, and women are eternally interested in clothes and what they cost. Therefore, Miss Gordon's wardrobe and the amount of money it is alleged to have set her back is good stuff.

As to the ad itself, we should say that it is another very good display.

Two cuts have been used to advantage, the title and star's name have been given the right billing, and the selling talk is the kind for a picture of this sort.

The Rialto has put all its eggs in one basket by not making mention of the other numbers on the bill, which to our mind is not taking advantage of all the opportunities, but at least it has framed a nice-looking ad and one that should have proven a business getter.

No one knows everything about his business and many could still learn if they gave it proper thought.

THIS double column three and a half of the Liberty, St. Louis is an example of the hand drawn ad which bears all the ear marks of quality and serves for small space to bring the display into prominence equal to that of larger type made displays.

The Liberty has utilized Farnum's figure and that of the "villian" to suggest that this is a melodramatic picture of South American or Mexican type very well. Billing the star above the title of the picture we believe is also good judgment in this case, and the absence of any selling talk is excused because of the small space, and the fact that the star has been asked to carry the burden so far as the pulling power is concerned.

Some managers act interested in their theatres once a day; when they count the receipts.

THIS display of Hulsey's, Dallas, Texas, was a full-quarter page, and will pass as rather unusual if not extraordinarily artistic.

Black and white has been used to make the display stand out on the page, and about all that can be said to advantage about this production without giving the story away is printed here,

From 100% to Zero

therefore we would say that this passes muster.

The Hippodrome might have bragged a bit that it was playing a pre-release picture, for so far as we know this is the first exhibitor's showing in the United States for this production (if they knew it themselves), and thereby gotten some publicity for the house and the picture which would have been a bit unusual. As a matter of fact, this production is not supposed to be available until the last of this month.

This is another display where no mention is made of the other numbers on the bill, and this time there is no excuse as the space purchased has plenty of room for some small type. In fact, we think that if some reading matter, not too much had been placed in the box at the bottom between the two "13's" it would have given the display a sort of a base, which would help to balance it.

The film which makes the most isn't necessarily the one you ought to run.

THIS display of the Trianon theatre, Birmingham, Ala., will attract attention, but we don't care so much for

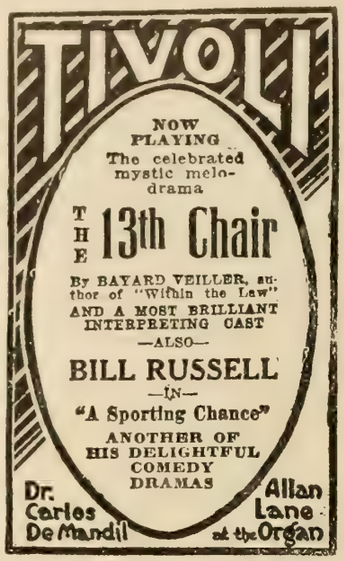
the plan of advertising. This would have been better if the cut had printed so the features could be distinguished, and is somewhat excused because the offering is frankly melodrama, and this sort of production does need lots of ballyhoo to get over the melodramatic atmosphere.

Therefore too much cannot be said against this display. We like the selling talk used. It excites interest and tells the reader that a mystery story may be expected.

The display was three columns wide ten inches deep. Evidently only the cut of the star is exchange material, and that is not up to standard.

What are you doing to improve your programs? Just keeping even won't do in this business.

HERE is a little ad taken from the San Francisco *Times*, which will serve to let you see what kind of advertising is done in the Golden Gate City. This was just the size you see it here, and is about as much as can be said in such small space, especially



when a house is trying to advertise two features of a double bill.

"The Thirteenth Chair" ad illustrates how this picture is going to be viewed in exploitation. As you will note stress is being laid on the fact that this was a tremendous stage success, with the author, Bayard Veiller, coming in for more than passing motion, and his greatest stage play, "Within the Law," given space. We believe that this is the way exploitation on this picture should be handled.

An attractive lobby display often is the deciding factor in inducing a patron to select his show.

THE use of distinctive type and a mighty good cut of the star serves to bring this seven inch, three column display of the Alhambra's, Indianapolis up out of the ordinary class.

We are of the opinion that the black rule used at the top and bottom of the display does not add to its appearance and that if a border had been placed around the four sides a bit on the order of the type used in the title, it would have improved the appearance of the ad somewhat.

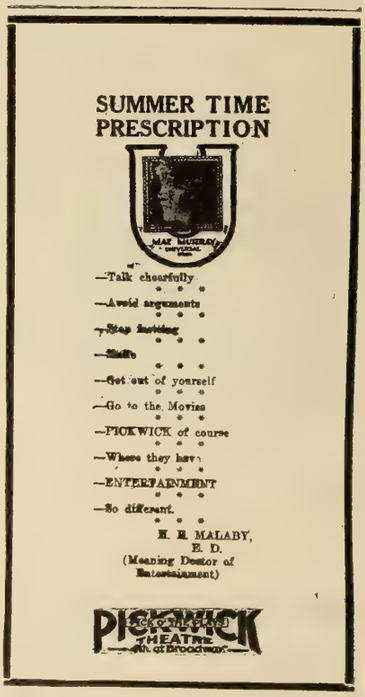
The selling talk used here is excellent for a small space and with a feature which dosen't contain a great amount of action as is the case with this production. All in all this is better than average and entitled to praise especially in the amount of white space reserved.

Does your ticket girl act as if she was doing a patron a favor when she takes his money, or is she human?

AS a display to be used once in the while as a novelty or say when for some reason you didn't want to announce your feature picture, we would say that this eight inch double column display of the Pickwick theatre, San Diego, Cal., was decidedly good. It is novel and contains some good reading matter of the general "boost" type.

However if you have a picture which you want people to know about, you certainly should use your newspaper space to tell them concerning this fact.

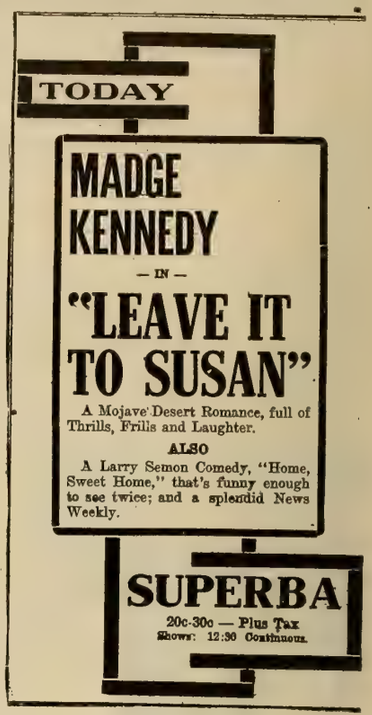
Remember that people do not go to photoplay entertainment anymore without first knowing what they are going to see, who plays in the production etc. In fact they are liable to know more about the show than you do if you are one of those office managers who never see your own pic-



tures unless compelled to do so. Consequently an ad like this is only good because all advertising is good and nothing that you do which keeps your theatre before the public eye is entirely bad. This sort of stuff however is not so effective as it is probable the Picwick ad man imagined it would be for the reason that only those who happen to read the ad are going to pay much attention to it, in as much as there is nothing especial but white space to attract the eye and it doesn't specialize on any one subjct.

Do you live to eat or eat to live, with your thoughts most concerned on other things than just existing?

USING rule in unusual ways seems to be the pet idea of the Superba, San Diego, Cal. This specimen was one of several submitted and we considered it the best of the lot, an eight

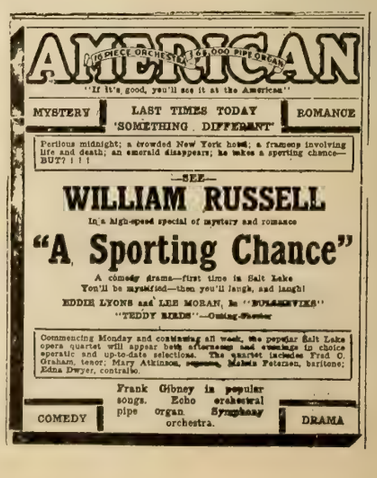

TODAY
MADGE KENNEDY
—IN—
"LEAVE IT TO SUSAN"
A Mojave Desert Romance, full of Thrills, Frills and Laughter.
ALSO
A Larry Semon Comedy, "Home, Sweet Home," that's funny enough to see twice; and a splendid News Weekly.
SUPERBA
20c-30c — Plus Tax
Shows: 12:30 Continuous

inch double column ad from the Union.

Just what the idea is in using up so much space with this black rule arranged in rather meaningless ways, we fail to see. If the designer of this ad had used his rule around the to-day as he has here and discarded the four pieces which serve no purpose that we can see, carried out the same idea in boxing his line "Superba," he would have saved about three inches of space which might have been utilized to mentioning his musical program or something equally as important and still had a rather unique effect. Better still he might have used two small cuts one for the right and upper corner and the other for the left hand lower corner. Using rule like this without any reason, referring to that we suggested discarding, only makes work in make up that is useless without any attendant results.

This business changes over night. Don't be asleep when it's your move.

THIS five-and-a-half-inch double-column display of the American theatre, Salt Lake City, in a little


AMERICAN
100 PIECE ORCHESTRA 1,600 PIPE ORGAN
"If it's good, you'll see it at the American"
MYSTERY
LAST TIMES TODAY
'SOMETHING DIFFERENT'
ROMANCE
Perilous midnight; a crowded New York hotel; a fracas involving life and death; an emerald disappears; he takes a sporting chance—BUT? ! ! !
—SEE—
WILLIAM RUSSELL
In a high-speed special of mystery and romance
"A Sporting Chance"
A comedy drama—first time in Salt Lake
You'll be mystified—then you'll laugh, and laugh!
EDDIE LYONS and LEE MORAN, in "BULLSEVIKS"
"TEDDY BEARS"—Organ Prelude
Commencing Monday and continuing all week, the popular Salt Lake opera quartet will appear both afternoon and evening in choice operatic and up-to-date selections. The quartet includes Fred C. Graham, tenor; Mary Atkinson, soprano; Mabel Petersen, baritone; Edna Dwyer, contralto.
Frank Gibney in popular songs. Echo orchestral pipe organ Symphony orchestra.
COMEDY
DRAMA

Scoring Hits and Errors

larger space would be a good example of an all-type ad, but too much matter has been provided as it is here, and in consequence the selling talk was necessarily set in 8 point, a too small a size for ad work.

No fault can be found with the way this display has been framed, nor with the display as a whole. It is plain straightforward statement of what the American is doing for the date billed, unless it is the black rule boxes at the four corners. We imagine that if these had been eliminated that the display would look less crowded.

Write welcome in invisible but nevertheless legible letters on your theater.

THIS four-column display of Moore's Rialto, Tacoma, Wash., was a full page in depth, and as it appeared in the Tacoma *Ledger* commanded attention from its size, the excellent cut used and the fact that it has plenty of white space.

RIALTO
MOORE'S
THIS AFTERNOON AT 2 O'CLOCK
BENEDICT'S CONCERT ON THE WURLITZER
a—Mendelssohn Melodies
b—"That Soothing Melody"
c—"Miserere" from "Il Trovatore"
National Anthem
STARTING TODAY
Catherine Calvert
in
"The CAREER of KATHERINE BUSH"
The Story of a Great Adventure---
"SHE was quite untroubled by what the world calls morality — and she had no scruples. These were for a later date in her career."
SHE wanted to understand life, to know the nature of men—to be free to soar—to see the world—to feel its throb—to learn out of the great out volume of all time, the book of life!
THE story of her rise in the world and of the true love that came to her after the shadows of the false had blown away, is one of the most absorbing tales that has yet been pictured. See it and judge.
KINOGRAMS
Mack Sennett's Latest Comedy Feature
"TRYING TO GET ALONG"

While the display is one where no great amount of effort has been used in adding to a producer's cut, the result is quite satisfactory.

In the selling talk a great deal of sentiment which is not apparent in the picture has been expressed, but as the idea contained therein is what should have been told in the production, and and, if it had been, there would have been an excuse for Katherine Bush's disregard of the moral code, we should say that this selling talk not only serves to arouse interest in the story, but also may help patrons to view the picture with more charity for its leading character. The Rialto is giving its musical program space, which is a practice that deserves commendation. As a whole, while it is not exceptional, the display passes for good common sense advertising.

Read what other exhibitors are doing and apply what you learn to your theater, so far as you can.

THE Rialto, Des Moines, would have had a very attractive ad in this three column by seven, if it had

been a little larger. It isn't exactly crowded the thing which is wrong being too small type used in the selling talk. The use of the Ray cut is effective, although it might have printed a bit better, and the catch line, "They've shot men for less than this," while having nothing to do with the story excites some interest to read further. Then the treatment of the subject in the selling talk tells people that this is a "rube" picture by its style, as well as in words. Yes, this passes for good, but if you are going to copy it buy about an inch more space across three columns.

It isn't the longest show but the best show which pleases the patron.

THIS one of the Colonial's, Toledo, Ohio, was four columns by ten inches, and while it is pretty black and bold, this is the style of story, and Priscilla Dean is an actress which will admit of this sort of billing.

This certainly suggests melodrama, and the selling talk carries this idea further.

The selling talk we will reproduce for you, as it will be too small to be read when reduced to our columns.

"A smashing daring melodrama written by the celebrated playwright, Bayard Veiller, author of 'Within the Law' and 'The Thirteenth Chair.' Miss Dean has the role of a beautiful adventuress, and no one can play this kind of a role like her." (This isn't very smooth English.) You will remember her in the "Wild Cat of Paris." Here is one packed with the same swift action and sensations with scenes in San Francisco and New York. Tremendously exciting. Enormously human.

Keep eternally thinking about making your theater a better place for people to go to and put your thoughts into actions.

ORDINARILY we would object to so wide rule as is used on this three-column four-inch display of the Isis theatre's, Grand Rapids, Mich., but since this ad concerns Theda Bara, famous for her melodramatic pictures, we are inclined to think this is rather good for just day after day sort of publicity.

PALACE
The Vampire Queen As a South Sea Island Queen
THEDA BARA
In a Role New to Her Skill as a Great Emotional Artiste.
A Woman There Was
Many a Thrill in This Passionate Romance of the Tropical Isles.
TODAY AND MON.

By using the cut of the star which prints up rather bold and selecting the black caps for the title of the production and star's name, the Isis has made the black rule fit in without jarring, and the whole display becomes aggressively conspicuous. This is what a Theda Bara picture wants, consequently this ad must be O. K.'d as good work for this particular bill. The Isis chooses to advertise three bills at one time, which we question as the best policy. One bill in advance is quite enough where the papers are used daily.

Music soothes the savage breast and is a matter of first importance in the conduct of your theatre.

THIS display of the Strand's, Birmingham, Ala., a full quarter page is a nice mixture of good and bad. First the good is the "flame" idea, which is carried out mighty well, and the announcement of the star and title. The bad begins with the action cut of the two women in the center, and is

entirely too suggestive of the "10, 20 30" stuff. If in place of this descriptive cut a good likeness of O'Brien had been used this would have looked a lot better.

The selling talk lines have been stuck about in odd places where they do little good. It would have been much better to have moved the "Why didn't she write home?" line, also the sentence at the right of the descriptive cut, to the space occupied by the "apple pie Lizzie" wording if there had been room. As a matter of fact, the cut mentioned as bad is also too large. A smaller cut there would have left room for the selling talk we mention, and some more which a picture like this needs. Here is a good idea gone wrong because the details were not carried out with care. No mention of anything but the feature picture again.

Smile when you feel like cussing.

HERE is a double-column ten-inch display of the New Garrick, Minneapolis, which advertising a light comedy as it does, strikes us as being a decided novelty and certainly an eye attracter.

We hardly think the cut used originated with the producer and therefore will give the New Garrick ad man full credit for a very attractive display that is very much out of the

MARGUERITE CLARK
IN CLYDE FITCH'S FAMOUS STAGE SUCCESS
"GIRLS"
BY THE SACRED HAT PIN THEY SWORE IT — TO SEE NO MAN, TO HEAD NO MAN, TO KISS NO MAN AND THEY MEANT EVERY WORD! UNTIL ONE NIGHT A MERE MAN — BUT IT WOULDN'T BE FAIR TO TELL! YOU'LL HAVE TO SEE MARGUERITE CLARK IN THIS ROLLICKING CLYDE FITCH PLAY.
ALL THIS WEEK AT THE
MAJESTIC

ordinary. It also is a fine example of when and how to use a "kidding" ad. Of course, this display doesn't say a word concerning what this picture is about, but that isn't necessary or desirable when you resort to this kind of display on the right sort of feature.

We would hardly recommend this style as a steady diet, for the reason that too much joking gets to be an old story, and that, as a rule, the advertising which goes at its selling problem in a straightforward, dignified way wears best and suits more people, but as a change this is great stuff.

The bathing girls who appeared for Manager Cohn of the Sunset theatre, Portland, in conjunction with his showing of "Yankee Doodle in Berlin"

Sennett's Beauties Had Nothing on Manager Cohn's Bathing Girls

ANY theatre manager who books "Yankee Doodle in Berlin" first run and has the Sennett Bathing Girls making personal appearances during the engagement is bound to do business, even if he is located in the heart of a desert, but when it comes to putting the show over second run and without the "beauties," that is another matter. Any manager who accomplishes it can lay claim to the title of a showman.

Sam W. B. Cohn, manager of the Sunset theatre, Portland, Oregon, is one of the few who have done the trick. How he did it in the midst of a hot weather week is described in the following story.

Mr. Cohn, being a showman, as we have stated, knew that the one big thing which drew the crowds to the first presentation of the Sennett comedy was the bathing girls. Therefore if he was to make the engagement a success he, too, must have some-thing on how his patrons in the way of bathing suits and that which is not usually covered by this kind appeared on the beaches.

With the assistance of a local film company he secured a bevy of girls who were employed about Seattle and spent several hours teaching them to trip the "light fantastic" adorned in stunning bathing suits and led by a diminutive chorus girl seven years of age. The bathing girls put on a show of their own and the child actress sang a solo in a bathing costume. Then he had an Oriental dancer who worked "within the law." This was followed by a reel showing the real Sennett bathing girls in action, and then the feature itself. The idea was a success. Sennett's bathing girls had nothing on (figuratively speaking and not to be taken literally) Cohn's ladies, and the fact that the girls employed were all Seattle residents gave the whole engagement a local interest which the original showing did not have. The Sunset did a great business on the attraction, due largely, Mr. Cohn believes, to his "bathing girl" stunt. Here is a stunt which may be copied by nearly every exhibitor, and, if we are any judge, it will never fail to get results. Try it.

Is Chaplin interested in the Yiddish language?

A Novelty Lobby Display for "The Avalanche"

THEO. L. HAYES, managing director of the New Garrick theatre, St. Paul, Minn., among a number of other houses controlled by Finkelstein and Ruben, who recently made such an excellent showing in his lobby on "Come Out of the Kitchen," came to the bat again with a good stunt when he showed "The Avalanche," starring Elsie Ferguson.

The story, dealing as it does in a large measure with gambling, offered Mr. Hayes his cue for individual expression in the theatre lobby advertising. A lot of imitation poker chips were stamped out of various colored cardboards and these, together with checks, I. O. U.'s, and pawn checks, signed by the character name, Helene Ruyler, were used in festoons in the lobby and also for decorating the box-office.

The idea was simplicity itself and only goes to show how a unique showing such as this can be made at small expense. Mr. Hayes is one showman who manages to bring up something distinctly different with which to exploit each feature.

Cincinnati Makes Aurora Mardiganian's Visit an Event

THE Lyric Theatre, Cincinnati, Ohio, reaped a golden harvest on "Auction of Souls," last week, when it was lucky enough or wise enough to secure personal appearances of Aurora Mardiganian, the star of the production, each day of the engagement.

Never in the history of theatres in Cincinnati did such crowds, especially of the gentler sex rush to the special matinees which were given and never did the Lyric do such a tremendous business.

Miss Mardiganian was in Cincinnati a week and during that time became the center of attraction for the entire city.

Society met her as the guest of Mrs. Casper Henry Burton, one of the social leaders. Newspaper men besieged her for interviews and inquisitive people attempted to talk with her at every turn. She became godmother for an infant which was found abandoned in the Union Central Station and is to adopt the child and provide a home for it. She was the featured speaker at a garden party at which social leaders and the Committee for Devastated France attended and other functions had her attention daily.

In addition to giving attention to what has been described Miss Mardiganian found time to make her personal appearances at the Lyric where she gave a special talk on the crimes committed in the Turkish Harems, that met with a wonderful reception.

So great was the jam at the box office that fights took place between people who desired to get into the theatre and were not willing to wait their turn.

Oscar A. Doeb, publicity man for the Lyric, left no stone unturned to add still further to the publicity that Miss Mardiganian and Auction of Souls was getting in Cincinnati and made his lobby displays and his advertising equal to the prestige the star of his bill had established for herself.

The Lobby display was especially effective in attracting attention. The lurid, gruesome scenes of the picture were emphasized and the "flashy" paper used to advantage.

H. M. Gates, author of the book, "Ravished Armenia," upon which is based "Auction of Souls," was present part of the week's engagement. During his several appearances he spoke on the enterprise which Aurora was undertaking and upon the picture in general. Mrs. Gates, Aurora's guardian, was also present at the show, introducing Miss Mardiganian and explaining the nature of her appeal. Both Mr. and Mrs. Gates had hoped and planned for Aurora's meeting with President Wilson, who was to speak in Cincinnati on the League of Nations; but, owing to the President's recent illness, his engagement in the Queen City had to be cancelled.

Other factors in the great advertising and publicity campaign were the book "Auction of Souls" and the song "Armenian Maiden." The former publication was advertised in all the down town book stores, the window displays heralding both the book and picture. The song, too, was put across in the Five and Ten Cent Stores. Patrons bought the song even before seeing the picture itself.

The Book of "Auction of Souls" was sold during the performances and the percentage usually given the management, was donated to the Salvation Army by Manager Libson of the Lyric.

It is needless to say that with such publicity both through Miss Mardiganian's personal appearance and from the usual sources, gave the Lyric a handsome profit for its booking.

Advertising Big Expense and No Expense

Says, J. Von Herberg of Jensen and Von Herberg Operating Seven Theatres with Home Offices in Seattle

Various angles of advertising and picture exploitation written by leading exhibitors are being published from time to time in the NEWS.

Coming from men who speak with an authority emanating from experience they are deserving of careful reading. It is a noteworthy fact that not a single contributor to this series has advocated restriction in the purchasing of newspaper space. A difference of opinion exists on some matters, but on this subject, all agree. This article is from the pen of Mr. J. Von Herberg of Seattle, Washington, junior member of the firm of Jensen and Von Herberg operating, the Strand and Mission theatres, Seattle, the Liberty and Columbia theatres, Portland, the Rialto theatre, Butte, and the Victory theatre, Tacoma.

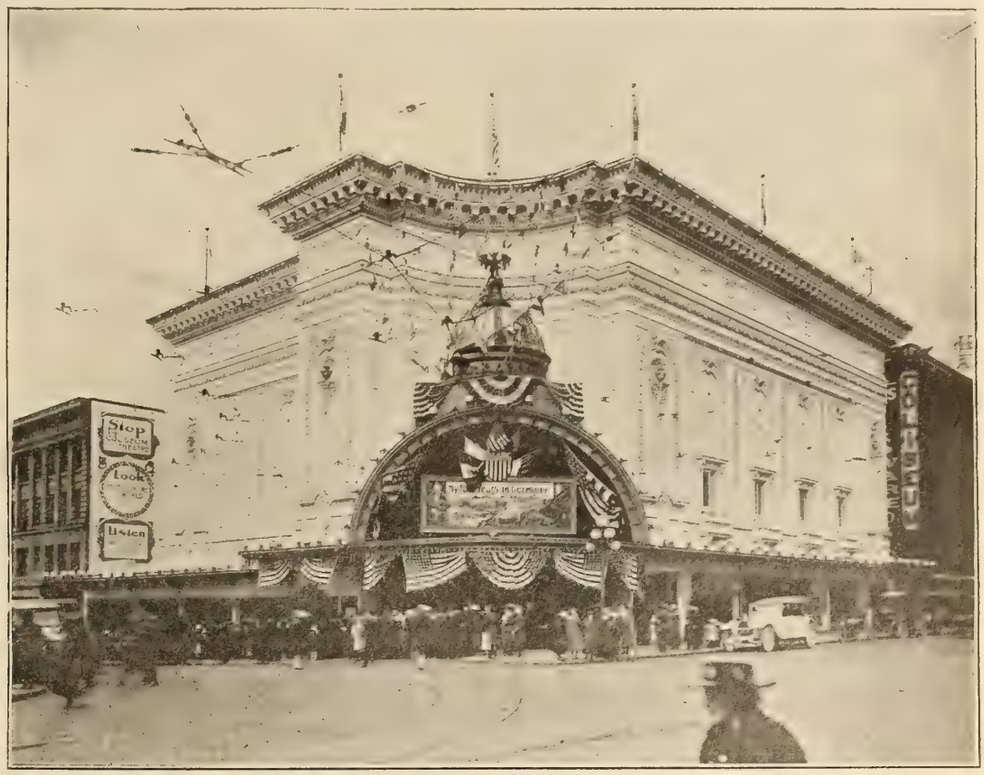
THAT advertising pays is hardly a strong enough term in connection with the operation of motion picture theatres. It is better to say that without advertising a modern big city photoplay theatre would have to put up the shutters in a fortnight.

Our advertising is at once a big expense and no expense—that is, you can feel the results rolling back from a well-written, well-placed advertisement with almost the vividness of an answering shout from a friend to whom you have called "Hello." Every dollar spent in good advertising brings back more than a dollar in business in less than twenty-four hours.

I have always believed in adequate advertising; in fact out here we went strong in the papers in the early days when our advertising appropriation was a substantial portion of our entire capital. Ten years ago, when on a venture we left the little National theatre, virtually a store show, and leased one of the leading legitimate theatres of that day, the Alhambra. We hired J. Willis Sayre, a practical newspaper man, and set him to writing full-page advertisements for the Sunday papers whenever the attraction warranted.

COME ON, RED!!!
YOU SIMPLY CAN'T MISS THIS FUN CYCLONE—
IT'S JUST AS LARKY AS IT LOOKS!
Taylor Holmes in "Upside Down"
IT'S HERE NOW
SYMPHONY ORCHESTRA
BUT UNTIL FRIDAY NIGHT ONLY COLISEUM NEWS SERVICE
COLISEUM
DIRECTION JENSEN-VON HERBERG

The "upside down" ad which in this case did more than to make the reader think the compositor had made a mistake



One of the Jensen and Von Herberg houses at Seattle engagement of Irene Castle in "The Firing Line" is visible for blocks

Ads of that size at that time were unheard of; possibly we set the pace for the whole country. I know at that time we were credited with so doing. And it was beautiful to see how it worked out. Every Sunday morning at 11 o'clock, after a full-page advertisement on some real picture of that day, like "Gettysburg," there would be a line before the box office that, you might say, would not break until 9 o'clock that night.

Our advertising has progressed; Mr. Sayre is still with us, now our advertising manager for the circuit, and recently, as an example of my belief in letting the public know when you have something worth while, he designed a solid sixteen and a half column ad on "The Unpardonable Sin," possibly the largest single motion picture advertisement ever printed, twenty-two inches deep, or 363 column inches in size. The MOTION PICTURE NEWS reproduced this ad, unfortunately crediting it at the time to another man who had nothing to do with its inception or publication.

With the advance of advertising rates and a necessary increase from time to time in the number of mediums used, our Sunday display advertisements have attained an average size of from sixty-eight inches to four or five columns each. Our week-day advertisements run from ten to sixty inches. We believe in persistent and continuous advertising. Twenty inches on Mondays, Wednesdays and Fridays is not so good as ten inches daily. We have a representation in the leading papers always.

We use two or three only of the leading weeklies. I might say that I believe it pays any theatre manager to concentrate on advertising. In every large city there are a score of weekly, monthly and other occasional publications, and hundreds of programs and special editions, some of them with substantial circulations. I do not argue that they would not be good mediums or possibly bring results, but if an exhibitor tries to advertise in everything he will go broke quickly.

We regard billboard advertising as both desirable and essential and we go into it heavily, using about forty twenty-eight sheet locations for each of our leading houses. Many of these boards are "specials," illuminated at night in central locations. We use exchange paper when it is good, otherwise either type the whole stand or use a combination of type and three or six-sheets photos of the stars.

I regard a good lobby display as of the utmost importance. We spend plenty of money on the front of a house whenever a characteristic display seems warranted. Also we are careful to have the lobby display, dressing and pictures accurately mirror the attraction inside. Lots of motion picture fans know more about the business than many exhibitors. Thousands of them check you up mentally, every turn you take, and anything misleading is going to be drawn to your attention, or that of your employes, a dozen times a night.

The appearance of an ad is of more importance than any expense involved in getting it up. Hence we use exchange mats or cuts only when they are up to the highest standard, that is, of as good appearance as a cut we could have made on the same subject. They are not up to this standard, in our opinion, when the studio advertisements on them are so numerous as to dwarf the advertising of the picture itself. In the case of one big "special" photoplay which we are about to show, on every exchange cut and mat the name of the producer is in appreciably larger type than the name of the picture itself. As we are advertising and selling photoplays, and not producers, we will use not one of those cuts or mats, but will have our own made at the photo-engravers.

(*Continued on page* 1812)

The G. A. R. marching up Euclid avenue, Cleveland, to a special reservation of seats at the Stillman, when "Secret Service" was shown

"Bluecoats" Aid Loew's Cleveland Theatre Exploiting "Secret Service"

AMERICA, and for that most of the world's countries, are used to men marching in uniform, but there is one coat of brass buttons which will still stop busy people even in a big city, and that is the blue clad figure of the G. A. R.

A little group of these gray haired, bent formed, feeble old men, with their blue uniforms and bronze buttons, the battle scarred, tattered and faded old flags waving, marching along is a signal for "attention" from even a pro-German.

M. A. Mullaney, advertising director for Loew's Cleveland theaters, knew this and he also knew that the old "Vets" like to get out in that faded blue uniform, especially when it promised an opportunity to live over again the stirring days of '61, such as are depicted in "Secret Service," Robert Warwick's latest screen vehicle.

So it was that the invitation went out from the Loew theater offices for the G. A. R. of Cleveland to become the guests of the theater.

The invitation was gladly accepted and through the enterprising Mullaney a parade was arranged.

H. C. Martindale, head of the Ohio G. A. R., and Andrew Dillon, the Cleveland leader, sent out the call for the veterans to assemble in the Cleveland Public Square at the Soldiers' and Sailors' Monument, prepared to march to the theater, headed by the Boy Scouts' Fife and Drum Corps.

Seventy-eight of the veterans assembled and the march to the theater was witnessed by large crowds that closed in and trailed on behind the old soldiers. When the men entered the theater there was a great deal of applause from those already assembled there. That the parade attracted attention goes without saying, and the newspapers seized on the publicity angle, with the result that both pictures of the parade and stories regarding the stunt were circulated in all the Cleveland papers.

Another item of interest in connection with the stunt was the fact that a cameraman was stationed to take moving pictures of the parade and these were subsequently shown as part of the Stillman news weekly and also were circulated in the Cleveland territory through the Famous Players-Lasky Exchange to foster interest in the picture when it was shown in other houses.

Certainly the whole scheme stands as an example of real showmanship. Even the newspaper advertising of the Stillman theatre took on a different appearance that week. The advertising space was increased, in some cases half pages being appropriated to advertise "Secret Service" alone, while in the regular weekly announcements a different still from the picture was made the center of each day's advertisement.

The high regard in which the G. A. R. organization is held, together with the fact that its members publicly endorsed the picture by parading to the theatre, worked to the direct advantage of the box office, and unusual business resulted throughout the week that "Secret Service" held the screen at the Stillman.

"Secret Service" crowds at the Stillman, Cleveland

"Advertising a Big Expense"

(*Continued from page* 1811)

This is expensive, but we think it worth while. Our four-column Sunday ad cuts combine the half tones and drawn suggestions which we think bring out most attractively the real points in the photoplay. These cost us from $45 to $60 for each four-column cut. They come high but we must have them. That they are attractive seems to be indicated by the number of them reproduced in the News and other trade papers in the last six or eight months.

In connection with our unusual overhead expenses in the designing and printing of artistic ads and window cards we have adopted a sales system, or plan of supplying scores of exhibitors in the smaller cities in the Pacific Northwest, California, Montana, Colorado and other Western states, that might profitably be adopted by big city exhibitors such as ourselves in the East or South, since the plan is of profit to us, to the other exhibitors, tends to larger and more artistic ads for all pictures and therefore is of benefit to the producers and the industry generally. We undertake the supplying of reproductions of our ads to all outside exhibitors at a fraction of the original cost to us, and have been gratified to find this regarded as a real service that could be extended to these exhibitors from no other source.

We are not strong for bizarre or outlandish "stunts" or ballyhoo in connection with the showing of our pictures. The value of having a comedy character parade the streets, or dressing the ushers as Hottentots because you have a jungle picture on, is questionable, especially in a large city. The motion picture is now THE amusement of the world; a first-class motion picture house has the same dignity to preserve as Daly's theatre had twenty years ago.

Things out of the ordinary, if of the proper sort, of course appeal to us. Just now we had the idea, in connection with our showing of Irene Castle in "The Firing Line," of offering $50 to the woman patron who wrote the best twenty-word description of the gowns worn by Mrs. Castle in this picture. Now the basic idea was not to obtain the descriptions, nor to appeal to the financial instincts of our women patrons. The idea was—and it succeeded—to call sharply to the attention of the women of Seattle the fact that Mrs. Castle's gowns in this picture were exraordinary—worth seeing for themselves alone.

The result was that while we received written answers by the score, women by the hundreds came just to see the gowns, with no idea of competing for the $50. The matinees were jammed, the women outnumbering the men twenty to one, an unheard of proportion at this particular theatre. The $50, and a modest amount of special advertising of the offer, brought in from $500 to $750 on the week, in the opinion of the house manager.

We have several times shelved expensive pictures, bought and paid for, because they were below our standard. When a picture is not high-grade we don't say it is in our ads. When we have a knockout we go the limit on it and our patrons trust us and respond. In conclusion, therefore, plenty of advertising, and all of it truthful advertising, intelligently placed in a field in which there is business capable of development, will make a millionaire out of any exhibitor.

The Best Exploitation Stunt of the Week

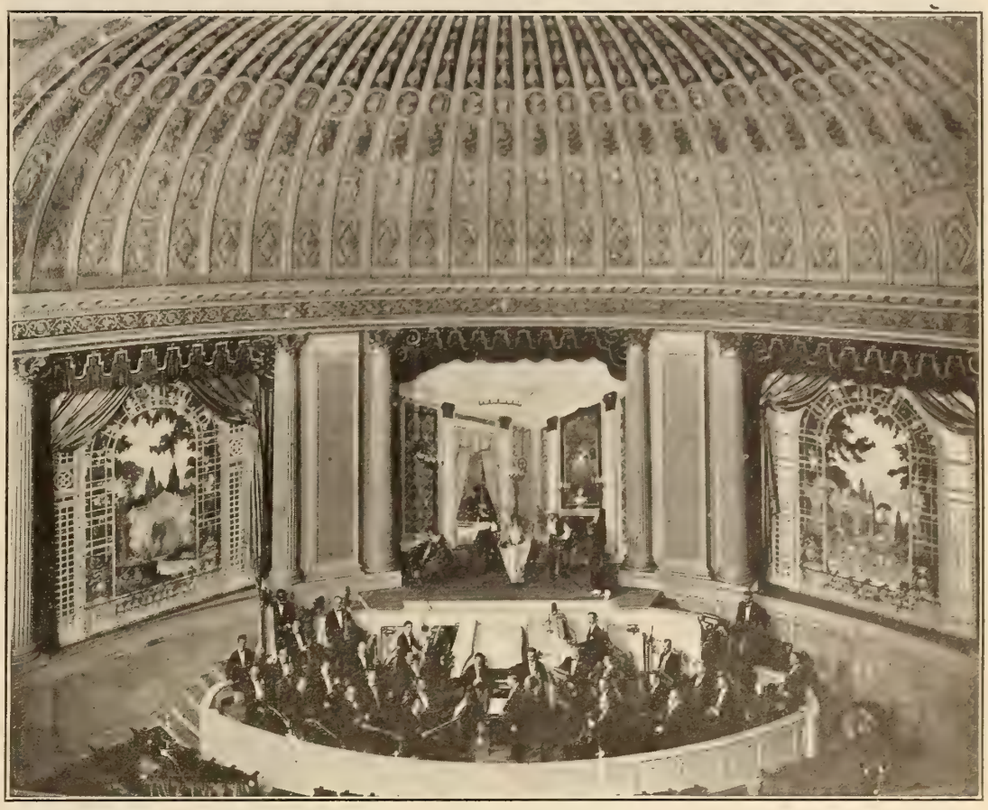
Feld, the Ladies' Home Journal Man, and a Ladies' "Ready-to-Wear" Store, Co-operate in Advertising "The Firing Line"

TAKING advantage of an idea at the psychological moment is explified in the story of how Milton H. Feld, manager of the Newman theatre, Kansas City, exploited "The Firing Line," starring Irene Castle.

Mr. Feld may not read the "Ladies' Home Journal," but his wife does, and when the July number came into the Feld domicile the three-page layout concerning Mrs. Castle which the paper carried, soon was the subject of conversation. It is to be imagined that the Newman's manager wasn't especially interested in the clothes which Mrs. Castle was alleged to be wearing, according to the Journal story, or of any of the other reading matter that went to make up a part of the three-page layout, but he was interested in the fact that here was a chance to make some money out of the incident of the periodical devoting so much space to a star who was going to be the attraction at his theatre in the near future.

For Feld to have an idea is to mean action with a big A. His first move was to get in touch with the local representative of the Curtis Publishing Company, which edits the "Ladies' Home Journal," and between the two live wires they enlisted a Kansas City ladies' ready-to-wear store, for a co-operative advertising and fashion show display. Then came the "Midsummer Style Review." Beautiful gowns and frocks similar to those described in the Journal as being worn by Mrs. Castle in the picture were selected from the store mentioned and displayed on live maniquins at each of the de luxe performances given at the Newman while "The Firing Line" was being run.

Mr. Feld staged his fashion show with care. An appropriate stage setting, beautifully furnished, was prepared, and the maniquins paraded about in the handsome gowns to enthusiastic "Oh's" from the crowds of the feminine sex which crowded the theatre during the engagement.. Mr. Feld, of course, had to let Kansas City know about his "Midsummer Style Review," and in this he again enlisted the Curtis Publishing Company's representative. Because the Newman was giving the "Ladies' Home Journal" publicity, the Curtis man was willing to give the theatre some extra exploitation.



Fashion Show at the Newman, Kansas City, during the engagement of Irene Castle in "The Firing Line"

A special half sheet poster Manager Feld printed for his Irene Castle engagement

In the drug stores of the city 300 window displays were arranged with co-operative advertising on the Newman's attraction, "The Firing Line,', and the "Ladies' Home Journal.

Small posters calling attention to the fact that the Castle gowns were featured in the Journal issue were used, and then Mr. Feld had some posters printed in which "The Firing Line," featuring Mrs. Castle was announced.

Next came the newspapers. Mr. Feld bought liberal space much more than he ordinarily uses and framed his ads with care.

The result of all this publicity was splendid business all through the engagement. It was during one of the hottest weeks in the summer, and Kansas City certainly knows what hot weather means.

Besides boosting his receipts, Mr. Feld figures that he attracted a lot of his best people, those who usually do not attend the theatre in hot weather, and who probably would not have been regulars again until Fall, back into the picture habit again and therefore the effects of his exploitation will be felt for many weeks to come.

As we said in the beginning, it pays to take advantage of such incidents as the one we have described concerning the story about Mrs. Castle. Mr. Feld might have drifted along without doing anything extra on this picture and played to regular business. Instead he was awake, had an idea and used it, the result being many extra dollars profit. This is showmanship. The kind which lifts the motion picture from the plane on which it has existed too long and places it among the professions.

New Theater Planned for Shreveport, La.

SHREVEPORT, LA., is to have a new motion picture palace which will cost upwards of two hundred thousand dollars and seat well over a thousand people, according to the Shreveport Times of August 9th.

The new house will be constructed largely by local capital and will be devoted entirely to screen productions.

Producers are said to be interested in the project to some extent.

An Extra Bit of Courtesy Which Pays

MANAGER LEO LANDAU, manager of the Butterfly theatre, Milwaukee is giving his patrons a bit of extra service this summer which is being greatly appreciated and which is helping swell the box office receipts of the Butterfly.

Attendants whose sole duty it is to pass cool spring water (Imagine this in the town which made Schlitz famous) in paper cups to all patrons during Butterfly performances. The amount of water the people who patronize the Butterfly consumes is surprising and Mr. Landau is authority for the statement that it is one of the best little stunts he has ever inauguarated.

Another innovation at the Butterfly is the insertion of snow and ice scenes in the current weeklies. He asserts that the psychological effect of these arctic scenes has a pronounced tendency toward making his summer patrons more comfortable.

Manager Sullivan's lobby display for "The White Heather." The Princess is one of Denver's finest theatres

Burlesque Taboo in Grand Rapids So Bathing Girls Made a Hit

GRAND RAPIDS, MICH., hasn't had a burlesque show since the first fur trader came down Grand River and bartered a tin whistle with the Indians for the carp fishing rights in that good old stream. Maybe that's why Mack Sennett's "Yankee Doodle in Berlin" and the Mack Sennett bathing girls who accompanied it made such a big hit in the town where furniture comes from. Maybe it was because Manager Harvey Arlington of the Orpheum theater, where the production appeared, everlastingly lined the whole sidewalk in front of his place of business with large frames containing pictures of the bathing girls, and maybe it was because the Strand theater, which is conducted by the Consolidated Theaters, Inc., the same company which conducts the Orpheum, has been running Sennett two reelers two days a week, thus giving the people of the Michigan town a chance to see what the Sennett girls look like. But, anyway, the film and the rest of the show opened up at the Orpheum on a Sunday, and when Manager Arlington came out with the statement that all records had been broken it was no press agent stuff, for there was S. R. O. in the theater that day and enough of a mob outside, waiting for a chance to get in to lead the casual observer into the idea that somebody was giving away money in the vicinity of the theater lobby. Monday night, which everybody in the theatrical business knows, is a bad night for patronage, the same thing was repeated, and during the rest of the week the attendance records went way above any records previously recorded. The bathing girl pictures were used lavishly in display advertisements in the newspapers previous to and during the run of the film. And then, too, the little telegraph story carried by one of the news services to the effect that the girls had been arrested over in the east for not having enough material in their bathing suits helped a little bit. But the big fact is that because Grand Rapids hadn't had any—um!—er!—"limb" shows in a long time helped a whole lot. The only musical comedies the Furniture City now gets show at the Powers theater, a standard price house, and these are rather few. The Majestic Gardens, which formerly was a big musical comedy house, now is a picture theater, and the old Smith's Opera house, formerly the town's only burlesque theater, now is the City Rescue mission, the mission people having purchased the place and remodelled it after a fight by ministers and others on the continuance of burlesque in the city. Since then one or two attempts to introduce burlesque have been made, but all have met with failure, due to the powerful opposition. So, really, Grand Rapids has had very little chance to see—"limb" shows. Of course, the Sennett picture wasn't burlesque, neither were the stunts pulled off by the bathing girls, but Grand Rapids certainly did enjoy the show—and paid the bill.

During their stay the girls taxied to one of the local newspaper offices, and as they were clad in their bathing suits the paper nearly suspended publication.

Special Effort on "The White Heather" Which Was Productive of Results

THE Princess theatre, of Denver, Col., one of the two houses owned by Greaves and Ellison, prominent western theatrical men, is sponsor for one of the cleverest lobby displays which has come to the attention of this department in some time.

The feature which this display exploited is "The White Heather," a "water" subject in which sailing vessels and deep sea diving are prominently identified with the action.

By the use of a miniature schooner, fully equipped with masts, sails, etc., on a scenic sea the Princess had an object which attracted a lot of attention, while the sails were utilized for reading matter advertising the picture.

The diving suit shown in the accompanying photograph is the real thing, having been obtained from a local concern which uses the articles in its work.

Credit for the idea goes to Thomas Sullivan, the Princess manager, assisted, of course, by a competent scenic artist.

In connection with the lobby display, lithographs were used liberally and the picture had a good campaign of newspaper advertising.

Co-operative Advertising Captures Fans of Rockford, Ill.

THE Orpheum theatre, Rockford, Ill., has recently accomplished gratifying results on "Upstairs and Down," through a tie-up in co-operative advertising with Rockford merchants and newspapers.

First of all, arrangements were made with the Simon Drug Company, the largest drug store in Rockford, situated at the most important car transfer point in the town, to devote two of its windows to Olive Thomas and her picture, especial stress being placed on the Upstairs and Down Sundae, which is also featured in this concern's advertisements.

Second on the list is Leath's, the largest furniture store in Rockford. Despite the earlier decision of this company to allow nothing to conflict with its annual August furniture sale, it was finally induced to call this sale an "Upstairs and Down" Sale, which meant that all the windows and all their advertisements on this important event carried the name of the Thomas picture throughout the town and the surrounding territory.

The third item is the two largest confectionery and ice cream stores in Rockford which also featured the Upstairs and Down Sundae.

The fourth piece of co-operation which was effected was with George Kraft's 5 and 10 cent store, the largest of its kind in Rockford. Kraft's windows were literally plastered with photographs of Olive Thomas, and also with stills from "Upstairs and Down," as well as copies of the song of the same title which was inspired by the photoplay and dedicated to the star.

The fifth and perhaps the biggest "scoop" of all was arranged when Ashton's, Rockford's largest department store, consented to devote its various windows and department sales for ten days to Olive Thomas and "Upstairs and Down."

Sixth is the "Upstairs and Down" week arranged for Harlem Park, Rockford's amusement center, which was held August 4th to 11th. "Upstairs and Down" Fox Trot contests and the other amusement park co-operative stunts which have already been put over in various cities were featured there.

In addition to this extensive exploitation program, the widest which has ever been put into effect in any but the very largest cities, Mr. Grampp, the proprietor of the Orpheum, made a thorough tie-up with the local newspapers both in their news and advertising columns.

How New York Stages the Show

THE men who control the destinies of the three large motion picture theatres on Broadway, the Rialto, the Strand and the Rivoli are not novices in the amusement field. They have had a long experience and during this period of catering to public wants in the matter of entertainment, they have developed an intuition which anticipates the ever changing desires of the theatre going populace.

It is therefore safe to assert that the constantly increasing attention which is being given to the scenic settings and the scenic films, is not the mere whim of these men, nor yet the only method of providing an artistic touch to their presentations.

This week, all three theatres have provided canvasses of real beauty which set off some special number and on each program is offered a scenic film gem of rare excellence.

It is not so long since that scenic reels were patiently endured by the average person who attended the picture theatre. They were "fillers" reluctantly booked because a program must contain some variety and added some fifteen minutes to the period for which film numbers must be provided. Now all this prejudice against the scenic is a thing of the past. People who go to the theatre, want them and enjoy them. No part of the program is received with greater enthusiasm. All of which rather proves that we move in circles.

The first motion pictures were largely scenics and when the inanimate objects shown failed to amuse longer, drama, that never old subject, began to demand attention relegating the scenic to the rear. Now it would seem that we have come again to the beginning of our circle of motion picture events, having become tired for the time being of the "Pearls of Pearline" or the "Manuevers of Maud."

Rivoli Theatre

THE Rivoli theatre is again to the front in artistic presentation of its program in at least one item, that of blending the scenic offering, an especially effective stage setting and song number and the feature picture so nicely that to the audience it would seem that the three numbers had been produced for this method of showing.

The overture at the Rivoli this week is selections from the works of Moritz Moskowski, consisting of what is termed a "potpurri" of this popular composer's numbers in which are introduced a Spanish dance, Malaguenna, the popular serenade number and a tarantelle.

The overture is played without stage settings, and with the house dark and the orchestra flooded in amber.

There is much that lends itself to orchestrations for popular consumption in the works that have been utilized for this week's opening bill, and the music rendered holds the attention throughout its full length.

The Rivoli Pictorial opens with Pathe's views of U. S. Soldiers in review at Vincennes, France, with a strip from Kinograms showing snow to the depth of several inches, being shoveled at Ranier National Park, in mid-July.

International's first contribution is a desert of white sand, which in the picture looks much like snow, with Pathe again contributioning with a drill of boy naval recruits at Grays, England.

International furnishes the next portion with views of children at play in the public play grounds at Nyack, with yachting scenes next, by Pathe, at the recent races at Marblehead, Mass.

Gaumont presents views of the first California aerial mail line at San Francisco, with International's views of the Knights of Columbus celebration at Buffalo following this bit.

The first authentic picture of the actual signing of the Peace Treaty is presented by Pathe, which precedes International's views of the Pacific Fleet at home, closing the number.

Manhattan Beach March till (T) Shovel snow from roads.
Dream Kisses till Gray's England.
The B'hoys of Tipperary till (T) Poor children of tenements.
See Saw (segue).
Jack and Jill till (T) Marblehead, Mass.
Old Cremonne (when airplane is in motion orchestra dim down) till (T) Knights of Columbus head gets decoration.
When the Boys Come Home till (T) San Francisco greets big Pacific fleet.
Pomp and circumstance to finish.

The third offering on the program is violin solos played by Alberto Bachman, entitled (a) Melody in F Sharp-Minor, (b) Rondo Des Lutins, and rendered with a stage setting of rare beauty.

With the house dark, the musician appears as the proscenium curtains are parted in what appears to be a studio room on the top floor of a building, with a glass roof, slanting down toward the rear of the stage. At the right of the singer the room ends with a wall of plush, or what might be construed to be a dividing curtain. On the right is a student lamp, and at the back a potted palm. The stage and singer is flooded in green, lending the effect of a moonlight night outside, and the violinist is centered in an amber spot.

The numbers rendered impress the layman that great technique is required in the playing, and are pleasing especially the bird effects of the second offering.

The Bruce scenic is "Venice, Queen of the Adriatic," and in its projection begins a very novel and artistic presentation of three numbers so synchronized that they appear as one.

Venetienne Barcarolle (segue).
Boating Song (Mendelssohn) til (T) Here it is very easy to forget the world.
Barcarolle from Tales of Heaven.
Barcarolle (segue into duet).

Near the close of the Bruce Educational De Luxe, wonderfully tinted, and showing Venice and its waterways to great advantage, the picture screen is covered gradually from the flys with nets which give the image projected a "depth," and also serves to dim the projection. Gradually the image dims out to complete darkness with the auditorium inky black. Then without perceptible wait the dim star is seen on the horizon of a canvas Venice sky, which is gradually lighted until a scene from one of the cities water streets is dimly seen. From off stage the first notes of "The Tales of Hoffman," sung by Mary Ball, soprano, and Mary Newton, contralto, are heard. Soon the prow of a gondola comes in sight with the singers and an oarsman seated within it.

The craft moves slowly across the stage, disappearing just at the finish of the number, when the scene is again darkened gradually, and what would seem to be the end of the scenic film again coming into view, dimly at first, and then to full light. However, the film projected is a special strip which precedes the feature picture, which has Venice as its locale in early sequences, and which show its first action on the balconies of two adjoining residences of that city.

The effect is one of the most artistic ever conceived in the presentation of pictures and reflects great credit on the ingenuity of Artist Wenger, who designed the stage settings which blends with the film offerings so exceptionally well.

The feature picture is "A Society Exile," from the pen of Henry Arthur Jones, master English dramatist, with Elsie Ferguson in the star's role.

As may be expected, a story from this source will have a logical well developed plot, and in this

Another reproduction of famous paintings used as stage settings by Harold B. Franklin, manager of Shea's Hippodrome, Buffalo

case not so typically English as are many of Mr. Jones' plays, that much of the interest is of foreign flavor.

The cast a rather large one, has many distinguished names, beside that of Miss Ferguson, including Julia Dean, William P. Carlton and War[illegible]

The offering is wholly satisfying, especially well suited to a Metropolitan audience. It was directed by George Fitzmaurice, and the scenario is by Ouida Bergere.

Barcarolle Hoffman —Screening.
Crown of Indian No. 4 Make D. S. (T) In the adjoining house.
Oh, Dry Those Tears (harp intro.) (D) She sits at harp.
Crown of India No. 4 (T) The sunshine of each new day.
Ch Solo Mio, pp repeat refrain (T) And so late that night.
Impressions of Italy No. 4 (T) Lulled by the soft languor.
Melodie (Huerter) make D. C. (T) In such idyllic surroundings.
Nell Gwyn (T) That night Christine.
April Moods (T) Lord Fulks Bissett.
Organ (T) But Bissett.
Barcarolle (Tschaikowsky) theme (T) And so Nora Shard.
Visione Veneziana (T) That evening lone.
Melodie (Huerter) (T) And so one night.
Pause—Then Barcarolle (Tschaikowsky) theme (D) She sees picture on wall.
Courtesy at Sign (T) At the club.
Romance (Rubinstein) twice (T) Terrified at the fantastic.
Des Madchens Klage make D. C. (to action) (segue).
Grave Allegro from Sign (T) Familiar with Lord Bissett's Haunts.
Legende (Friml) as marked (T) On the brink of an abyss.
432 (T) Of course Lady Nevell.
Barcarolle (Tschaikowsky) theme (T) I tried to tell you.
432 again (T) Bissett made your sister.
Moonlight Sonata (T) Undisturbed just as.
Barcarolle (Tales of Hoffman), start at violin trill (T) In despair at last.
Melodie (Huerter) from sign (D) They meet.

The comedy is "Close to Nature," with Mr. and Mrs. Carter De Haven, and marks the return of this musical comedy couple to the screen in their first Capitol offering, released under the Goldwyn banner. It will be remembered that Mr. and Mrs. De Haven appeared some few years ago in several screen productions, and therefore are not strangers to this form of acting.

Their first presentation of two reelers under the Capitol Brand promises rather well, and presents the pair as newly marrieds, or least not so long marrieds on the annual vacation. Resort has been made to trick camera work at times, but the picture cannot be termed "slapstick," and carries a semblance of a story which if not exactly new has been treated in a novel way. We believe the new comedians will be welcomed by the picture-going public.

Symphonette Make D. C.—Screening.
And He'd Say Oo-La-La (D) They get off train.
Snooky Hollow (T) Their Arrival at the Beautiful.
Garden of Love (D) They enter their room.
26 (T) Half hour later (for fire scene).
There's a Long, Long Trail (T) Close to nature.
Granny (D) He drives Ford.
Take Your Girlie (T) Are there any tools.
Note—Stop when motor stops and start again when it [illegible]
Don't Cry Frenchy (D) He pushes car.
[illegible] Pair of Swinging Doors (D) They ride away.
By the Beautiful Sea (2 choruses only) (T) Guess where they spent.

The usual organ solo, by Professor Swinnen, [illegible]

Rialto Theatre

THERE is a general air of happiness at the Rialto this week, in that the whole bill is the variety that tends to cheer which is a God's blessing in these times of rainy dreary weather, transportation difficulties and other small matters like the actors' strike. At the Rialto you may forget your troubles for there is nothing but which is joyous exhibited for your entertainment.

The overture selected is a symphonic poem, "The Spinning Wheel of Omphale," composed by Camille Saint-Saens, one of four similar subjects written by [illegible] mythology. This one represents the hero Herakles in bondage to Queen Omphale. He is compelled to wear women's clothes and spin while the Queen assumed his lions skin and club. The composer is authority for the statement that the subject of this poem is feminine seductiveness and the triumph of feebleness over force. Translated from the language of the musician, this means perhaps the fact that women rule the world, which leads us to remark that they rule the amusement world and that the program this week is decidedly one to please the feminine mind albeit that mere man may find himself entertained in its seven numbers of refined comedy and music, each as we have said thrice, with no trace of gloom.

The overture begins with the house dark and the orchestra flooded in purple, stage settings being withheld to later numbers. In the music of this attractive poem, there is a hint of that which the composer spoke, relative to the power of women, but more fully suggested in the number is an appeal which seems to rest the mind with its soothing softness, for this is not an overture of brass domination and blatant blare. The strings and reeds carry the burden.

Near the end of the offering the lights gradually dim and with the orchestra still playing so softly that the music drifts back to you as if from a distance. A special scenic hand-colored film, one of the subjects which can never be duplicated because its original which the camera transferred to the sensitized film has been ground and torn by the four years of war until nothing remains of this beauty spot but the bare earth.

Yes, the scenic is or rather was from Brueges, Belgium, as it existed before that fateful day in August, 1914. This subject projecting probably seven or eight minutes, is the most beautiful scenic ever caught before the lens and is a laboratory triumph in the coloring, all hand work, but very delicately tinted, with no hint of the gaudiness and unnatural shades usually identifying the hand-colored picture. Blending as it does into the orchestration without title, one feels as if a magic wand had transported him from the theatre into this land of beauty, and when the blare of a stirring march ushers in the first strip of the Rialto Magazine, one experiences a shock as if he had been awakened from a dream in which he were journeying in fairyland.

The first showing in the Rialto Magazine is a strip from Gaumont of the Pacific Fleet in review on the West Coast, with views of girls boxing by International, following to be succeeded by another Kinogram's strip of the recent society event, a dog show at Santa Barbara, Cal.

The "Happy Hooligan" cartoon comedy is next, this week entitled "The Great Handicap," in which the redoubtable "Happy" tells of a great automobile race in which he was a victor.

Pathe again contributes to the Magazine by an educational strip showing the sugar industry in Cuba, with another educational subject, "Tuna Fishing at Santa Barbara, Cal.," by Gaumont next.

Pathe follows these with another cartoon comedy, "Blot 'Em Out," a timely subject on the high cost of living. This portion is followed by International's showing "Doughboy" visiting the battlefield of Chateau Thierry, with Pathe's views of the defenders of Chateau Thierry, the "Devil Dogs" on review at Washington.

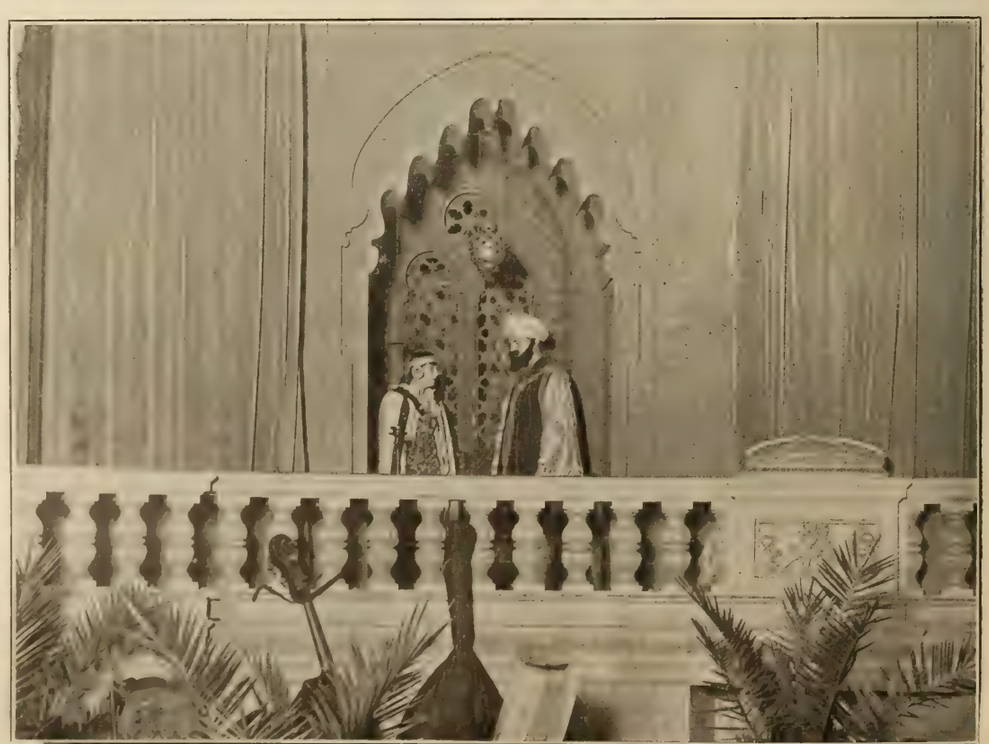
Columbia the Gem of the Oceon (segue) (once through).
El Capitan (chorus) till (T) Chicago Girls Prove Adept Boxers.
Pizzicatto Caprice (no int.) till Holligan.
In the Sultan's Harem till (T) Most moves of this sort.
Mysterioso 170 till (T) The finish of the first race.
Trousseau Ball till (D) Hooligan enters race.
Globe Trotters till (T) Hooligan wins on a foul.
Why do They Call Them Babies? (chorus only) till (T) Guantenamo, Cuba.
Air De Ballet till Blot 'Em Out.
Shadowland (from repeat sign) till man turns around.
Cymbal crash and tympani rumble till (T) doughboys and gobs.
American Patrol till (T) and now dear friends.
Taps (segue) once through.
Continue American Patrol till Washington, D. C.
Paramount-Artcraft March to finish.

The first vocal number is "The Elixir of Love," sung by Martin Brefel, the Rialto tenor. The number was lighted in a scarlet floor, with the singer within a spot.

The feature photoplay offered this week, is "Bill Henry" with Charles Ray starred, and strongly supported by an excellent cast, including Edith Roberts and Bert Woodruff. The feature is one evidently carefully prepared for the Ince star, but that rather adds to the offering, as much characterization of the Ray variety makes the rather slender story entertaining. The feature is comedy throughout and one of the especially strong "happy" numbers of the bill. The picture was directed by Jerome Strong, from the scenario prepared by Julien Josephson. The story is from the pen of Lois Zellner.

The plot concerns Charles Ray as "Bill Henry Jenkins" during his regime as clerk in his uncle's hotel. "Bill Henry" is a "yokel," but he wins at poker, defeats the nefarious villain and finds a wife, all within a few weeks.

Alabama Jubilee—Screening.
T. P. G. Bandana (D Sleeping farmer sees.



Prologue and stage setting used for the presentation of "Sahara" at the California theatre, Los Angeles

Long Boy is Marked (D) Farmer runs away.
I'm Going to Tell Your Ma (no vamp) (T) The comforting thought.
Reuben Fox Trot (T) Riviera, etc.
Organ (T) That evening.
Twilight Lane (chorus) theme (T) Sunday morning.
Pause (D) Glass show case is broken.
No. 2 (segue).
177 (D) Uncle accuses Ray.
In St. Malo (T) Do you believe what Rogers says.
II (D) Ray rides wheel to return to hotel.
Theme—1 chorus fast (D) Villain is taken away.

The fifth number is a double one combining the instrumental and the vocal. The number opens with the orchestra playing excerpts from the ever popular light opera, "Madame Sherry." As the song hit of the production is reached, that tuneful waltz song, "Every Little Movement Has a Meaning All Its Own," Miss Vera Myers appears from the left of the stage singing the number. Slowly and in time to the waltz music, she sings her way across the stage and disappears on the right at the finish. Prettily attired and with changing spot lights following her, the number is a novelty very pleasing to both the eye and ear.

The comedy is a Mack Sennett, "The Dentist," a broad farce using the dentist's office, that ever productive source of slap stick comedy, for some new stunts in mirth making. The offering may be considered vulgar by some, but will probably pass as good entertainment by the majority. The story value is largely absent, but that does not detract from a picture of this kind.

The Curse of an Aching Tooth (T)—Screening.
In Holland (segue No. 2) twice.
Simplicity (D) Pretty girl enters.
Breeze (T) The stenographer's thought.
Taxi (T) A family reunion.
Me-ow (T) The next morning.
After the Ball was Over (no vamp) (T) Their last breakfast.
Ask Dad (repeat chorus (T) An eccentric patient.
Fluffy Ruffles.

The organ solo is "Largo," played by Arthur Depew.

The feature photoplay for next week will be Tom Moore in "Heart's Ease."

Strand Theatre

THE Strand too has prepared a stage setting, which at this theatre serves to provide atmosphere for the romantic numbers of the favorite opera that is being played as the overture.

The canvas masks the proscenium opening, taking the place for the time being of the velvet curtains. At first glance it would appear that columns, several in number, had been erected across the arch, ending at the top in a lattice work, and providing the appearance of a porch; out from which you look into a sky tinted and beautiful on which is miraged the immortal Joan D'Arc riding her prancing steed as the larger figure, while higher in the sky faintly outlined are the angels waiting to receive her spirit. Nearer the horizon are the blue clad figures of the French soldiers who were led to victory by their faith in this girl of bygone days. As the overture proceeds the lights are dimmed with floods in blue on the canvas, giving it realism which it lacked in the glare of the stronger white of natural electrics.

The overture being rendered is selections from "Cavalleria Rusticana," a subject dear to the hearts of every music lover and which never grows old with playing. The Strand orchestra is giving it a splendid color.

The Topical Review opens with Pathe offerings showing the parade of U. S. Troops in France, and the first official pictures of the signing of the Peace Treaty, with Kinogram views of the cross country aeroplane contest at Hazlehurst following.

Pathe again contributes with views of the yacht races at Marblehead, Mass., snow scenes in midsummer at Ranier National Park, and views of the Prince of Wales landing in Canada next, both by Kinograms. The Topics of the Day follow these strips, with a Pathe color subject following to be succeeded by Kinograms views of the recent dog show at Santa Barbara, Cal., and Pathe's "Kiddie Navy" views.

International's first contribution is the Pacific fleet on the West Coast with Pathe again contributing the closing strip, with scenes from the review of the "Devil Dogs" at Washington.

Bullets and Bayonets—Vincennes, France.
World Peace Trio—Peace Treaty.
Ocean Breezes—Aeroplanes, Marblehead, Shoveling snow.
Sons of Britain—Canada, Prince of Wales.
Petit Vals France—Topics of the Day.
Les Aisles—French Pathe scenic, Hark, Hark, Dog Show.
Pride of the Regiment—English Navy.
Sabers and Spurs—Pacific Fleet.
Hippodrome Trio—Washington, D. C.
Comedy, "Be My Wife."
"Tumble In" selection.

The third number is the vocal solo by Carlo Ferretti rendering "Lolita," a Spanish serenade with the singer in a spot and the stage flooded in amber.

This number is followed by the feature, "Upstairs," a semi-farcial offering with Mabel Normand starred. In support of Miss Normand is a rather large cast which includes Cullen Landis as the hero.

Le Roi Dit after 8 bars cut from B to E till (S) Normand in overalls.
Melodie Caprice till (T) Jazzing around.
Jazz Band till (T) Hey, do you think my eye is an ash can?
Petit Scherzo Noda (segue) till scene of jazz after (T) What do you want, a murder committed?
Jazz Note—At (T) Let's Bring upstairs down, change jazz tune till (S) Normand and bellboy stop dancing after (S) of close-up of telegram.
Phyliss till (T) I'd like to dance with you upstairs.
Organ (20 min.) till after (T) (second time on) Miss Bluffum.
Jazz Note—Stop with jazz band (segue), another jazz till (S) dancer falls down.
Al Mulino till (T) You'd better tell me while you can talk.
Agitato No. 1 till (S) Bellboy jumps into window.
La Roi La Hore at G till (S) Detectives arrive.
Novelett in No. 4 till (S) After detective throws badge away, Normand and bellboy on steps.
Love's Fancies

The second vocal offering is by Eldora Stanford, the Strand soprano, who renders two numbers (a) "Lullaby," by Kreisler, and (b) "Annie Laurie." Both numbers are rendered without special lightings, except a spot for the singer.

The Outing-Chester is "Fiddlers and Acrobats," a subject dealing with unusual types of animal life. It is interesting and unusual.

The orchestration selection number, seven on the program, is "Jewels of Madonna," an effective score rendered with much genius by the Strand orchestra under the conductorship of Carl Edouarde.

The comedy selected this week is "Be My Wife," with Harold Lloyd and Bebe Daniels in the leading roles. This offering is of the usual Lloyd type, with much action and classed as broad comedy. It amuses and again demonstrates the distinctive personality of the star.

The organ solo is a selection from "A Royal Vagabond."

The feature for next week will be Jack Pickford in "Burglary By Proxy."

Academy of Music

THERE is variety in good entertainment at the Academy of Music this week in the big double feature program which has been provided at the 14th street house. The first half of the overture is selections from Victor Herbert's tuneful composition "The Fortune Teller," one of the most popular of this prolific composer's works. The (B) number by the strings is an intermezzo "For-Get-Me-Not." Both numbers are pleasing.

The stage setting provided this week, while not especially elaborate lends an atmosphere well suited for a summer showing. The permanent architecture of the stage at the Academy is of porch-like construction, huge pillars extending up each side of the proscenium opening and capped with a cornice which hides the flys. The canvases used at this theatre are hung back of the picture screen which is removed for the overture. This week the canvas represents a starless night, with storm clouds dimply showing on the horizon. At intervals lightning flashes just a glow on the canvas add to the impression that you are looking out from a porch into a mid-summer night sky, with a thunder shower a possibility. At each side of the stage canvases of trees and bushes mask the main canvas and add to the porch idea.

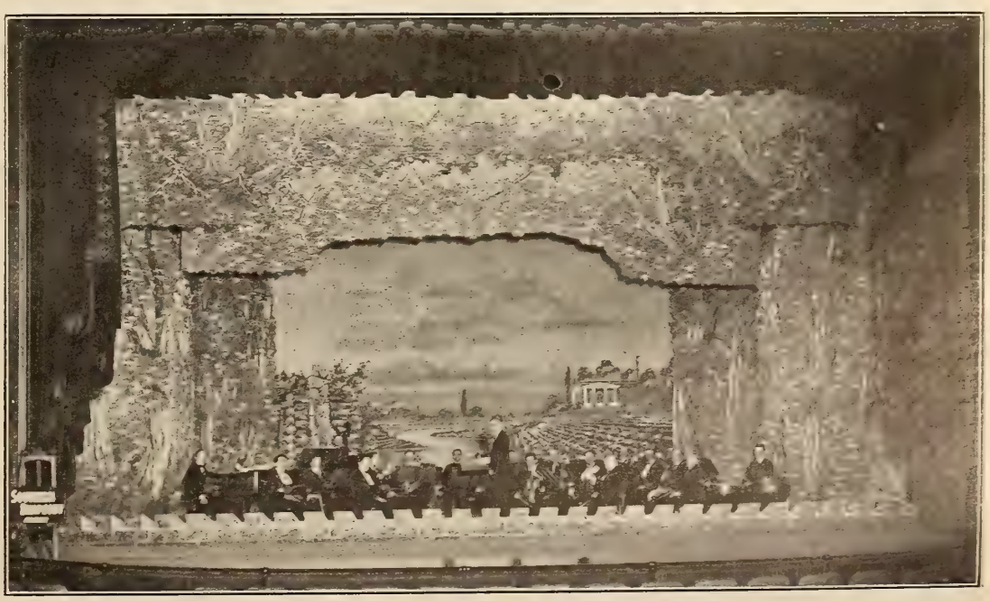
The International News Pictorial contains the following events: Views of U. S. soldiers getting a vacation amid scenic beauties at Cloudcraft, N. M., the Pacific fleet on the West Coast, the discharged soldiers arranging for new positions at the Government office established for this purpose in New York, the Mutt and Jeff cartoon, showing these characters operating a saloon and dance hall in Alaska, "Kiddies Heaven" at Nyack, Knights of Columbus ceremonies at Buffalo, Red Cross workers showing the methods by which drowning persons may be rescued by the swimmer, and an explosion of ammunition at Le Brudget, France.

The first feature is "A Rough Riding Romance" starring Tom Mix, a Western subject of much clean comedy and clever horseback riding which ranks with not only the best of this star's productions but with any subject of its kind produced in some time.

The sixth number on the bill is an orchestration rendition of excerpts from the opera "Phedre" by Massenett by all instruments and a serenade by Biernne on the strings.

This is followed by the second feature, an Anita Stewart subject, "Shadows of Her Path," released by Vitagraph with Harry Morey and E. K. Lincoln in support.

The comedy is "Chop Suey and Co."



Stage setting at California theatre, San Francisco, showing the Symphony orchestra in the pit

Live News from the Producers

Chaplin Direct to the Exhibitors

A DISTINCT innovation which is calculated to deal a body blow to Mister High-Cost-Of-Living, is announced by W. H. Productions.

It is pronounced most timely as it is a direct-from-producer-to-consumer plan of distributing and, in this one instance at least, dispenses with the much maligned middleman.

Every alert theatre-owner in the United States is now enabled to buy and own outright a one-reel Chaplin comedy with three other stars; Mabel Normand, Chester Conklin and Mack Swain.

W. H. Productions has secured the negative of "A Gentleman of Nerve" with these four comedy stars, and offers brand new positive prints on the subject direct to exhibitors without any reservations except that no duplication is permitted.

The title of this subject has been changed to "Some Nerve," and the sponsors declare that with four such high priced and well known stars this is the strongest big-little feature on the market today. They call attention to the possibilities of the initial run and that the additional business brought in will more than repay the exhibitor the price he pays for the print. And then he can store the print and plume himself upon owning a Chaplin outright.

Fifteen years ago the majority of the pioneer exhibitors were compelled to buy all their film outright instead of renting it. They played it several times and then would send it around their immediate adjoining territory and make it more than pay for itself.

W. H. Productions to Sell Charlie Chaplin Print Outright

Of course, with the rapid increase of theatres which came later and evoluted from the innumerable "store-shows" into the great amusement structures of today, the great variety of subjects necessary to meet the demand, and the dependable distributing system needed to take care of the ever increasing volume of releases, automatically created the exchange centers and established the rental system.

H. J. Shepard, of W. H. Productions, declares that while the idea of selling direct to the exhibitors instead of renting the film temporarily through some exchange is not a new and original idea, his company in reverting to the vogue of distributing methods used fifteen and more years ago, introduces a distinct innovation, and one which he enthusiastically anticipates will prove a popular hit with the exhibitors.

"Although the method is an old one the film is not an old subject," said Mr. Shepard. "It is one of the most popular of the ever popular Keystone single reel comedies and one of those strong single reelers that will never die. This comedy will be just as popular today as it was several years ago and it will be just as much appreciated five years from now as well."

The new selling method announced by the W. H. Productions on "Some Nerve" will enable the exhibitors who acquire this comedy feature to enjoy the proceeds of the first run and then store it upstairs in the garret for awhile. There will be no advance-deposits money to ever quarrel about. It is also pointed out that there will be no express charges every time an exhibitor wants to show it on his screen.

He simply orders the operator to skip up into the garret and dust off "Some Nerve." Then he announces that four big stars will appear in a composite return date at his theatre the following week. By request. Charlie Chaplin, Mabel Normand, Chester Conklin and Mack Swain.

Then he proceeds to collect, and every cent he takes in is one-hundred per cent net. This is all according to Mr. Shepard and the experiment of W. H. Productions is expected to be watched with keen interest.

Brand new titles, etc., have been inserted and they claim that "Some Nerve" was selected and reserved by them, out of the entire line of Keystone Comedies they purchased, as the one big strong feature to introduce this unique line of exploitation.

Margueritte De La Motte who is supporting H. B. Warner and Wm. Desmond in Jesse D. Hampton productions

Klutho Disposes of Sunshine Comedies

H. J. Klutho, president of the Feature Film Co., who is producing Sunbeam Comedies under the shades of palm trees in Florida is an enthusiastic visitor here.

He is enthusiastic because the Sunbeam Comedies are going big. After a two months' campaign all of the territory east of the Mississippi has been sold except New York City and state. He says he hasn't tried hard to sell these as they will be glad to come in line later.

"When you give to the public eighteen hundred to five thousand feet of comedy made up of a possible story, funny situations interwoven with slap-stick and beautiful scenery for a reasonable price you can sell all you can make," he says.

"The trouble I see with most short-reel comedy is that the stories are impossible and the situations in most cases so manufactured that it becomes apparent long before the thing happens that is supposed to bring a laugh."

It may be that Mr. Klutho will turn over all unsold rights to the Arrow Film Corporation.

Country Covered for First Runs

WITH the opening of the new season and the Selective Booking form of distribution by the Famous Players-Lasky Corporation the week commencing August 31, the company announces that arrangements have been completed for the first run of Paramount-Artcraft Pictures in practically all of the major cities in the United States.

"Taking into account," said Walter E. Greene, vice-president, in charge of distribution, "many of the statements recently published and attributed to theatre managers that they did not approve of the Selective Booking form of distribution, our experience in dealings with hundreds of accounts during the last six weeks, and particularly the major first run accounts in the leading cities, has convinced us that the Selective Booking method is not only the best and most progressive that can be devised, but because of its flexibility it is adaptable to local conditions in any city anywhere in the country. Selective Booking, as we interpret it, means the selection of one of several ways for the exhibitor to arrange for his season's product. The Selective Booking combines all the best that any other methods of distribution contain, with the additional benefit that it permits the exhibitor and ourselves to come to an understanding of service under whatever plans seem best suited for each individual theatre."

Big Centers Close for F. P.-Lasky Films First Runs

Mr. Al. Lichtman, general manager of distribution, who returned recently from a visit to some of the leading cities in the East and Middle West, declares that everywhere the exhibitors are pleased with the Selective Booking form of distribution.

"First-runs of Paramount-Artcraft Pictures in New York City," said Mr. Lichtman, "have been arranged for the Rialto and Rivoli theatres and B. S. Moss' Broadway theatre, which will be devoted to extended engagements of the super-productions. The Broadway will enter on its new policy on August 31st with the premieres of George Loane Tucker's "The Miracle Man." In addition to the Rialto and Rivoli, which will be full week's stands, three other theatres will be devoted exclusively to motion picture entertainment, with the feature as an entire week's attraction. These are the Hamilton, Jefferson and Regent theatres.

"In Philadelphia Paramount-Artcraft Pictures will be shown, as they have in the last five years, in the Stanley Circuit of theatres and in the principal Nirdlinger houses.

"Arrangments for the exhibition of the entire year's output have been completed in Pittsburgh, where the New Grand theatre will devote practically all of its time to Paramount-Artcraft features, as well as the Liberty and Regent theatres in East Liberty, The Strand, Plaza and other Rowland and Clark Houses.

"Paramount-Artcraft Pictures will be shown during the coming year in the four principal Boston motion picture theatres, including the Park theatre, which will give extended runs to the super-production; the Beacon and Modern, and the Fenway theatres. The Strand theatre in Providence, as well as the Modern theatre in the same city, will exhibit them.

E. J. Flynn Joins Fox Directorial Staff

The most recent addition to the staff of Fox Film Corporation directors is Emmett J. Flynn.

Mr. Flynn is a director of reputation in every branch of motion picture production from two-reel comedies to special features and lengthy serials, and he has guided many popular screen stars through some of their most successful starring vehicles.

The first picture which Mr. Flynn will direct for William Fox is a William Russell production of the Victory series, and it will follow, according to present plans, the first of the Russell pictures, "Sacred Silence," now nearing completion under the direction of Harry Millarde.

At the upper left is a moment in a Paramount-Briggs comedy, and adjoining it on the right is William S. Hart, presented by Thomas H. Ince in "Wagon Tracks." The young lady silhouetted alone is Jane Novak, and the indignant Miss getting her hand kissed is Dorothy Gish, in "Nobody Home," a new Paramount

Pathe Salesmen Have Big Time in "City"

The five salesmen winners of the Pathe Honor Month Contest, who spent last week in New York City as guests of the Pathe Home Office, returned to their respective territories on Sunday after six of the busiest days of their lives.

They were shown New York as most New Yorkers have seen it, and on leaving for their home towns expressed themselves as willing to enter another sales contest whenever the officials of Pathe see fit to launch one.

The out of town guests were Jack Auslet, New Orleans; Harry Taylor, Kansas City; H. R. Calloway, Cincinnati; March Wood, Oklahoma City, and D. C. Stearns, Cleveland.

"Better Times" Has Long Run on Coast

"Better Times," the second release of the Brentwood Film Corporation, released through the Exhibitors' Mutual and produced by King Vidor, is destined to have almost as good a run in Los Angeles as this company's first release, "The Turn in the Road." "Better Times" opened at the Symphony Theatre three weeks ago, and will probably be kept on for one or more weeks, acording to statements of Messrs. Breckweeder and Lazarus.

Novelist Indicts Bolshevism

H. C. Witwer Novelizes "Everybody's Business;" Wide Distribution Plan

A REMARKABLE innovation for the publicising of a motion picture is being inaugurated by W. H. Productions Company in the exploitation of "Everybody's Business" which is described as the bible of Americanism. A prominent author has novelized a story from the photo play. H. C. Witwer, who is the author of the novels entitled "Baseball to Riches," "A Smile a Minute" and "Alec the Great," and who is a contributor to the "American" magazine, "Collier's Weekly," "Cosmopolitan" magazine, and the New York Mail Syndicate, has written a 30,000 word novelization of "Everybody's Business."

A number of critics who have read this story consider it the best thing that Mr. Witwer has done to date. His foreword for the novel is as follows:

"Written with the fervent hope that this novel will arouse a latent Americanism of every human who calls America 'Home'!"

A few extracts from the story showing its versatility and the Americanism it breathes are as follows:

"Bolshevism has attacked America and we have got to fight that as hard as if it was Germany and fight it to a finish—or else turn our country over to those filthy, long-haired degenerate murderers whose creed is to stab in the back, dynamite homes, parcel their women among them as if they were cattle, and attack any institution, government or religion that stands for sanity, morality and civilization!"

"If one of those Reds approaches you with those contemptible lying attacks against your Government, don't argue with him, knock him down! It's up to us to run those Reds out of the United States and show our country why and how the American has won the respect and admiration of all the world. Don't let the Reds take the white and blue out of our flag!"

Arrangements are now being made for the widest possible distribution of Mr. Witwer's story in connection with the release of the photodrama.

Combine Offices

Timely Films, Inc., producers of "Topics of the Day," and the V. B. K. Film Corporation, makers of Paramount-Drew Comedies, have combined their offices at 1562 Broadway, New York.

"Red Viper" at Rialto for Trade Showing

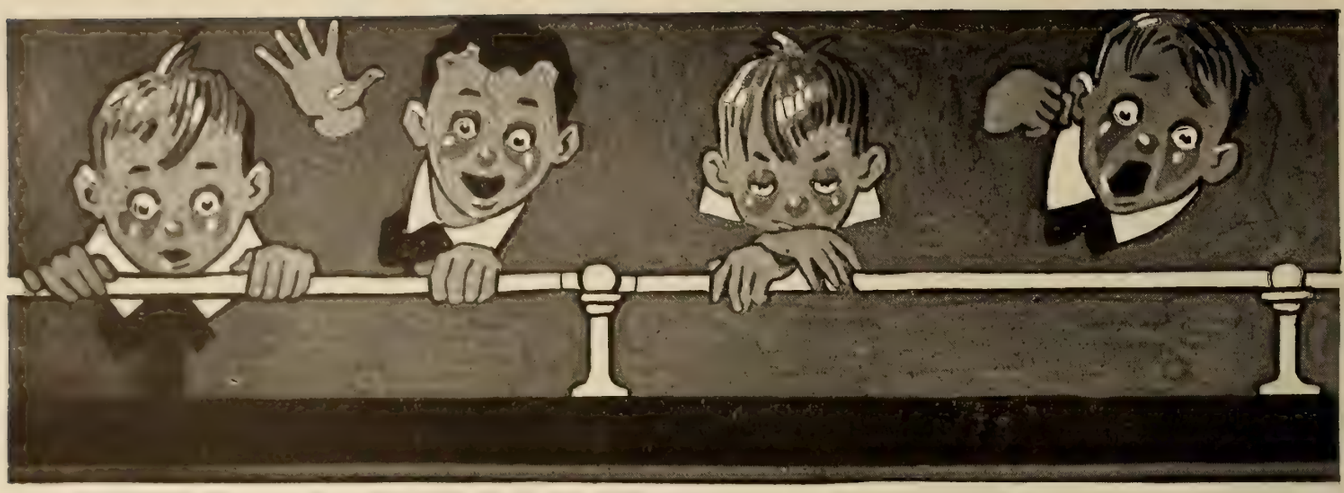
The Tyrad Pictures announces that they will present "The Red Viper" at the Rialto Theatre, New York City, Tuesday, August 26th, at 10 a. m. sharp. The trade is cordially invited and no admission cards are necessary.

Special music has been arranged for the occasion and prominent officials of the Government, city and state will be present.

The cast includes Gareth Hughes, Ruth Stonehouse, Jack Gilbert, Irma Harrison, Alberta Lee, Alfred Hollingsworth. The story is written by Winifred Dunn and directed by Jacques Tyrol. It was announced at the office of the Tyrad Pictures that as many as one hundred inquiries have been received from different state right buyers. The Tyrad Pictures will keep New York and northern New Jersey for themselves. It is announced that the production will be released the first week in September.

Sign English Comedian

Wheeler Dryden, well known young English actor and son of Leo Dryden, famous English author-composer and actor, has been signed by Universal to appear in a number of high class comedies which are to be produced at the Universal studio at Coyetsville, N. J.



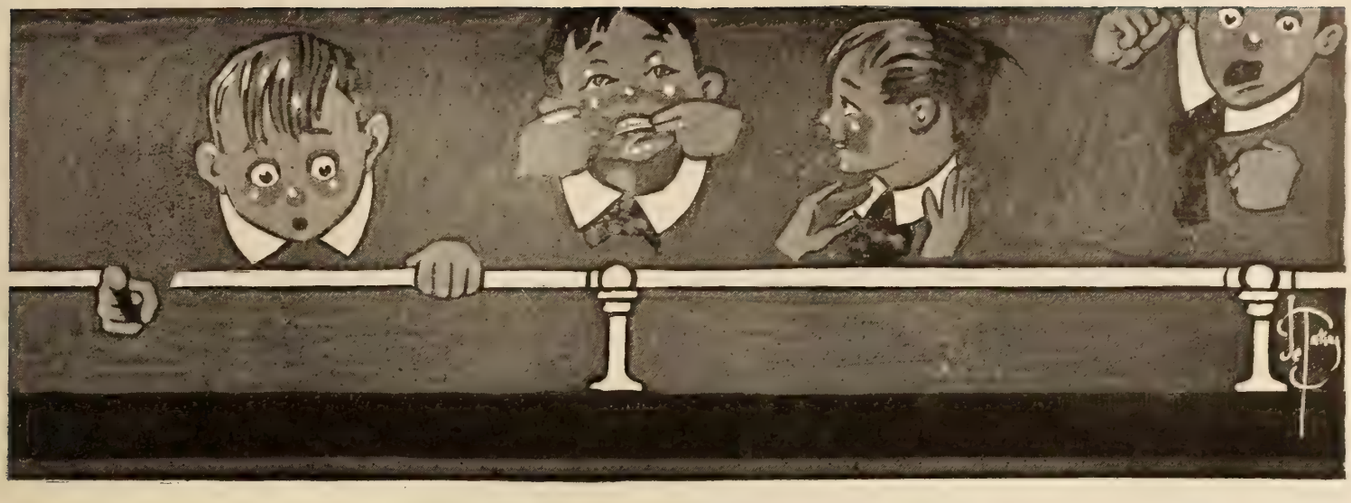
They just eat it up —— Get wise !

ELMO IN "ELMO THE

Read this by Wm. C. Miller of the Variety, Cincinnati

I think "ELMO, THE MIGHTY" the most wonderful serial ever produced by the Universal or any other company. I decided to book it last Friday and visited your office to find out when I could show the first episode. Your Booker told me that it was open for that day and I put it on that night. With only four hours advertising

YOUR NEAREST



and holler for More ! ! !
— and book
LINCOLN
MIGHTY"

A Packed House with only 4 hours Advertising

I packed and jammed my house to capacity, and have, since then, shown the second episode to a turn-away business. I assure you that pictures like "ELMO, THE MIGHTY" mean big money for exhibitors and I am glad to pass on this word to others in the business who are looking for attractions which will make them big profits."

UNIVERSAL EXCHANGE

Something Unique!
CARL LAEMMLE OFFERS
A feast for the Eye and a Tickle for the Mind. Charming—Amusing—Utterly Different. You simply must show
"SINBAD THE SAILOR"
A One-Reel Fairy Story for Big People and Little People. Acted entirely by a great Cast of Marvelous Child Players whose average age is only Nine Years
Released Sept. 1ST
UNIVERSAL
"He spied an egg laid by a Roc that covered half a city block!"

Jackie Saunders in a World Picture

World Pictures announces the engagement of Jackie Saunders for the star role in its forthcoming production of "Dad's Girl," a well known play that is now being scenarioized for pictures.

Miss Saunders is no new comer in the picture industry. She began her career wth the Biograph Company, which has offtimes been referred to as the mother of stars. Her first picture engagement was shortly after she graduated from St. Joseph's Convent in Philadelphia, in which city she was born in 1892.

Successive engagements followed with Pathe Universal and Balboa. Her most prominent successes were made in "Shrine of Happiness," "Flirting Bride," "A Bit of Kindling," "Betty Be Good," "The Wildcat," and "Grip of Evil."

New Mark to Be Set by Pearl White Serial

Pearl White's latest Pathe serial, "The Black Secret," which will be released on November 9th, accentuates the already existing tendency to bring to the serial writing the greatest literary geniuses of the age, in the opinion of Paul Brunt, vice-president and general manager of Pathe Exchange, Inc.

Robert W. Chambers, the author of the "In Secret" stories on which "The Black Secret" is based, is acknowledged to be one of America's leading authors.

"The Black Secret" sets a new mark in serial production, and is, I believe, the forerunner of the serial of the future. The serial picture has always been popular, but never so popular as it is at present.

Jack Dillon to Direct May Allison

The engagement of Jack Dillon to direct May Allison in "Along Came Ruth," her second Screen Classics, Inc. production under the "fewer and better" pictures policy, inaugurated by Metro, is announced.

"Along Came Ruth," in which Mr. Dillon is to direct May Allison, is a screen version of the Henry W. Savage stage success, by Holman Day.

Dorothy Haver, one of the Mack Sennett bathing beauties

ANOTHER SCORE FOR MARY PICKFORD

FIRST National Exhibitors Circuit is preparing to give Exhibitors a surprise of their momentous lives—a pleasant surprise.

We know, because we spent two hours Saturday watching Mary Pickford surpass herself as a screen artiste. She did it in "The Hoodlum," and that's where the surprise will come in. It has been said that little Mary had reached her art's topmost rung. But in "The Hoodlum" she has run the extension ladder up and is climbing with renewed vigor.

Curious exhibitors who may seek the answer to this may find it in the fact that America's Sweetheart is working for herself—making her own pictures for First National. She knows her limits—and we venture they have not yet been reached—and she has gathered around her directors and experts who know pictures and how to make them, and who put their knowledge into practice.

We have not looked upon better photography in motion pictures than that in the footage of "The Hoodlum." We were never more impressed with the talent that belongs to this inimitable star. It is not going too far to say that she wields her "business" and "situations" better in this film than in any she has yet made. The appeal is irresistible and the humor so closely allied with Mary's name is accelerated to high speed and runs like a twin six.

We are unusually glad we are in the trade paper field, so we can see such unusual pictures before the rest of the world does. But for once we wish we were an exhibitor so we could run this production and "clean up."—LELAND S. FERGUSON.

Film Version of Popular Play

Monopol Believes It Has Sought for Comedy in "Alma, Where Do You Live?"

IT is believed by the sponsors for "Alma, Where Do You Live?" the Monopol Pictures Company production, that in this state rights attraction they will provide the market with the much sought after "comedy special" which buyers of territorial rights have been demanding for some time. Picturized from the Broadway play success of the same title, this feature unfolds a story containing a strong comedy element which has been interpreted by George Larkin and Ruth McTammany.

"Alma, Where Do You Live?" was written for the stage by Adolf Phillip in musical operetta form. It was originally played by the producer in a small hall in New York City on a stage twelve feet wide. It sprang into instant favor and in two hundred performances cleared for its owner fifty-six thousand dollars. Four weeks after its opening performance in its humble surroundings, "Alma, Where Do You Live?" was purchased by Joe Weber, the famous comedian. He immediately placed it in Weber's Broadway theatre, where it ran successfully for more than one year.

The Monopol film version of the stage success has retained all of the charm and delightful humor interpreted by Kitty Gordon and Joe Weber, and the situations which abound throughout the film are of the type which will keep motion picture audiences in a pleasant frame of mind from start to finish. The chorus of the famous song has been cleverly interwoven into the picture in such a manner as to cause spectators of the film to automatically hum and whistle the tune. Magnificent settings, views of Broadway night and stage life and society atmosphere permitting of beautiful gowns and pretty girls have been added to the Monopol film version of the play.

Basil King Speaks on Films

Author Starts for Western Goldwyn Studios; Pictures the Great Medium

COMING down from New Hampshire, Basil King, the eminent author, stopped in New York for a day on his way to the Goldwyn studios in California.

He has in mind a great story he wants to contribute directly to the screen, and goes west to consult about that as well as to okeh the scenario for "The Street Called Straight." He was ready to write his own scenario when the call came to go at once to Culver City, where Samuel Goldwyn and Rex Beach now are.

"When I tackled the scenario form, I realized at once my limitations," said Mr. King. "It was like trying to write a story in a language you didn't know. I didn't know the grammar or the idiom, so to speak. I am the more delighted to make the journey to see just how the continuity is developed. I shall require assistance, I see that, but I should like to have the last word on the script.

"I have had several of my novels done in pictures, the best work was the Goldwyn picture of 'The City of Comrades,' in which Tom Moore appeared. Jane Cowl and Ethel Barrymore have each been featured in a photoplay taken from two novels of mine. I am not a movie fan because my eyesight is bad and I do not see much of what is shown on the screen. But I believe the motion picture is the great medium for the expression of ideas and ideals in the future."

August 12th Basil King completed his latest novel and two days later arrived in New York. Besides the motion picture he will do in California, he will "hatch" another novel on the four-day jopurney to the coast. He feels that he is at the top of his creative power and qualified to handle subjects he has long had in mind.

Herbert Miles, director, Topical Films Co., making map of icebergs off the coast of Labrador

Topical Receives Film from Expedition

Herbert Miles, as director, with Jack R. Young as cameraman, who left some time ago on the "Yacht Carman" for a trip to Rigolette, Labrador, for the purpose of surprising the industry with the best scenic and educational motion pictures, have just sent 15,000 feet of film which was received by the Topical Films Company.

Joseph R. Miles, of 220 West Forty-second Street, will soon have a trade showing in his private projection room of Hamilton River and Muskkrat Falls never yet caught by the camera.

Herbert Miles will not return until September 1, and has been out of communication since July 15.

"Weekly Indigestion" Fits Any Program

Being a news weekly pure and simple the newest Bulls-Eye novelty, "The Weakly Indigestion," can be booked in conjunction with any program without violating any existing contracts which the exhibitor has with his distributors, according to the Bulls-Eye Film Corporation's president, Milton L. Cohen. The only difference between "The Weakly Indigestion" and the current form of news weekly is the subjects.

The Bulls-Eye "weakly," which will be released in one reel, will film only subjects with a humorous element, or subjects that can be burlesqued, or satirized, without injuring any patron's feelings, says the Bulls-Eye publicity man. It is not a cartoon comedy, but another step in the motion picture progress.

Alter Studio to Make King Cole Comedies

Necessary changes in the studio leased by the newly formed Motion Picture Producing Company of America at Dongan Hills, Staten Island, will be completed within two or three weeks, when the company plans beginning work on the first of the forthcoming King Cole Comedies, in which Sammy Burns, the comedian, will be featured.

Later the company plans erecting a new studio on property in Brooklyn, which it has purchased.

A New Factor in Foreign Market

Guy Groswell Smith, Ltd., Starts Operations on Big Scale

ANNOUNCEMENT is made by Guy Groswell Smith Ltd. of New York of the first plans of his new organization for enlargement of interest in American feature film productions in the foreign market.

Guy Groswell Smith, the president and general manager of the corporation has just returned from a three years' trip to the principal countries of the world outside of America. Associated in the new enterprise are J. J. McCarthy and Theodore Mitchell who have been prominently identified with the big productions of D. W. Griffith ever since the American director began his larger operations.

The first purchase made by the company and one which is a patent of what they intend to do in the matter of handling American subjects for foreign distribution is the world rights, outside of the United States and Canada, to D. W. Griffith's remarkably successful production of "Broken Blossoms" taken from the original stories of the Limehouse district of London by Thomas Burke.

It is further announced that Guy Groswell Smith Ltd. will present this work in the European and Asiatic field upon the same elaborate plan that has marked the handling of the Griffith pictures in this country by the men who are now closely identified with the Smith company. It is in reality a special service corporation formed to do big things in the foreign market based upon an expert study of varying conditions in the different sections of the new field with an idea of enlarging the scope of American productions and establishing closer and more satisfactory relations with the distributors of the old world.

During the three years that Mr. Smith spent in the foreign markets he had the opportunity of studying first hand existing conditions in that field and is prepared to make selections of features which are especially designed for foreign consumption. Heretofore this outlet has been neglected and often foreign buyers have been loaded up with American material that is essentially local to this country and possessed of no particular value in Europe or Asia and in part this likewise applies to South America.

"A careful consideration of conditions we found in Europe and the Far East together with South America" said Mr. Smith "prompted us to create this present organization."

"Our aim will be to satisfy the market" continued Mr. Smith "and at the same time make a fuller outlet for the American producer of the big things that have a cosmopolitan appeal. In the past the foreign buyers have too often been forced into the position of buying "a pig in a poke."

"The war has unquestionably opened up a greater interest in the right kind of American subjects. The success of our undertaking depends entirely upon the matter of judicious selection of film features. As the American producer grows more cosmopolitan in his viewpoint there is sure to be a finer variety from which to choose subjects for the foreign trade. Also the matter of necessary financial adjustments to meet prevailing conditions abroad will be a decided factor in the future success of this enterprise.

"We propose to select the feature films which our experience has taught us will make the strongest appeal to foreign film patrons and to demonstrate to the distributors that we can supply them with material that lends itself to special promotion and is going to make new patrons of the cinema houses abroad by increasing favor with the patrons of the picture houses in the different countries outside of Canada and the United States of America.

Will Rogers, the well known stage and screen star, appearing in Goldwyn features

Pioneer Exchange Heads to Hold Meeting

Within the next week a general pow wow will be held in New York between the heads of the independent exchanges which are handling the Pioneer product throughout the country and the producers who are to make the pictures for and under the supervision of the Pioneer General Staff.

M. H. Hoffman as General Manager will preside at the meetings. Among those who are expected to be present are Herman Rifkin, of the Eastern Feature Film Co., of Boston; Floyd Brockell or Clyde Elliott of the Greater Stars of Chicago, and Charles D. Rosenthal and E. B. Mayer of the M. & R. exchanges in Frisco and Los Angeles.

The plans announced last week of the Pioneer's purpose to create a chain of co-operative exchanges extending across the continent are progressing, and it is expecteed that several other prominent film men, representing independent interests will take their places at the council table as members of the Pioneer's body of co-operative exchangemen.

Blackton Releases Through Pathe

Minimum of Six and a Maximum of Ten Films Yearly

COMMODORE J. STUART BLACKTON has just signed a contract whereby he will release his works, made in the studio of the Blackton Productions, Inc., through the Pathe Exchange, Inc.

Under the arrangements, Mr. Blackton will produce a minimum of six special features, and a maximum of ten during the ensuing year. Each picture will be a "special" in every sense of that much abused expression, and will be produced from the finest type of stories with a present-day appeal.

In announcing the contract between Pathe and Mr. Blackton, Mr. Paul [illegible] vice-president and general manager of Pathe, said: "The acquisition of the J. Stuart Blackton productions is in line with the Pathe policy of giving the exhibitor the finest type of feature productions available. The reputation of Mr. Blackton and his noteworthy success in the past insures the highest class of pictures under the Pathe arrangement with [illegible]

"Mr. Blackton will confine himself to the production of photo-dramas based upon stories that have a strong appeal for audiences of today. The artists he has engaged for his productions are well and favorably known, and I can assure the thousands of exhibitors booking through Pathe that the series will maintain the high standard established by Mr. Blackton, with the added merit that his constant endeavor is ever to attain newer and higher achievement."

It has long been the ambition of Mr. Blackton to release his product through Pathe. Before making his final choice, however, he made a thorough investigation of the distribution field—a real not fancied investigation. Pathe eventually was selected because, in his opinion, it is absolutely essential that a releasing organization be in no way associated with the actual production of motion pictures. In other words, that the manufacture and distribution of motion pictures should be entirely disassociated. The manufacturer who also distributes his own pictures cannot offer the fullest advantage to the independent producer, because Mr. Blackton says it is the first law of business principles that the manufacturer obtain for his own product the choicest distribution.

Mr. Blackton, in outlining his plans for the ensuing year, made the following statement: "The series of productions I have planned for release through Pathe, will be the best examples of the screen craft it is possible for me to make. It will be my first task to obtain the best available literary material on the market suitable for screen production. I have already purchased 'Dawn,' the great story by Eleanor H. Porter, author of 'Polyanna,' which she has just sold for $50,000. I consider 'Dawn' even better picture material than 'Polyanna.'

"'Dawn' is one of the best sellers of the year. More than 1,000,000 copies have been disposed of already and it is still selling. It is a human heart story—a story of New England without a villain.

"Sylvia Breamer and Robert Gordon will be featured in this production, as well as in several of other pictures I will make during the year.

"Fanny Rice, for several years a popular favorite in musical comedies, will also have a prominent part. There are suitable characterizations for Eddie Dunn and Gus Alexander, whom I consider the best comedians of their type in motion pictures. Every picture I will produce will have a popular appeal, for it is my intention to produce plays that have heart interest, strong love appeal, and above all will be human and true to life."

Journal Urges Reformers to See Pathe Film

The reform element now engaged in a campaign against vice in Connecticut, is urged in an editorial in the Manchester "Herald" to see "The Cry of the Weak," a Pathe feature starring Fannie Ward, which this newspaper considers a "great missionary production." It announced in a recent issue:

"Our reformers would do well to drop in at the Park Theatre tonight. John F. Sullivan is presenting Miss Fannie Ward's latest emotional vehicle, 'The Cry of the Weak,' one of Pathe's famous Extra Selected Star Photoplays. Without any 'preaching' or 'propaganda,' this splendid motion picture will do an enormous amount of missionary work."

Story by a Baroness

An original story, not published, entitled "Clothes of Treachery," which was written by Baroness Mahrah de Meyer, a noted Continental author, has been purchased by Universal. Mary MacLaren will probably be starred in it.

Nine Texas Guinan Westerns Completed

The Frohman Amusement Corporation have completed the first nine Texas Guinan two reel Western productions.

The creation of a new producing organization for the making of short length subjects was of itself a new departure for the Frohman Amusement Corporation, and the fact that every story acquired had to be especially written for Miss Guinan, requiring originality of theme, rendered the enterprise in the first instance a difficult one.

"The Girl of Hells Agony" was the first release and the entire market both professional and non-professional writers was canvassed for material, and it was some task to gather out of the mass of manuscripts submitted thirteen distinctive stories. Succeeding "The Girl of Hells Agony" came "The She Wolf," and in their order "South of Santa Fe," "Some Gal," "Little Miss Deputy," "The Dangerous Little Devil," "The Dead Mans Hand," "The Sacrifice," and "The Call of Bob White."

THE EXHIBITORS BEST BETS

They Will Surpass All Others

THE RIGHT OF WAY
by Sir Gilbert Parker

TESS OF THE D'URBERVILLES
by Thomas Hardy

THE TEMPLE OF DAWN
by J.A.R. Wylie

SHORE ACRES
by James A. Herne

FAIR AND WARMER
by Avery Hopwood

THE YELLOW DOVE
by George Gibbs

PLEASE GET MARRIED
by James Cullen & Lewis Allen Browne

LOMBARDI, LTD
by Frederic and Fanny Hatton

THE WILLOW TREE
by J.H. Benrimo & Harrison Rhodes

SOMEONE IN THE HOUSE
by Larry Evans

YOSEMITE
by Chas. A Taylor and Asa R. Cassidy

THE HEART OF A CHILD
by Frank Danby (Mrs. Frankau)

WHOLLY INNOCENCE
by H. Austin Adams

THE NATIVE BORN
by J.A.R. Wylie

LA MAISON DE DANSE
by Noziere and Ch. Muller

THE BRAT
by Maude Fulton

ALONG CAME RUTH
by Holman Day, from the french of Fonson & Wicheler

THE HERMIT DOCTOR OF GAYA
by J.A.R. Wylie

L'HOMME RICHE
by Jean-José Frappa and Henri Dupuy-Mazuel

THE WALK-OFFS
by Frederic and Fanny Hatton

AND FIVE WORLD-FAMOUS DRURY-LANE MELODRAMAS!

Keep Your Schedule Open

To be produced by Screen Classics, Inc., under the supervision of MAXWELL KARGER, Director General, and distributed by

METRO

Sensational as books and plays - they will amaze the world on the screen!

BEGINNING SEPTEMBER 1st., WITH →

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Maxwell Karger
Director General

Presented by Richard A.
Rowland & Maxwell Karger

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PICTURES CORPORATION

The Premier Artist of the stage & screen

NAZIMOVA

in

THE BRAT

A Nazimova Production

Done in a mighty screen story by NAZIMOVA herself & Chas. Bryant, from Maude Fulton's popular Oliver Morosco stage success. Directed by Herbert Blache. Scenario by June Mathis.

TRO

EXCLUSIVE DISTRIBUTORS.

EVERY EXHIBITOR'S BANK ACCOUNT WILL TESTIFY TO THEIR DRAWING POWER

VIOLA DANA

PLEASE get MARRIED, Miss Dana's first picture, is an adaptation of James Cullen's and Lewis Allen Browne's big Broadway comedy success, which Oliver Morosco produced with such great success.

BERT LYTELL

LOMBARDI, LTD., the smart Morosco comedy by the brilliant Hattons, Frederic and Fanny, is packed with opportunities for the engaging personality of Bert Lytell.

MAY ALLISON

FAIR and WARMER the famous Avery Hopwood Selwyn hit which has broken all records as farce comedy on the stage in New York and London, is charming May Allison's first vehicle.

SCREEN CLASSICS INC

Maxwell Karger
Director General.

METRO

PICTURES CORPORATION EXCLUSIVE DISTRIBUTORS

Bull's-Eye's Expansion in One Year

Furnishing further proof that "great oaks from little acorns grow," the Bull's-Eye Film Corporation enters its second year as a producing and distributing organization of short subject attractions with the announcement that it now controls the sole rights for six of the most popular one and two-reel features on the market. Four of these are comedy pictures, as Bull's-Eye specializes in comedies, the high standard of which has won that concern great favor among exhibitors.

The "big six" on the Bull's-Eye list are as follows: Gale Henry comedies, the Bull's-Eye master-comedies, A. Lincoln Miller's "Weakly Indigestion" (comic news weekly), the Legends of the Wilderness (Burrud Scenics), the Napoleon and Sally monkeyshines, and Tid-bits, a prose novelty.

According to Milton L. Cohen, Bull's-Eye president, at least eight more attractions will come under the Bull's-Eye distributing system the coming year, one of which will be a "scoop" of nation-wide importance.

"Turn in Road" Called One of Year's Best

"The Turn in the Road" the Robertson-Cole feature distributed by Exhibitors Mutual has been ranked as the second best production of the year by Frederick James Smith in "The Celluloid Critic's" screen review of the year.

Reviewing it he states, "The Turn in the Road" is not a human document, but it comes nearer being one than any photoplay we have glimpsed. In one, singles picture, King W. Vidor steps into the front rank of directors.

"The Turn in the Road" has no individual star but all prejudice against this fact was overcome as soon as the exhibitors saw it, and realized the excellence of its well-balanced cast. It is also an original story, written by King W. Vidor. It is interesting to note that Mr. Smith in his year's review states that ten of the best twenty productions were based on original stories and that eight were photoplays in which there were no star.

Rotarians Approve "The World Aflame"

The position of influence being assumed by the motion picture in the affairs of the United States, is borne out by the remarkable reception accorded Frank Keenan's great picture, "The World Aflame," being distributed by Pathe, which carries with it a solution of the tremendous problems confronting capital and labor. Two weeks ago the production was shown before members of the Cabinet, Congress and the Senate and prominent Labor leaders, receiving their unqualified endorsement.

Now comes word that the Rotary Club, through its Oklahoma City branch, is heartily in accord with the lesson taught by "The World Aflame."

The Rotary Club extends its activities from one end of the continent to the other. It is comprised of the leading merchants and business men in each territory—men who are most vitally interested in the labor problems of the day.

State Right and Foreign Sales

H. A. SPANUTH, president of the Commonwealth Pictures Corporation, has just completed deals whereby he has disposed of the rights of Spanuth's Original Vod-A-Vil Movies in the states of Pennsylvania, District of Columbia, Louisiana, Maryland, and West Virginia.

H. J. Reynolds of the Renco Film Co., Chicago, who achieved such success with "The Birth of a Race," has taken the entire world's rights to "Mother-Love and the Law" featuring Dolly Ledgerwood Matters. State rights and foreign sales campaigns will be begun immediately. This play was produced by the Crystal Photoplays Corp.

On "The Birth of a Race" Mr. Reynolds has already secured over $25,000 worth of bookings in Chicago alone.

Bech, Van Siclen & Co., Inc., announces the sale of "A House Divided," "Wild Honey," "Calibre 38," "Twilight," "Street of Seven Stars," "Romance of the Underworld," "Marriage," and "Out of the Night" for Chile.

The rights to Sunbeam Comedies, produced by Florida Film Corporation for Texas and Oklahoma, have been sold to The Producers & Exhibitors Pictures Company of Dallas.

Sol Lesser has sold the rights to eight states to Linnick and Jacoby Enterprises for $75,000 cash. The territory includes Louisiana, Mississippi, Kansas, Missouri, Minnesota, North and South Dakota and Wisconsin.

Branch Exceeds Print Quota

Pathe New York Branch Has in Advance Passed Maximum on "The 13th Chair"

THE sweeping success in store for the screen version of "The Thirteenth Chair" is forecasted in a statement issued by Pathe to the effect that the New York exchange has already exceeded its maximum quota of playing dates on this production. This record was made two weeks before the picture was scheduled to have its premier showing in the metropolitan distsict on August 31.

On top of the announcement that "The Thirteenth Chair," which was produced by the Acme Pictures Corporation under the supervision of Leonce Porret, had been booked by the U. B. O. and Fox circuits, comes word that Poli's had booked it for all their theatres. Included in this list are the Palace, Hartford; Garden, Waterbury; Palace, New Haven; Life, Meridan; Palace, Springfield; Plaxe, Worcester, and the Palace, Bridgeport.

The New York exchange acted for the Boston office in booking the Poli theatres in Hartford, Worcester and Springfield. In addition to this the entire David V. Picker circuit in the Bronx was closed on "The Thirteenth Chair."

Altogether in New York suburban territory the mystery play has been placed in seventy-three theatres, a record that will be a shining mark for other Pathe salesmen to shoot at.

In Chicago Salesmen Peters and Rogers, in the opening week of their campaign on "The Thirteenth Chair," booked the production in forty-four suburban theatres and are now out for Dacey's great figures.

From other territories the reports are just beginning to arrive in the Home Office, and everywhere indications are that the New York and Chicago records will be duplicated.

Before "The Thirteenth Chair" has run its course in New York City it is predicted by the local exchanges that its previous records will have been exceeded by over 100 per cent.

Book Metro's "Sight Unseen"

New California Theatre Manager Takes Four Pictures Without Viewing First

BREAKING precedent, Fred H. Miller, president of the new California theatre in Los Angeles, has booked without previous screen examination the first four of Metro's famous thirty-six productions made by Nazimova and by Screen Classics, Inc.

The exacting requirements for pictures to be shown to audiences whose daily life is so intertwined with the manufacture of films that only the exceptional elicits enthusiasm, has heretofore caused Mr. Miller to insist upon first seeing pictures before booking them for his theatre.

His contracting for "The Brat," the latest Nazimova picture; for "Please Get Married," the first of the new Viola Dana Screen Classics, Inc., productions; for "Lombardi, Ltd.," in which Bert Lytell is starred; and for the screen version of Avery Hopwood's farce, "Fair and Warmer," with the dainty May Allison in the stellar role, is regarded as more than evidence of the confidence Mr. Miller places in Metro's "fewer and better" pictures.

The bookings for these pictures have not been for one or two days, but for from one to two weeks apiece.

This action of the part of the president of the California theatre came shortly before the showing of "The Brat" to a large audience of highly critical exhibitors in Los Angeles in the Metro branch office in that city. These showmen, like Mr. Miller, have to please audiences who are blase and unusually hard to satisfy; but after seeing this screen version of the Oliver Morosco stage success, by Maude Fulton, with Nazimova in the stellar role they agreed unanimously that it was the biggest box office attraction the Russian star has as yet given to the screen.

World Feature to Star Creighton Hale

If consistent good work covering several years entitles one to promotion, then Creighton Hale should be accorded the distinction of being billed as a star in pictures. World Pictures has for some time been looking for a lively young actor who has a following among the patrons of the picture theaters to star in a story that has long been one of the pets of the scenario department. By process of elimination the number of candidates for this position narrowed down to Mr. Hale. He was the type that the scenario department had visualized to create the principal role in this story of Raymond C. Hill, and which bears the title of "The Black Circle." The continuity was the work of Giles R. Warren.

"The Black Circle" will be directed by Frank Reicher, late with the Lasky Company, but now associated with World Pictures. This feature will be released by World Pictures some time during the month of October.

Supporting Mr. Hale, the following actors have been engaged: Virginia Valli, Jack Drumier, Walter Horton, Clarette Clare, Edwin Denison, John Davidson, Carl Sauerman, and Eva Gordon.

Fast Work Completes "The White Rook"

Energy and the keep-at-it spirit displayed by Miss Dalton while working on her second picture, "The White Rook," to be made in the East, resulted in completing the picture in record time. The organization which Mr. Ince sent to the East felt duty bound to make up for the time spent in traveling across the country, and encouraged by Miss Dalton's example, worked hard to this end. Joseph de Grasse, who directed the picture under Mr. Ince's supervision, is quite pleased with the result and adds that Miss Dalton has done some of the best acting of her career.

Grace Davison Seeks Story Material

The Grace Davison Pioneer Production Staff have for the past month been carrying on an exhaustive search for story material.

With the first Grace Davison picture finished and going the early process of exploitation, the necessity of securing an adequate supply of material adapted from big plays or novels for the completion of the Davison contract is most urgent.

Along with the efforts to secure story subjects arrangements have been made to lease a fully equipped studio in New Jersey or Long Island for the use of the Davison company.

Robertson-Cole's Fall Productions

Five Big Productions Are on Schedule for Release

FIVE features of exceptional class will mark the initial release on the fall program, according to an announcement made by Robertson-Cole. The production will be the September Robertson-Cole offering, distributed by Exhibitors Mutual.

Two of them are adaptations of noted books and three from original stories. The casts will include stars of the highest box office value. "In fact," declared one of the Robertson-Cole officials, "it is the finest series of pictures from every viewpoint that we have ever released in any month. The Robertson-Cole organization is thoroughly alive to the fall situation and the keen competition that will face the exhibitors. These pictures were produced with an especial view to the fall demands and exhibitors will find in them, productions of the highest consistent class and box office value. They are answers to both the star and the story questions. Robertson-Cole features released throughout the summer through Exhibitors Mutual were probably consistently the best productions placed on the market.

"It has not been the Robertson-Cole policy to withhold the better productions and release them when there is the greatest demand. Instead, it is our endeavor to make the best pictures possible and release them according to schedule.

"Exhibitors Mutual reports that the Robertson-Cole stars have an acknowledgedly high box office value and that their pictures are therefore in great demand. On the September program are four of the best stars: H. B. Warner, Bessie Barriscale, Sussue Hayakawa and William Desmond. This insures a wide range in the variety of the productions, as each of these artists is a specialist in the delineation of especial types.

"The stories also vary greatly both as to type and locale. There are two dramas laid in foreign countries, a racial mystery story, a sociological drama, and what is declared to be the best straight mystery story of the year, "The House of Intrigue," by Arthur Stringer.

"'The House of Intrigue' is one of the most thrilling tales Arthur Stringer ever wrote. It is full of romance, mystery and dramatic suspense, elements which go to make an ideal motion picture story.

"The Bessie Barriscale picture will be "Her Purchase Price," a picturization of an original story written especially for Miss Barriscale by M. B. Havey. It is a story of that picturesque land where the East and West meet, Egypt.

"The Hayakawa picture is a Haworth production, produced under the direction of William Worthington, who has been having such remarkable success in handling the famous Nipponese actor. The story is one of the few world-famous novels especially adaptable to Hayakawa's use.

"Jesse D. Hampton will present William Desmond in "Dangerous Waters," based on the original story by George Elwood Jenks. It is a society drama based on the facts of an Olympian revel held by New York society a few years ago.

"H. B. Warner will also be presented by Jesse D. Hampton in another one of those colorful dramas laid in a foreign country. It is the story of an English army officer stationed in India who risks his all, position, comfort and even honor for the woman he loves."

Announcement of the complete schedule and policy of the Robertson-Cole organization for 1919-1920 season, is expected within the next few days.

Sessue Hayakawa in the Robertson-Cole feature, "The Gray Horizon"

Rivalry for New Ivan Abramson Release

A scene that repeats itself as often as the Graphic Film Corporation announces the completion of an Ivan Abramson release took place a few days ago at the Graphic Film Exchange immediately after the appearance of a notice in the Motion Picture News to the effect that Director Abramson was engaged in cutting the negative of "Someone Must Pay."

The exchange booking offices took on the semblance of an auction room and not a few heated words are said to have passed between the contestants for first and second runs.

Fortunately, at this juncture, Mr. Abramson made his appearance and in a few terse phrases made his wishes known. "I have instructed my manager," said Mr. Abramson, "to accept no bookings on "Someone Must Pay" until this feature has been given its initial press and trade screening.

The exact date of the trade showing was reserved for future publication.

The cast includes Gail Kane, Edmund Breese, Jackie Saunders, Hugh Thompson, Jere Austin and Baby Dorothy Arnold.

Fox Features in Legitimate House

Two Big Pictures Pre-Released Please Audiences

BY special arrangement with Messrs. J. J. and Lee Shubert, Fox Film Corporation opened Shubert's 44th Street Theatre, on Tuesday evening, August 19, with the two impressive dramas "Evangeline" and "Kathleen Mavourneen" in advance of scheduled release dates, and from this theatre for some time to come. Arrangements with the lessees provide for an indefinite run.

Public opinion plainly endorses the verdict of the newspaper critics and trade-paper reviews in enthusiastic support of these two high-class offerings—which are a new type of screen entertainment dramatically and artistically, appealing equally to the thinker and the seeker after pleasant diversion.

"Evangeline" is a screen adaptation of Longfellow's immortal poem of the same name, probably the best known of all the great poet's writings and familiar to school children throughout America. This feature of the programme has effected the wide appeal predicted for it by Mr. Fox, who has declared that both productions are the result for a new type of motion picture which should present the work of the masters of literature and have an educational as well as an entertainment aim.

Reviewers of "Evangeline" are unanimous in their praise and the National Board of Review has laid special stress in its report on the fact that it is "an undoubtably faithful and sincere screening of Longfellow's poem."

"Evangeline," with an all-star cast, features Miriam Cooper under the expert direction of R. A. Walsh.

Supporting Miss Cooper are such screen players as Albert Roscoe, Spottiswoode Aitken, James Marcus and Paul Weigel. J. D. Jennings, one of the most capable of Fox photographers, was the cameraman with Mr. Walsh.

The other half of the programme introduces Theda Bara, in "Kathleen Mavourneen" a combined adaptation of Tom Moore's gem of poetry and the successful stage play by Dion Boucicault.

In "Kathleen Mavourneen" Miss Bara, as the star, is seen in a role which is the antithesis of the vampire part with which she so long has been identified. Her part is that of the sweet Irish colleen, Kathleen, and around it has been woven a love story.

In support of Theda Bara are Edward O'Connor, Jennie Dickerson, Raymond McKee, Marc McDermott, Marcia Harris, Henry Hallam, Harry Gripp and Morgan Thorpe. In addition to these principals are hundreds of Irish folk types most carefully selected.

The release dates for both of these super-pictures are still far off, and it is expected that by the time the regular releases are issued both will have aroused widespread interest and enthusiasm throughout the country by the success of their New York runs, thereby adding greatly to their drawing power for the exhibitors.

In commenting upon these two creations William Fox said:

"For more than four years I have received repeated requests from thinking men and women in all parts of the world for a new type of motion picture production which would faithfully present the work of the masters of literature, to the end that their educational and entertainment values should be made available to the masses.

"With this purpose in view I set about the making of these two subjects. I leave the result of my work to the judgment of the public. I will say, however, that these creations have been brought into being without reference to expenditure and solely with the idea of faithfully interpreting the spirit of the two master works."

Tucker's Unusual Care on "Miracle Man"

Thomas Meighan, one of the leading players in George Loane Tucker's production to be released by the Famous Players-Lasky Corporation, "The Miracle Man," arrived in New York last week and expressed great enthusiasm over the merits of this film.

Mr. Meighan stated that the care taken by Mr. Tucker in personally staging this film was truly unusual. "It is a story with a great big idea behind it," said Mr. Meighan, "and Mr. Tucker supervised every detail of it. In fact nothing went into the making of this great picture that did not pass Mr. Tucker's personal supervision even to the finest detail in costuming. He worked night and day toward the last.

"When everything was complete and the picture was finished," said Tom Meighan, "it took nine weeks for the cutting alone and George Loane Tucker gave to it every moment of his time and attention."

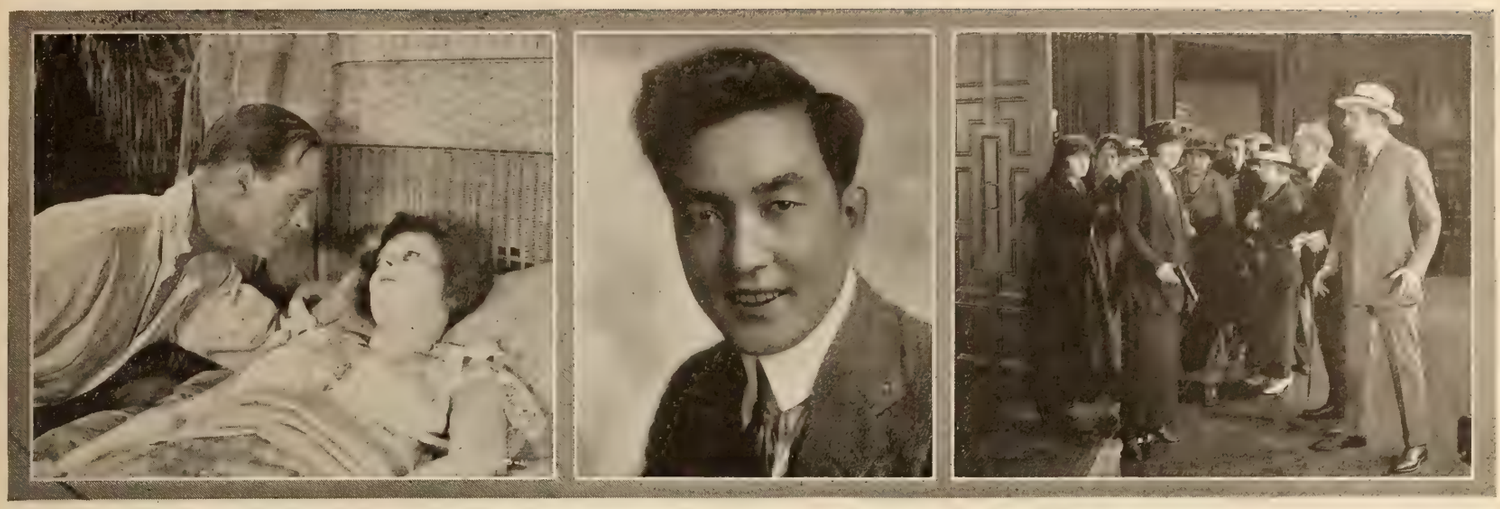
United Theatres Contest Waxes Warm

With the half way post passed in its exhibitors' and salesmen's watch contest United Pictures Theatres reports lively participation by both classes of contestants. With seven weeks of the competition still to run exhibitors reported as at present leading in the race are B. W. Bickert, Boise, Idaho; J. Q. Clemmer, Seattle, and P. Gusdanovic, Cleveland. The sales force contestants are headed thus far by O. P. Hall, Atlanta; Jack Levy, Eastern division manager; C. F. Parr, Denver, and S. Rosenthal, Cleveland, with two of these tied for third place.

Six platinum watches of the value of $250 each are to be awarded, three to exhibitors and three to managerial and sales force, for best results in the furtherance of United's interests among exhibitors and for sales success, with the contest closing October 12th.

Lustig on Coast Tour

Harry Lustig, West Coast representative of Metro Pictures Corporation, has left his offices in Los Angeles for a tour of the Pacific Coast exchanges. He will be gone five weeks.



At the left is H. B. Warner appearing in a scene from "For a Woman's Honor," in the center is Sessue Hayakawa, whose latest production is "The Illustrious Prince," and at the right is a tense moment from "The House of Intrigue." All three features are Robertson-Cole productions released through Exhibitors Mutual

Pacific Producing Co. Making a Serial

"The Radium Mystery," the new serial now being made by the Pacific Producing Company, is finishing its first episode under the direction of Robert Broadwell. Although they are working at the headquarters of the new company, 6100 Sunset Blvd., Los Angeles, several of the early episodes will be shot at Universal City.

The opening of the story is laid in northern Montana and written by Frederick Bennett. After the three episodes it will be taken in the Barbary Coast of San Francisco and then to tropical climes.

The theme of the serial is the impending loss of one of the greatest fortunes on earth and the mysterious disappearance of the heirs to the fortune. It has an all-star cast, including Cleo Madison, Eileen Sedgwick, Ed Brady, Bob Reeves and some of the big stunts are done by Bob Kortman, who for years played opposite Wm. S. Hart. The first three episodes are expected to be finished by September 1.

Russian Drama Made by Universal

"Common Porperty" a six-reel drama by Elliott J. Clawson dealing with the recent nationalization of woman in Russia, has just been completed by Director Paul Powell at Universal City, and is now being cut and titled.

The story deals with the Russia of today, with particular emphasis laid on the barbaric Bolshevistic doctrine of regarding all women as common property.

Robert Anderson, Colleen Moore, Arthur Maude, Frank Leigh, Johnnie Cooke, Richard Cummings, Arthur Jasmine and Robert Lawler are in the cast.

Coming Into Limelight

Marguerite De La Motte is rapidly becoming known to Robertson-Cole patrons. This California beauty has already appeared in two Robertson-Cole features distributed by Exhibitors Mutual; "The Sage Brush Hamlet" and "The Papan God." She is now playing in support of William Desmond in a production now being completed at the Jesse D. Hampton Studios.

Mayer Secures Curwood Stories

Buys Rights to Twelve of Author's Best Known Works

ONE of the most important acts of Louis B. Mayer, the producer of Anita Stewart, Mildred Harris, Chaplin and Mayer Productions, since he came East from the Coast, was the purchasing of the world motion picture rights of twelve of the best known stories of the noted author, James Oliver Curwood. The deal is said to be the largest ever consummated for the works of any individual author, and its magnitude may be judged by the fact that Curwood himself has just closed with William Randolph Hearst for a full novel length serial to run in Housekeeping Magazine, called "Valley of Silent Men."

The amount of money involved in the Mayer-Curwood transaction is not made public, but it is understood to be close on to six figures. Curwood's rise in the literary profession has been nothing short of phenomenal, and there is an ever increasing demand for every product of his pen. In virility and versatility he reminds one of the late Jack London, and many critics even consider him the superior of that mental giant.

At the present time his works are in far greater demand for motion picture material than those of any other author, and it is understood that fabulous sums are being offered for his future stories. His first story to be picturized created a sensation. It was "God's Country and the Woman," which was produced by Vitagraph a known and most widely read stories are "Yellow Back," "Nomads of the North," "Golden Snare," "Back to God's Country" and the "River's End."

In speaking of the Curwood deal, Mr. Mayer said: "I consider myself extremely fortunate in securing these stories of such an eminent author as James Oliver Curwood, and I believe it will mean much to the exhibitor who will some day show the picturized versions to his patrons. They will be released at the rate of about four a year.

"I shall engage the very best possible director, and I shall in all other ways, spare neither expense nor energy in making the picturized product entirely worthy of the author and the stories. I wish to emphasize, however, that the making of these specials will in no way interfere with the elaborate plans I have made for the productions in which Miss Stewart and Mrs. Chaplin will be starred. I have already purchased for them several of the best selling books of the year, in addition to some widely circulated magazine stories. Some of them are "The Fighting Sheperdess," by Caroline Lockhart; "Old Dad," by Eleanor Hallowell Abbott; "Who Am I," by Max Brand; "Pollyop of the Storm Country," by Grace Miller White, author of "Tess of the Storm Country," and "The Secret of the Storm Country"; "Danger," by H. H. Van Loan; "Watch Your Wife," by E. Mason Hopper; "They'll All Bear Watching," by Alice Roberts; "The Judgment of Men," by Mabel Keightley and Leigh Gordon Giltner; "Foolish Youth," by Louise Winter; "The Bitter Cup," by Edith Sessions Tupper; "The Yellow Typhoon," by Harold Magrath.

Finish Three Universal Features

Four Companies Also Are Working on Westerns

THREE six-reel feature photodramas which are expected to be among Universal's best productions were put into production this week at the West Coast Studio.

Elmo Lincoln, the star of the "Elmo the Mighty" has commenced work under Director Rex Ingram on "The Beach Comber" from the story by J. G. Hawks. Mabel Ballin, seen as the feminine lead in "The White Heather," the most recent Maurice Tourneur production, will play opposite Lincoln. Others in the cast are: Harry Van Meter, Ethlyn Irving, Dick La Reno and Frank Brownlee.

Frank Mayo, who recently completed "A Little Brother of the Rich" and "The Brute Breaker," under Lynn Reynold's direction, has started on "Lasca," a screen adaptation of the well-known poem of the Rio Grande, Norman Dwan is directing the feature, and Edith Roberts is playing opposite Mayo. The supporting cast includes Arthur Jasmine, Lloyd Whitlock and Viola Harry.

"Betty Reforms" is the title of a story by Mildred Considine, which William C. Dowlan has started producing with Ora Carew, Forrest Stanley and Charles Clary as the triumvirate of stars.

Other activities of Universal City include the start next week of the feature, "Ambition," which is to be Dorothy Phillips' next cinedramatic vehicle. Allen Holubar will again direct Miss Phillips.

"Ambition" will show the star as a small town girl with ambitions to become a great opera singer. She is to be surrounded with the same notable type of supporting players as were seen with her in "The Heart of Humanity" and "The Right to Happiness."

Director Jacques Jaccard is taking the finishing scenes for "The Winged Trail," the first big melodrama of the skies, in which Lieutenant O. L. Locklear, the only man changing planes in mid-air, is starred.

The lieutenant has returned to Chicago for Eastern flying engagements, and Jaccard is now shooting the sequences in which the intrepid aviator does not appear. Francelia Billington and Carmen Phillips have the principal feminine roles in the production.

Four companies are at work on two-reel Western dramas. George Holt is making "Tempest Cody's Expose," starring Marie Walcamp, in which she has a new leading man—namely, Frank Braidwood, of "The Heart of Humanity" fame.

"Dynamite" is the title of the newest Western in which Pete Morrison is starring with Josephine Hill.

Three prominent players appearing in "The Amazing Lovers," produced by B. A. Rolfe for A. H. Fischer Features, Inc. At the left, Grace Darling; center, Sally Crute, and right, John Goldsworthy

"Westerners" on U. B. O. Circuit

Hodkinson Release Is Taken in Many Big Houses

BASED upon its success at the New York Strand during the first week in August, Benjamin B. Hampton's first production for Great Authors' Pictures, Inc., "The Westerners" by Stewart Edward White, has been booked for the new 4,000 seat Brooklyn Strand as one of the opening attractions in that new house.

The contract for "The Westerners" was signed by Walter Hays, treasurer of the Mark Strand interests in eight New York state and three New England cities, just as it was booked for the full week of August 24th at the big Newark Strand owned and operated by the same interests and Max Spiegel.

The United Booking Office, B. F. Keith and Keith & Proctor interests, which recently swung J. Parker Read, Jr.'s., Louise Glaum production "Sahara" across the entire breadth of their chain of theatres, likewise during the past week signed contracts for "The Westerners" for September and October playing dates covering in excess of seventy days across their New York and New Jersey chain of theatres.

The U. B. O. contracts were signed by Dr. E. G. Lauder who declares "The Westerners" to be one of the markedly new type of productions which are working a complete change in the standards of motion picture production.

Announcement of the signing of other important circuits in New York are to be made within the next few days. The United Booking Office playing time for a big picture that receives the full circuit booking is longer in point of days and importance of theatres than any other motion picture circuit in the United States.

In conjunction with the presentation of "The Westerners" as one of the first attractions of the Brooklyn Strand Grosset & Dunlap, publishers of Stewart Edward White's novels, will give that theatre the full benefit of a city-wide window display in department book and drug stores similar to the successful campaign which powerfully linked up the public in Manhattan recently with the initial eastern presentation of the picture at the New York Strand.

The Grosset & Dunlap book link-up with the pictured portrayal of the novel involves the direct newspaper advertising of the book with mention of the theatre name where the presentation is made in the department store advertising of its book department and the use in Brooklyn, in store windows in conjunction with the book, of one thousand sheets of the production and more than 500 sets of the eleven by fourteen lobby displays. The entire metropolitan campaign is personally handled by S. A. Jenkins of the Grosset & Dunlap organization, the ablest book promotion executive in the publishing industry.

More than a score of the important first run theatres of the country that have signed contracts for "The Westerners" have held back its playing dates for the first or second week in September, rating this unusual production as powerful enough to offset or match whatever production their competitors may be witholding as the opening attractions for the new season.

Wm. Farnum Starts "If I Were King"

Second of His Big Fox Productions for New Season

HAVING completed the William Fox screen version of Zane Grey's great novel, "The Last of the Duanes," and Louis Tracy's book of adventure, "Wings of the Morning," and having also enjoyed a brief vacation at his Sag Harbor, L. I., summer home, William Farnum, the Fox star, has returned to the New York studios and begun work in J. Huntly McGowan's story, "If I Were King." In this, of course, he has the role of the poet dreamer, a delightful part, suiting admirably the versatile talents of this powerful actor.

On Monday morning, August 18, Mr. Farnum stepped before the cameras in the first scenes of this story under the expert personal direction of J. Gordon Edwards, and work is now swinging along with fine progress and with every indication that "If I Were King" in motion picture form will be a kingly production, with the combination of such a star and such a director.

Meanwhile, with Mr. Farnum in his newest picture, the Fox technical staff is concentrating all effort toward surpassing itself in the artistry and faithfulness of the scenic backgrounds for the production, which promises many fine settings.

The cutting and titling departments have nearly completed their part of the work on "The Last of the Duanes," in which, it is said, will be a revelation in artistic titles the tone of which will be in perfect harmony with the action of this colorful tale of the West—a subject on which no other writer has a greater knowledge of values than Zane Grey.

The cutting and joining departments also are busy on "Wings of the Morning," which was filmed at extraordinary expense, it is understood. J. Gordon Edwards is director of both "The Last of the Duanes" and "Wings of the Morning."

It was the aim of William Fox to get into "Wings of the Morning" the most startling shipwreck scenes ever attempted for the screen, and Mr. Edwards, having satisfied himself on this score, is interesting himself personally in the cutting and joining of these particular scenes, which will carry into motion picture theatres one of the greatest punches ever witnessed in a Farnum vehicle.

The entire cast to support Mr. Farnum in "If I Were King" has not yet been selected. Mr. Farnum's part, that of Villon, the humble poet aspirant to the kingly throne, will enable the star again to display his great talent in make-up, an art in which he is acknowledged to occupy a peculiarly distinctive position among stars of the screen.

Realart Electric Sign Biggest in Industry

The O. J. Gude Company is authority for the statement that the electric sign to be erected for Realart Pictures Corporation on the Hermitage Hotel, New York, will be the largest in the world for the exploitation of photoplays. Construction of the sign is now in progress in the Gude laboratories, and it is expected the work of wiring and setting up will begin within the next week.

The skeleton of the sign now towers twelve stories above one of the busiest corners of the world, Broadway and Forty-second Street. This skeleton is one hundred and four feet wide and seventy-two feet high, and when completed will have close to six thousand lamps.

"Of course, the amount we had to pay for the rental of this sign, $108,000, is enormous," said Arthur S. Kane, president of Realart, "particularly when compared with the sums heretofore spent on such advertising by producing companies. But the photoplay has made such tremendous strides within the past few years and competition is so keen that most unusual exploitation is essential.

"One might argue that a picture-producing corporation should not have to spend any more money for advertising than any other business concern. That angle is all wrong. It is one thing to get a product or commodity before the public and keep it there and quite another to do the same thing with amusements. The reason for this is that our offerings are constantly changing, whereas most merchandise is more or less standard."

Screen Classics Drama Breaks Record

All previous attendance records were smashed at the Lyric theatre, in Asbury Park, last week, with the new Screen Classics, Inc., mystery drama, "The Man Who Stayed at Home." Stephen Pawley, owner and manager of the Lyric theatre, reports that for the three days the picture played he did capacity business at every performance.

The run was Monday, Tuesday and Wednesday. On Tuesday, according to Mr. Pawley, the Lyric did the greatest volume of business ever recorded by the house.

Howard Dietz, new head of Goldwyn's Exploitation and Service department

Four Books Bought to Make One Photoplay

For the first time, it is said, in the history of the motion picture business, a producing company has obtained the rights to several books in order to make one picture. Realart Pictures Corporation recently bought the four "Anne" books by L. M. Montgomery in order to provide Mary Miles Minter with a siutable story.

This deal, according to Arthur S. Kane, president of Realart, is especially interesting in view of the prices publishers are demanding—and getting—for photoplay rights to popular books. It is well known that one good book costs a small fortune—to multiply that by four is at least unusual.

"Anne of Green Gables," one of the group, will be the title of the photoplay and the stories told in the series have been condensed into one continuity by Frances Marion.

"This is to be our first Minter picture," Mr. Kane explains, "and, of course, we have been very careful to make a selection that would surpass the established standard of our star.

Famous-Lasky Men Are Promoted

Al. Lichtman, General Manager of the Famous Players-Lasky Corporation's distribution department, has made several promotions whereby Louis L. Dent, Oscar A. Morgan and Allan S. Glenn move up to more important positions in the organization. R. E. Bradford, well known exchange manager in Chicago and other districts, has been engaged to take charge of the Atlanta office.

Louis L. Dent, who has been in charge of the Atlanta office, has been appointed special representative at the District Manager's office, succeeding Dan Michalove, resigned.

Oscar A. Morgan, until recently manager of the Washington office of the Famous Players-Lasky Corporation, has assumed the duties of assistant sales manager, replacing L. F. Guimond, who has been transferred to the Advertising and Publicity Department.

Allan S. Glenn assumes charge of the Accessory Sales and Promotion Department under the supervision of S. R. Kent, General Sales Manager.

Clara K. Young Guest of Fleet Officers

Clara Kimball Young, who for the past two years has enjoyed the title of "Pride of the Navy," because of her efforts in behalf of recruiting for this branch of the service, was tendered a luncheon on board the dreadnought Wyoming, at Los Angeles Harbor, during the visit of the newly created Pacific Fleet to that port. Admiral Hugh Rodman in command of the fleet, and Admiral R. E. Coontz, a divisional commander, whose flagship is the Wyoming, acted as hosts on this occasion.

At a ball given in Los Angeles in honor of the admirals and their officers shortly after the arrival of the fleet on the Pacific coast, Miss Young, who was a member of the reception committee, again met Admiral Coontz, who forthwith asked her to be the executive guest of the fleet at a luncheon.

Samuel Goldwyn with Rupert Hughes and Rex Beach receives representatives of the press at the Goldwyn studios on the West Coast

Hodkinson Picture Relied On

Organization Backs Statement "Desert Gold" Is Better Than Any Film of Day

WHEN Benjamin B. Hampton and Eltinge F. Warner, the producers, made "Desert Gold," the first of their Zane Grey Pictures, with the detailed assistance of the author himself, they unwittingly or deliberately threw down the gauge to producers in general. In any event, their finished production of "Desert Gold" is being so made use of by the W. W. Hodkinson Corporation, its distributors, who this week openly announce "Desert Gold" to exhibitors with the competitive declaration that "'Desert Gold' will whip any other big picture that any other producer has or thinks he has."

Shipment of prints of "Desert Gold" to all Hodkinson managers is now being made and during the forthcoming ten days this production will be shown to exhibitors in all the first-run cities of the country. To date no contract for this production has been signed outside of New York City with any of the country's first runs. Contracts have been signed for certain local cities in the United States because the owners of the leading theatres in those cities came to New York, and there asked for screenings of this unusual production.

The six months of attention and effort that Benjamin B. Hampton and Zane Grey in person gave to the making of "Desert Gold" have resulted, it is claimed, in a picture of remarkable power and beauty; have given definite leadership to the new organization, and entitled it to top recognition as one of the big new factors in the industry.

Like Benjamin B. Hampton's recently released first Great Authors' Picture, "The Westerners," this Zane Grey production has an all-star cast. Every player in an important role of "Desert Gold" has been starred, featured or co-starred by other companies and gained a national following. This all-star cast comprises E. K. Lincoln, Margery Wilson, Eileen Percy, Russell Simpson, Walter Long, W. Larson Butt, Edward Coxen, Arthur Morrison, Frank Lanning, Frank Brownlee, and William Bainbridge.

War Relief Series Bookings

Instant Demand Felt for Stage Women's Efforts; Large Houses Booked

EIGHTY-SIX of the largest and best attended theatres in the United States have booked the Stage Women's War Relief series of two-reel masterpieces which are being released by the Universal Company. H. M. Bermann, general manager of the Universal Exchanges, reports that the increase is astounding. "Shortly after we sent the prints of the first six of these productions to the exchanges the booking records started," Mr. Bermann said. "There never has been, in my opinion, such a record in the booking of two-reel dramas. Little or no effort was made to urge the exhibitor to buy this series. They sold themselves. I have received many letters from exhibitors stating that they are more than pleased with the productions and that they expect to break all records with them.

That the largest and best theatres in the country have booked the productions is evident from the records, which show bookings for the Capitol, on Broadway, New York; the Circle theatre, Indianapolis; the Walnut, Cincinnati; the Stillman of Cleveland; the Strand, at Louisville; the Adams, De Luxe, and Ferry Field, at Detroit; the Rivoli, at Denver; the New Franklin, at Minneapolis; the Stanley circuit in New Jersey and Pennsylvania; the Mammoth and seven other Philadelphia houses; the Palace and Ervers, at St. Louis; the Parkway, at Baltimore, and the Strand, Olympia, Camerophone and Arcade of Pittsburg. These are only a few of the group of eighty-six of the first run houses that have been booked for this series.

Hart Productions Co. Out of Existence

With the completion of the former Hart contract with Artcraft, the Wm. S. Hart Productions, Inc. passed out of existence, and this week a new sign was placed on the studio which reads:

"The William S. Hart Company; E. H. Allen, General Manager. Artcraft Program."

Mr. Hart has had the studio dismantled throughout, and it has now been thoroughly re-equipped with all new pictures, properties, etc. and plans are rapidly being completed for beginning work on the first subject under the new Artcraft contract. Mr. Hart had retained practically every member of his staff besides Mr. Allen, the entire organization being composed of Paul H. Conlon, director of publicity; H. J. Howard, auditor; Tom Brierly, art director; Joe August and Dwight Warren, camera-men; LeRoy Stone, film editor; J. Cal Hoffner, electrician, and Miss Frances Ellington, secretary.

Lambert Hillyer, who has been associated with Hart for some time, and directed a number of the best releases, is to continue in this capacity, and is now at work on the scenario for Hart's first release. Plans of the company provide that the work of filming the first of the nine plays stipulated in the new Artcraft contract, will begin not later than September 1st.

Robert McLaughlin Is Producer and Writer

Robert McLaughlin is an American boy who has written himself into fame, prestige and popularity within a comparatively short period of time. His latest creation, "The House Without Children," is conceded to be one of the strongest works of fiction of the day. As a motion picture entertainment this romance occupies a high position.

Mr. McLaughlin has several new pieces under contract with his managers ready for production this fall. The first of these is entitled "The Pearl of Great Price," for which the production has already been built by Al. H. Woods.

Pathe Review Will Be Issued Weekly

Complying with the requests of hundreds of exhibitors, Pathe announces, that beginning October 19th, the Pathe Review will be issued every week, instead of semi-monthly. This is welcome news to exhibitors who, just now, owing to the shortage of high-class material of this nature, are finding difficulty rounding out their program with short features.

Contracts under the new arrangements are now being circulated, and Pathe is looking forward to a tremendous business with the weekly issue. The Pathe Review is recognized as a leader in its field.

Some of the established features are the Novograph slow motion pictures —an offering unlike anything ever seen upon the screen; the Ditmars animal studies, which never lose their novelty and attraction; the beautiful scenics made more beautiful by the Pathecolor process, and other industrial and educational features.

Fleet Shown Passing Through the Canal

The Panama Canal, a monument to American engineering genius and the most interesting man-made waterway in the world, has passed its supreme test during the past week in the passage from ocean to ocean of the great Pacific fleet on its way to the Far East.

Remarkable views of the mighty armada on its trip through the canal are appearing in the International News No. 33, the news reel put out by the International through the Universal exchanges. The Arkansas and Texas are seen entering the Gatun locks. In Panama Harbor President Porros, of Panama, is shown visiting Admiral Rodman. From here the big ships steam into the Pacific, headed for the Golden Gate.

Popular Universal Is in Keith Houses

Sam Zierler, sales manager of the New York Universal Exchange, reports the booking of "A Little Brother of the Rich" in the entire Keith Circuit in the metropolitan territory. "A Little Brother of the Rich" is the first of the "Big Twelve" series of Universal Special Attractions.

Peggy Wood, who will appear with Will Rogers in "Almost a Husband"

The cast of "Eyes of Youth," grouped about Clara Kimball Young and Director Parker. The film will be distributed by Equity Pictures

"Eyes of Youth" Ready Oct. 1

Gareth Hughes Supporting Clara K. Young Considered Find of Season

MOTION picture critics are united in believing that the day is not far off when Gareth Hughes, juvenile leading man and one of the finds of the season in motion pictures, is due to take his place in the front ranks with Charlie Ray and other stars who make a living in keeping alive the art of youth on the screen.

The career of Gareth Hughes has been as successful upon the stage as it has been on the screen. Like many another successful man of his race, he rode the rough seas that lead from the Emerald Isle to the Statute of Liberty. Hughes was born in Ireland and not so many years ago at that, of rare old Irish stock and up to his fourteenth year spoke nothing but his native Gaelic.

His selection by Clara Kimball Young to play the role of Kenneth Ashling, the brother, in the production of "Eyes of Youth," has placed him in line for the really big things of the motion picture industry and it is believed that his work in "Eyes of Youth" will add fresh laurels to his already heavy wreath. Hughes expects to remain in Los Angeles in pictures for at least a year, following his present work in "Eyes of Youth."

He began his career in England and played in the big productions from the very first. Some of his big New York stage successes have been: Ariel in "Caliban"; The Page in "Salome"; The Lieutenant in "Moloch"; Everyman in "Everyman"; Benjamin in "Easter"; Gaston in "The Guilty Man"; Roger in "The New Word"; Otto in "Margaret Schiller"; Juan in "The Judge of Zalamea"; Gwilym in "Change"; Corny in "Dark Rosaleen" and Michael Flannigan in "Red Turf."

Hughes has numerous attractive offers to follow his appearance with Clara Kimball Young in "Eyes of Youth."

At the Equity Offices it was stated that the production, the first to be released by this organization, will be ready by October 1.

"Judge Picture in General"

King Vidor Believes Opinion Should Not Be on Star, Story and Director

A SUGGESTION has been advanced by King W. Vidor, the producer-author, with respect to better pictures, which has been subjected to so much space in magazines and publications recently. His belief is that a picture should be judged on its all-round fairness and fitness, rather than on the question of the star, story and director. According to Mr. Vidor it requires all three of these important elements as well as the backing of a sufficient organization of several departments, to produce a successful picture.

"There is justice in the argument of those who claim first place for the star," Mr. Vidor said, "but there is also justice in the counter argument that the strength of the story too frequently suffers when the star is put at the head of the list. It is the same thing that every other part which goes to make up the completed whole of a screen production. Since success is measured by the degree of popularity with the public, in other words, by the box office receipts over the world at large, the first consideration of a producer should be to have each picture 'go one better than the last,' and so to benefit by the reputation previous features had established and to build it still higher for the benefit of those features which are to follow. If the sole guide of the producer is to reach as near to perfection as his judgment and powers make possible, it seems to me that the safest of all rules is 'be thorough in every detail.'"

The two pictures which King Vidor wrote are said to be a success.

Monopol President on Tour of Country

Max Cohen, president of Monopol Pictures Company, will leave New York next week for a swing around the country in the interests of his two state right pictures, "Crimson Shoals" and "Alma, Where Do You Live?" Mr. Cohen has been working for several weeks in the preparation of the advertising and publicity accessories designed to assist buyer and exhibitor in exploiting these two features, and announces this week that all this material is now ready to show in conjunction with the screening of the Monopol attractions.

His trip is the result of many inquiries received from leading buyers whose interest has been aroused in the possibility of buying "Crimson Shoals" and "Alma, Where Do You Live?" as a double attraction for their program. Cohen commented as follows on the qualities of the offerings:

"I believe that in the present two Monopol productions we have embodied the requirements necessary for the success of a state right attraction."

Pearl White Out of Political Race

Pearl White, Fox star, who recently announced herself as a candidate for the Assembly from Queens County, New York City, has withdrawn from the race. In a letter to the Republican leader of Queens Miss White states that she will be unable to run on the Republican ticket at the primaries because of the great obligations imposed by her motion picture work.

Miss White's first picture with Fox Film Corporation will be "Tiger's Cub," a super-story of the great northwest, written by George Potter, which deals with life in Alaska just after the gold rush of '98.

Children in Hospital See Metros Free

Arthur Lamb, branch manager, has placed the entire film library of the Los Angeles exchange of Metro Pictures Corporation at the disposal of the local children's hospital, to be used in fortnightly entertaining which are expected to brighten the lives of the afflicted little ones. George E. Pelton is handling the shows, and furnishing the projection machine and operator.

William Farnum, star of "Wolves of the Night," a Wm. Fox production

DeLuxe Issue of the Goldwynner Out

The current number of the Goldwynner, the exhibitor-organ issued semi-monthly by Goldwyn, presents a "close-up" of the first eight super-productions now ready, or soon to be ready, for inspection in the twenty-two Goldwyn exchanges throughout the country.

The mechanical make-up is unlike that of the regular numbers, eight of the twelve pages arranged in an advertising style that gives striking pictorial layouts, plot synopsis, cast and salient exploitation angles on the first eight productions which comprise: Rex Beach's "The Girl from Outside;" Tom Moore's "Lord and Lady Algy;" Geraldine Farrar's "The World and Its Woman;" Will Rogers' "Almost a Husband," Madge Kennedy's "Strictly Confidential;" Rupert Hughes' "The Cup of Fury;" Mabel Normand's "The Empty Paradise;" and Pauline Frederick's "Bonds of Love."

Good Supporting Cast for Tsuri Aoki

Tsuri Aoki, the Japanese actress, in private life Mrs. Sessue Hayakawa, is to be surrounded with a cast of prominent players for her first Universal super-feature, "The Breath of the Gods," which Rollin Sturgeon will produce from the novel by Sydney McCall. Stanhope Wheatcroft will be seen as her French lover; Ethel Shannon will play the American girl, her chum; Pat O'Malley will pla the American girl's lover; Arthur Carewe will be seen as Prince Hagane, a Japanese potentate, who becomes the Japanese girl's father; Marion Skinner as Mrs. Todd.

Minor parts will be taken by Mae Wells, Wedgewood Nowell, and N. Seki. Elaborate sets are now being built at Universal City for the production, the principal scenes of which are laid in Washington and Tokio.

Arrow Sells Hank Mann Comedies

The Hank Mann comedies that are now being advertised by the Arrow Film Corporation have been sold for every state in the Union with the exception of four. This selling campaign has been accomplished within a period of three weeks.

Constance Binney, late star of "39 East" who will be featured in Realart productions

Joe Brant's picture, "Lightning Bryce," featuring Ann Little and Jack Hoxie, released through the National Film Corp.

Urges Concentration of Ads

Joe Brandt Gives a Few Pointers on Exploitation; Speaks of New Serial

JOE BRANDT, who is to pilot the destinies of the new Western serial, "Lightning Byrce," starring Ann Little and Jack Hoxsie, has some sound advice to offer exhibitors on exploitation of serials.

Mr. Brandt's idea reduced to fundamentals is that you should concentrate your advertising largely to several days prior to playing the first episode, leaving no stone unturned to get every person possible out to see the initial chapter. This may cost more money than it would seem advisable to spend on one show, but in view of the fact that your advertising account will be divided over a period of fifteen or eighteen weeks, it is justifiable to make your appropriation many times that which you would feel that you could afford if the results were to cease after one showing.

Mr. Brandt also believes in showing the first number of a serial production as an extra attraction for at least double the period the subsequent chapters are to be run. By doing this the number of people who will become interested in the offering is multiplied, and then all these patrons can be induced to attend for future chapters on regular dates.

It is a fact that once movie fans begin following a serial that nothing will keep them away from the theatre when the continued offering is being shown.

Mr. Brandt also argues that an exhibitor is in duty bound, that he may protect his own financial interests to give the first number a big send off. Most serial productions are non-cancelable, and if the first number does not go over with a bang, the production is liable to be a liability to his program rather than an asset. He cites cases of where serials have been advertised thirty miles from the theatre which was to play them with excellent results.

When it comes to expressing opinions as to the dramatic merits of "Lightning Byrce," Mr. Brandt is enthusiastic. He says and believes it, that he has a serial which will interest from the first sequence and hold attention to the end of its eighteen weeks. He claims much that is new in the way of serial "stunts," with a logical story founded on probabilities unfolded in every episode.

A Widely Heralded Universal

"Right to Happiness" Praised in the West; Eastern Premier on August 30

ALTHOUGH the Eastern premier showing of one of the greatest photodramas of the year, namely "The Right to Happiness," has not yet been held, many prominent persons have expressed high regard for this latest achievement of Allen Holubar.

The production is to be given its first Eastern showing on Saturday evening, August 30th, at the Park Theatre on Columbus Circle where the run is to be indefatigable. Of more than unusual interest is the fact that Samuel Rothapfel has been engaged to present the production at the Park. Mr. Rothapfel, producer and manager, will include in the presentation many of his successful and long-admired musical and stage settings.

Mr. Rothapfel, considered by many one of the leading exhibitors in the United States has reviewed "The Right to Happiness" and has expressed the following opinion: "Allen Holubar has lived up to his first great effort, 'The Heart of Humanity,' in producing this Dorothy Phillips production. It is a picture that a great majority of motion picture patrons will want to see. A great many of them will want to live the scenes in the picture with the character. It is sure to be a big financial success and I would not be surprised if it breaks records for exhibitors."

In addition to the opinion of this eminent exhibitor may be added the opinions of the Los Angeles photoplay and dramatic critics who witnessed the Western premier showing of the production held in Los Angeles recently.

Novel Advertisement for Typhoon Fans

An interesting, not to speak of comforting bit of advertising is to be seen at the Pantheon theatre, Chicago—especially on a sizzling hot day. The Pantheon is filled with breezes, cool breezes, and a film despicting the work of assembling and installing the huge blowers used in creating these is shown. These seem to be as large as twelve feet in diameter, and are typhoons.

Toward the close of the picture, after the Typhoon Blowers have been erected in place and made ready, comes a most realistic piece of action. The biggest Blower is shown on the screen, with a motor controller beside it. As the controller handle is moved to throw on the power, the pictured fan begins to revolve, and simultaneously the real typhoons in the theatre are turned on. The result is as if the screened fan were actually blowing the breezes.

Extra Playing Dates a Tribute to "Sahara"

Further announcement was made last week by the W. W. Hodkinson Corporation of the success of J. Parker Read, Jr.'s big Louise Glaum production, "Sahara," in every section of the United States by a listing of the important theatres that have played, this being special for additional days over and above those for which exhibitors at first contracted.

In the nine weeks since its release "Sahara" is said to have done an unprecedented business for exhibitors; it has triumphed over weather conditions, has whipped the heat in certain torrid districts of the South, has brought capacity business simultaneously into the entire chains of big circuit theatres in New York, Pennsylvania, and Chicago during ten and fiftteen day periods of torrential and continuous rain.

Books "The Other Half"

Announcement has been made of the booking of "The Other Half," the Robertson-Cole feature distributed by Exhibitors Mutual for the Eighty-first Street theatre, the first picture to be booked for that house by the B. F. Keith management.

"The Other Half" has been booked four days and this will mark its initial Broadway presentation.

A tense moment in the Helen Keller feature "Deliverance" to be released for state rights

"Story Is Essentially the Thing"

Krellberg of S. L. K. Has Search for a Serial Plot

IN the opinion of Sherman S. Krellberg, president of the S. L. K. Serial Corporation, producers of "The Fatal Fortune" starring Helen Holmes, the story is the big factor in serial making today.

"When I set about to produce my present serial with Miss Holmes," said Mr. Krellberg, "my first move was to make a serial which would excel anything ever before produced in this particular form of entertainment. A serial which would equal any feature in point of logic, situations and excellence of production. There was only one way to carry out my intentions—secure the best story, director and actors to support Miss Holmes—this I finally accomplished.

"I realized, most of all, that the story was the biggest factor with which I had to contend in the making of my serial and after reading some hundred odd scripts, I began to fell discouraged as not one of the many stories I had read, embraced all the element so necessary in the production of a serial where the action can never slow down for a single moment, where situation upon situation must unfold itself, where every episode must contain a counter plot exclusive of the story's master plot, in which a charming romance must blend itself through all the intrigue and plotting, each episode should possess one or more hair raising thrills, the characters should be human and still each a distinct type in his or her portrayal of their part.

"This was the kind of story I sought when I went into the open market offering one of the highest prices ever offered for a serial story. This offer brought me "The Fatal Fortune" which I think is one of the greatest serial stories ever written. I immediately communicated with the author, Walter Richard Hall, whom it didn't take me long to find was either a better business man than myself, or a darn shrewd poker player—because he raised the price considerably over my original offer and beside made me like it. I wanted the story badly and I presume he wanted the money, although he didn't seem any too anxious, due, I suppose, to a snug little bank account derived from the writing of numerous successful features and a Broadway musical comedy which he has to his credit.

"I finally purchased the story—at his price. I looked about for the most capable serial director to produce it. Donald Mackenzie needs no introduction as a serial director as his "Perils of Pauline," "Shielding Shadow" and "Seven Pearls" are well remembered by every serial fan.

"With my star, story and director all lined up, I set about casting the parts with the best serial actors available. Securing such prominent players as Lieutenant Jack Levering, Leslie King, Frank Wunderlee, Bill Black. Floyd Buckley, Sidney Dalbrook and Nellie Lindrith to support Miss Holmes.

"In conjunction with the elaborateness of the settings and the minutest details given to every phase of the story, I am setting about to eclipse any exploitation and advertising campaigns ever before attempted on a serial production."

Jackie Saunders, who will soon appear in her latest World Feature, "Me and Captain Kidd"

New York Branch Plans for Paramount Week

Announcement comes that the New York Exchange has perfected the advertising and exploitation plans for the *National Paramount Artcraft Week,* which is to be held on August 31 to September 6 inclusive. Many special aides have been arranged and the exhibitor running a full week of Paramount-Artcraft Pictures is assured of a splendid cooperation on this week.

Arrangements have been made with the Curtiss Airplane Company whereby one of their newest and most modern machines has been engaged for the entire week. This machine will fly over New York City and surrounding territory every day during the week commencing Sunday and will take in all the prominent points dropping advertising literature for the various theatres participating in this drive for *better motion pictures.* Many of the theatres have also arranged with the Advertising Department to have passes good for that week dropped from the plane when it is flying over their theatre.

In order to demonstrate to the exhibitors the pulling power of Paramount Artcraft Advertising Accessories, the Company has planned to add one-third without charge to the accessories bought by the exhibitor for this week so that if an exhibitor decides to spend $15.00 on accessories for a certain picture for this week, the Accessories Department will add $5.00 more worth of accessories on the same picture, giving this to the exhibitor without charge.

MacGrath Novels Go to Wistaria

Five Stories in Deal; One by S. H. Adams Also Acquired

THE motion picture rights to five of Harold MacGrath's best known and most popular stories have been purchased by Lynn S. Card, president of Wistaria Productions, Inc., according to an announcement coming from the offices of that company this week. The works of this popular writer of contemporary fiction purchased are: "The Best Man," "Two Candidates," "Mr. 'Shifty' Sullivan," "The Place of Honeymoons" and "Parrott and Company." In addition to the works of this author Mr. Card also purchased the motion picture rights to Samuel Hopkins Adams's novel, "The Secret of Lonesome Cove," which went into ten editions and proved to be one of the best sellers of

It will be remembered that Harold MacGrath wrote the serial story of "The Million Dollar Mystery" from Lloyd Lonergan's scenario, from which Thanhouser produced one of the most popular of serials. Mr. Card in his purchase of MacGrath's works was influenced in a good measure by this fact, for it is his intention of adapting these works for special features. Mr. Lonergan will write the scenarios. MacGrath's name is recognized throughout all English speaking countries as one of the most popular of fiction writers, and his works, many of which have been adapted to the screen, have proved that his idea of actionable drama is as well founded as his romantic fiction has proved to be. MacGrath's name is a valuable asset to a screen production, according to Mr. Card's statement, and in closing this deal for the author's works he believes he has material for big productions unsurpassed by the writings of any other author.

Antonio Moreno, starring in Vitagraph serials

Samuel Hopkins Adams is one of America's best known authors and his works have served as the basic plot material for some of the screen's most succesful drama. His "The Secret of Lonesome Cove" is recognized wherever modern fiction is read, and according to Lloyd Lonergan, scenario editor for Wistaria Productions, Inc., this story serves excellent material upon which to build a drama of the most tense action.

Burton King, vice-president and director-general of Wistaria Productions, is now at work on the first serial production, co-starring Anne Luther and George Larkin. The idea for the story was suggested by Mr. Larkin and from these suggestions Mr. Lonergan wrote the working script which he says has action and thrills in every foot of the reelage, which will make for the fifteen episodes in which it will be shown. "The Lurking Peril" has been announced as the title. The story tells of the narrow escapes of the hero, a college graduate whose brain is pronounced abnormal and for which twenty-five thousand dollars has been offered by a group of scientists.

Mr. Card announces that distributing arrangements will be made with one of the largest distributors of motion pictures.

Augustus Thomas' "The Capitol" for Screen

Augustus Thomas' "The Capitol," a play of political and social Washington, which scored a distinct success for a season on Broadway, and later a powerful attraction in the larger cities of the country, has been selected as Leah Baird's next screen starring vehicle by Artco Productions, Inc., for W. W. Hodkinson distribution.

Mr. Thomas is now at work on the screen version of "The Capitol," which will be brought up to date, and in it will be revealed many angles of the present political situation at Washington.

George Irving, director of "Raffles, the Amateur Cracksman," "Daughter of Destiny," "To Hell with the Kaiser," and who directed the two previous Augustus Thomas-Leah Baird pictures, "As a Man Thinks" and "The Volcano," will be in charge in the protion of "The Capitol."

Bull's-Eye Is to Film "Tid-Bits"

A sixth short subject has been added to the already crowded Bulls-Eye Film Corporation's program. The newest "recruit" to the Bulls-Eye banner is a short-reel attraction of about 300 feet, to be marketed under the title of "Tid-Bits" on the state rights plan.

STATEMENT ON "BEATING BACK"

THE "Beating Back" Feature Film Corporation denies the truth of an advertising announcement of Capital Film Co. purporting to claim that the latter's picture, "The Lady of the Dugout," is based on the Saturday Evening Post story, "Beating Back," by Al Jennings. The Beating Back corporation claims to hold an exclusive contract for the rights to the story and also to the picture production entitled "Beating Back."

Ouida Bergere, Famous Players-Lasky writer

Three Bray Pictographs Weekly

Broadened Plans Made in Association with Goldwyn

CLOSELY following the enlargement of Goldwyn Pictures Corp., through the increase of the capitalization and the affiliation of the Shuberts, A. H. Woods and the Selwyns, came the announcement, as the last issue went to press, that the twenty million dollar corporation has scored another triumph by adding the Bray Pictographs and the entire product of the Bray organization to its unequalled list of attractions. This is regarded as an acquisition of the first importance, in that the product of the Bray Studios is unique even at the present time and will be greatly amplified under the contract with Goldwyn.

The Pictographs in single reels, which already have become popular, will be released weekly under the name of Goldwyn-Bray Pictographs, and the service now in force will be continued without interruption. The week beginning September 7, the releases will go through Goldwyn exchanges.

To more efficiently handle the growing requirements of the company, which after a time will supply Goldwyn with three reels a week, instead of one, the capital has been increased to $1,500,000. The new concern, henceforth to be known as Bray Pictures Corp., retains all the assets and the good will of the Bray Studios. Plans are nearing completion for the erection of a new studio and office building to house the production, sales and administrative departments. Also, the organization has been prepared to meet greater demands by the addition of a number of men, prominent in financial, scientific and artistic affairs. John R. Bray continues as controlling stockholder and as president.

The Short Reel Masterpiece was the productive goal of the company, according to a statement issued by Mr. Bray, and now it has been reached. Several distinct novelties are already under way and will be forthcoming early in the fall, while others are being developed for subsequent months.

One of the novelties will be the first comic cartoon in colors, an absolute innovation in screen entertainment which Mr. Bray has perfected and for which he controls basic patents that prohibit the imitation of these marvelous colored cartoons by any other producer.

Soon there will follow the first animated tragedy and the animated fantasy, also produced under basic patents controlled by the Bray corporation. The Bray organization has been working on these novelties for a considerable time and has perfected processes to such a degree that the figures on the screen appear absolutely lifelike, so much so that those who viewed the initial productions believed they were made with people instead of from drawings. Lieutenant J. F. Leventhal and Max Fleischer gave Mr. Bray valuable co-operation in bringing the pictures to their present state of perfection.

Under the direction of Waldemar Kaempfert, editor of Popular Science Monthly, and with the backing of that publication, the science, romance and adventure numbers of the Pictograph will be enlarged upon and made an even more striking feature of the Pictograph than they have been in the past. Here again the Bray Corporation controls patents that give it a monopoly on this form of screen production which opens up unlimited opportunities for the presentation of the Jules Verne type of story in which romance, adventure and science are combined in fiction of an intensely interesting nature.

Variety and human interest will be marked in forthcoming Pictographs, according to present plans. Sports will have their place, also travel subjects, intimate studies of world-famous personalities and curious novelties gathered by cameramen sent to all corners of the globe.

Sunshine Comedy Race Progressing Well

The laugh-producing contest which is under way at the Fox studios in Hollywood is causing more interest among the contestants than anything heretofore attempted. Each of the companies engaged in making Sunshine Comedies under the general supervision of Hampton Del Ruth, organizer of the famous "Beauty Brigade," is striving to make the greatest laugh creator.

The directors of these companies under Hampton Del Ruth are: Jack Blystone, Frank Griffin, Eddie Cline, Mal St. Clair, Vin Moore and Roy Del Ruth. All are pastmasters in provoking hilarity. Each believes that his company will be the prize winner. It looks as though all would be prize winners for the exhibitor. Mr. Del Ruth will be the referee of the contest, but he candidly admits that up to date he is perplexed. He is in favor of "passing the buck" to the exhibitor, the contest to be decided by the demands of the public.

It required weeks of labor to select Del Ruth's "Sunshine Beauty Brigade," but, according to him, they are well worth it. Never before, the Fox offices report, have the Sunshine Comedies been in such demand.

Moreno in New Serial

Albert E. Smith, president of Vitagraph, has announced that Antonio Moreno, who has been visiting in the East, is to be starred in a new serial.

New Inter-Ocean Specials for Fall

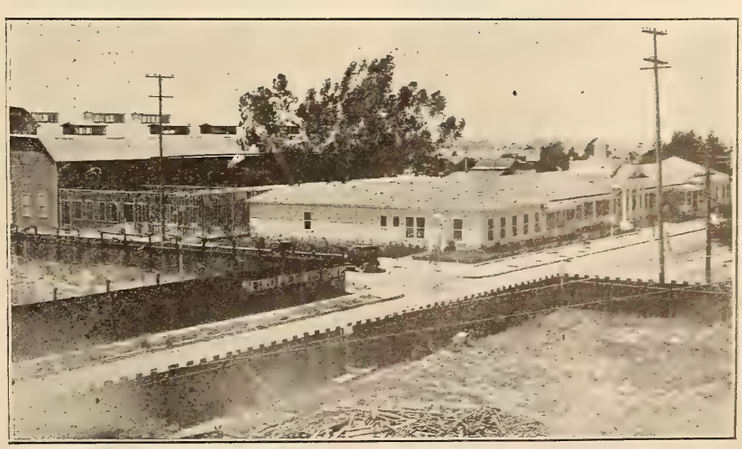
Concern Is Lining Up Its Coming Offerings; "Long Arm of Mannister" First

THE inter-Ocean executive staff headed by President Paul H. Cromelin is busily viewing productions in the recently completed projection room at Inter-Ocean Building, 218 West Forty-second Street, New York. In attendance at these projections are: London Manager John H. Taylor and J. Rosen, Paris Inter-Ocean head, who have crossed the ocean to be present. Gus Schlesinger, E. H. Kaufman and Louis Brock, divisional sales managers, and Ricardo Castro, head of the Spanish department, complete the list of inspectors; and it is expected that the subjects decided upon for world release can shortly be announced. It is already known that the first of these subjects is "The Long Arm of Mannister," which has Henry B. Walthall as star.

"We know what we can do with Walthall in foreign fields," explained President Cromelin, "for Inter-Ocean released him in Paralta Plays with much success, and this is by far the best Walthall picture our committee has ever viewed. That was their unanimous opinion. But we are not offering this film primarily as a Walthall feature. The plot makes it a special feature, and, of course, Walthall's fine acting helps. But what made us top the list of Inter-Ocean fall specials with 'The Long Arm of Mannister' was the special nature of the theme.

"'The Long Arm of Mannister' is an adaptation of a novel of the same name by E. Phillips Oppenheim, which originally appeared in serial form in the *Saturday Evening Post*, and then as a book went through twelve editions. No story by an American or English writer in the last several years has had greater vogue in foreign countries than this of Mr. Oppenheim's, according to Inter-Ocean's information, and that impelled Mr. Cromelin to put the feature to the fore of his fall exportations. In the shape of a swift moving melodrama of both the good and bad passions and desires of the heart, the film moves forward through situation after situation of engrossing intensity.

"The blindness of love, the rashness of jealousy, the inevitableness of retribution, the tragedy of wrongdoing, and the evil monster of revenge are the powers which actuate the players in this dramatic expose of the human heart, states Inter-Ocean. Like everything else, they say, which deals with men and women it has a deep lesson of warning, but the primary purpose of this picture is to entertain and thrill. They claim that the production has not only been mounted with the greatest of discrimination, but that its settings are on a scale of richness and beauty that set a new standard in motion picture making.



A bird's eye view of Metro's Hollywood Studio. At the right is the long administration building

Fast Progress Made on "Eyes of Youth"

Daily advices from Los Angeles, where Clara Kimball Young and her associates are at work on "Eyes of Youth," the first feature picture to be released by the newly organized Equity Pictures Corporation, indicate that the big picture will be ready for the market about the time originally planned, October 15. Work around the studio is well up to schedule and if no delays more serious than those which have been encountered up to the present time are experienced there ought to be no hitch in the extensive plans which are being made for the particularlly efficient and rapid distribution of the pictures.

Herbert Somborn, president of the Equity, is now in the West busily engaged in closing franchise contracts and Joseph I. Schnitzer, treasurer of the company, is busy at the New York offices of the company in Aeolian Hall.

Mr. Schnitzer said the other day that while most of the company's franchises had already been arranged for there still remained considerable choice territory which is available for distributing agencies which are in the market for pictures of the better type and are equipped to handle them.

Schomer Stars Emily Stevens in Drama

Abraham S. Schomer, author and director of many feature productions, has engaged Emily Stevens for the leading role in his next picture, which he starts shooting on Monday next. Mr. Schomer has chosen a very strong title for this production, "The Sacred Flame," and the story is the type of drama that will enable Emily Stevens to show her wonderful emotional abilities. Mr. Schomer will direct the production.

Mr. Schomer is the author of "To-Day," "The Yellow Passport," "The Inner Man," etc., and produced and directed "Ruling Passions," which was released through Select Pictures.

Favorite Players with "Blue Bonnet" Star

Billie Rhodes, the ingenue star, is accorded strong support by screen players of repute in "The Blue Bonnet," the first in her series of National Film Corporation of America productions for W. W. Hodkinson distribution.

Stanhope Wheatcroft, Ben Wilson, Scott R. Beal, Irene Rich, Lloyd Bacon, William A. Carroll, and Charlotte Merriam are well-known players in the cast.

Aids on Bara Picture

Unusual efforts have been made by the publicity and advertising departments of Fox Film Corporation in the exploitation of the Theda Bara superproduction "La Belle Russe"—screen version of the great play written by that Wizard of the modern stage, David Belasco. As remarkable as the production itself is the graphic press sheet prepared for the exhibitor and containing invaluable hints for "puting over" the superb picture.

Some new art studies of May Allison who is doing her first Screen Classics, Inc., production, "Fair and Warmer"

Fairbanks' Release is Ready

Prints on "His Majesty the American" Distributed to All United Exchanges

PRINTS for Douglas Fairbanks' first release through United Artists Corporation, "His Majesty, the American" have been distributed to all of the Company's eighteen branch offices and everything is in readiness for release date, September 1.

"His Majesty, the American" will be released in eight reels. The picture is 7,900 feet long and is the most ambitious undertaking in Fairbanks' screen career.

The record breaking first run bookings, embracing runs of two weeks, three weeks and even longer periods, forecasted a production of unusual magnitude, for it has been known for many weeks that Fairbanks was going at the making of his picture with longer runs in mind.

Mr. Fairbanks likewise realized the responsibility that was his in being the first of the "Big Four" to release a production through the new organization and it has been an open secret in California, ever since production began, that the big star was putting every bit of energy, ingenuity and all of the resources of his company back of United Artists Corporation's initial release to make it his best.

It is felt by the officials of United Artists' Corporation that the extraordinanry booking record made so far by "His Majesty, the American" is the most powerful testimonial that could have been accorded Fairbanks. There is in this new high water mark in the rental of films, likewise, an endorsement of single picture booking that cannot be denied, for the leading theatres of the country have taken hold of this single picture with a determination to exploit, as is evidenced by the lengths of the runs, such as has rarely, if ever, been manifested in the show business.

All of the Company's exploitation matter is in the hands of the exchanges. The announcement that United Artists' Corporation would sell all of its accessories at cost has been greeted with tremendous approval by exhibitors everywhere. Departing from tradition in this instance, as in many other things, the "Big Four" has endeavored to put its exploitation aids and accessories on a basis that would impose no burden on the exhibitor whatsoever.

Cowboy Star Busy on New Fox

Tom Mix Is on Location in Oklahoma; Story Is to Be Another Big Western

TOM MIX'S next picture, which has not yet been given a permanent title, but which, according to Fox Film Corporation, is another of those smashing Western stories like "Rough Riding Romance" and "The Daredevil," is now in work at Ponca City, Okla.

A large company of supporting principals and scores of cowboys and horses have been transported to this location to secure the exact atmosphere and true local color for this picture, which is promised as the most sensational thriller in which Mix has appeared under the Fox banner.

According to the present plans, arranged by Sol M. Wurtzel, general superintendent of the Fox Hollywood studios—who is with Mr. Mix and Director Edward J. LeSaint on the Oklahoma trip—the production of this picture will require more time than the average, owing to the extent of the scenes pictured and the length of time which will be required to stage each one.

No better location than Oklahoma could have been selected for a Mix picture, for this is an old stamping ground of the famous cowboy star, and no one in the Fox forces could be better qualified to guide the company across the great open spaces of this picturesque country.

Dev Jennings, the regular Mix cameraman, is in charge of the photography, with the assistance of Ace Hunter and Roys Carpenter.

Simplex Notes

HIGH IN UNION AFFAIRS

The task of testing out every machine at the Simplex Factory is one that has been taken care of for the past seven years by Mr. Sam Kaplan, who has just been re-elected for the third consecutive term as president of Local 306, Moving Picture Machine Operators Union of New York City, previous to which he served one term as president of Auxiliary No. 35, also of New York City.

Mr. Kaplan has also represented his Local at various labor conventions, the last two occasions being the International Theatrical Stage Employes Convention held at Columbus and Ottowa respectively. On many occasions Mr. Kaplan has headed important conventions appearing before State and municipal bodies in an endeavor to procure progressive legislature covering the projectionists' part of the industry. The Simplex Company have at all times cheerfuly allowed the projectionists' chief to take all the necessary time required in attending to the various conventions and conferences, feeling that in so doing they were benefiting projectionists as a whole.

Since machine orders at the Simplex plant began almost tripling above normal Mr. Kaplan has been assisted in his important work of testing mechanisms by Mr. Edward N. Cannock, who is a brother of the late Francis B. Cannock, whose activities in the projectors' engineering and designing field are well known to intimate followers of Simplex progress. All Simplex mechanisms both new and those at the factory for repairs pass through the hands of these two capable men. Specially perforated black leader films are used for testing these machines at high, low and medium speeds where vibration jump and side-play is looked for and carefully checked up.

All parts are carefully looked over at this time even after the closest scrutiny to which they are subjected while being assembled has been effected.

In this testing room are also examined each week the weekly shipment of lenses from the Simplex Lens Plant at Morris Park. The same careful attention is given the inspection of lenses as that which attends the inspection of complete mechanisms. Each lens is minutely examined for chronotism and spherical aberration before being included in Simplex equipments.

MECCA FOR CHURCH FOLKS

Since the close of the Methodist Centenary at Columbus, Ohio, where nine (9) Simplex projectors were in use, the Simplex factory has been the objective of many of the delegates to the Centenary, all of whom were interested in the performances witnessed at the various Centenary Motion Picture exhibitions.

These visitors are invariably interested in the new Simple Mazda equipment, which is especially adaptable for church use, eliminating to a certain extent the prevailing fire hazard and being much more simplified as regards operation than is the arc lamp type.

Realart Heads in Two Cities Appointed

Albert W. Eden will be in charge of the important Northwest territory for Realart Pictures Corporation. His appointment as branch manager with headquarters at Seattle followed a visit of J. S. Woody, general sales' manager, who is touring the West, establishing exchanges.

Mr. Eden is said to have visited every motion picture theatre in the Pacific Northwest, and to be personally acquainted with practically every exhibitor in that territory. He has opened offices in Suite 216 of the White Building.

Jay Emanuel, who has been active in photoplay circles for the past ten years, has been appointed manager of the Philadelphia Exchange of Realart Pictures Corporation.

To accept his present position, Mr. Emanuel resigned from the city sales' management of the Philadelphia branch of World Film Corporation, after two years' service in this capacity.

Mack Swain Comedies in Great Vogue

The Merit Film Corporation have contracted with the New York Rialto and Rivoli theatres for the playing of the Mack Swain single reel Comedies produced by the Frohman Amusement Corporation.

Mr. I. E. Chadwick, the President of the Merit Film Corporation reports more than two hundred and sixty-five contracts signed on the mack Swain Comedies which reveals the fact that there is not a theatre in the greater City of New York charging an admission of fifteen cents or over that has not contracted to play the productions.

This showing appears to substantiate the judgment of William L. Sherrill President of The Frohman Amusement Corporation that clean and high class Comedies devoid of any semblance of vulgarity are in demand, and can be produced with profit to the manufacturer, the exchange and the theatre.

Helen Ferguson, who plays the leading feminine role in "The Gamblers," a Vitagraph production

The new Bull's Eye Comedy has many pretty girls and funny comedians

World's September Offerings

Five Big Releases Are Announced in which Popular Stars Are Featured

THE World Pictures program for the month of September includes five releases in which June Elvidge, Evelyn Greeley, Earl Metcalfe, Virginia Hammond, Arthur Ashley, and Dorothy Green are cast for the stellar roles. The subjects offer a splendid variety as regards themes.

Beginning September 1 the World offers "The Battler" a five reel picture in which Earl Metcalfe and Virginia Hammond are seen to advantage. Supporting these players are Harry C. Brown, Edwin Dennison, Frank Hageny, Irving Brooks, Florence Malone, Al H. Stewart and other prominent actors. The story was an original one by Forrest Halsey. The continuity was created by Harry O. Hoyt. Frank Reicher directed the production.

The next release is scheduled for September 8 with "His Father's Wife," in which June Elvidge is the star. Sam Hardy, late with Charles Dillingham's production of "The Canary," is featured. Mr. Hardy appeared in pictures some years ago. His most notable screen appearance was made in "Judy Forgot." Miss Elvidge is supported by W. T. Carleton, Virginia Valli, Ann Eggleston, David Davies, Marion Barney and other players of reputation. Frank Crane directed "His Father's Wife," which was written by Helen Cristene Hoerle.

On September 15 Arthur Ashley and Dorothy Green will be seen in the third of their series of pictures for World Film in "Forest Rivals," a tale of the Canadian woods. Harry Hoyt directed the picture. Jack Drumier, Kempton Greene, Clay Clement, Frank Montgomery are the best known of the supporting company.

September 22 marks the presentation of an Apfel production in which Evelyn Greeley is the star, and which bears the title of "The Oakdale Affair." This story was written by Edward Rice Burroughs, who is well remembered among patrons of picture theatres as the author of "Tarzan of the Apes." This production is said to be one of the most pretentious that World Pictures has made in the last two years. Miss Greeley was supported by a cast which included Reginald Denny, Maude Turner Gordon, Ben Johnson, Corrinne Uzzell, Charles Mackay, Eric Dalton, Albert Hart and twoscore more.

Virginia Hammond makes her second appearance on the World program in September, when on the 29th she will be seen in "Miss Crusoe," an original story by Roy S. Sensabaugh. Frank Crane is the director. The cast includes Rod La Rocque, Nora Cecil, Albert Hart, W. R. Randall, Irving Brooks and Edward Sturgis.

During the month Kinograms will offer on its De Luxe News Reel eight releases. Prizma will also be represented by several new natural color subjects.

Art-O-Graf Finishes a Long Western

The Art-O-Graf Film Company of Denver have just completed their big seven reel picture of a Semi-Western Feature "The Wolves in Wall Street" with Edmund Cobb as leading man.

Otis B. Thayer, the director, is at Steamboat Springs, Colorado, with the company filming their next big feature "The Last of the Open Range" which will be completed in about four week, and while the weather is good, will immediately thereafter make the mountain exterior of another big feature picture, as the Art-O-Graf is specializing in Western and Semi-Western features with Colorado mountain scenery as settings. These pictures will be released as soon as finished through The Arrow Film Corporation, Candler Building, New York.

The Bulls-Eye Film Corporation announces that the title of the third Charlie Dorety feature comedy has been changed from "The Sweet Shop" to "A Scented Romance."

West Reports Well on "A Man's Fight"

Telegraphic and other reports received this week following the release of "A Man's Fight" last Sunday, indicate that in his latest offering Dustin Farnum has scored another success, United Pictures Theatres points out. The first of these communications to be received came from the coast district, and in these the latest United attraction is praised both from the angle of a pleased public and capacity audiences, it is said.

"Just completed a most successful four days run of Dustin Farnum in "A Man's Fight," runs a telegram received at the United New York offices from Turner & Dahnken, "at our Oakland theatre. We considered the picture so good that we added another day to the booking. Dustin Farnum, in "A Man's Fight" is a splendid picture, which gives great satisfaction and gets the money."

Other reports received are to the same effect.

Lila Lee in Support of Wallace Reed

It has just been announced by the Famous Players-Lasky Corporation that dainty Lila Lee, star in Paramount pictures pending her appearance in another Cecil B. DeMille production, will be featured in the next Wallace Reid Paramount-Artcraft offering, "Hawthorne of the U. S. A." as chief support of the star.

Has Lead in an Alkire

Marshall MacKaye has finished his first comedy for the Alkire Photoplay Co., a two-reeler entitled "Love Apples." Work will immediately begin on the second, to be called "Five Yards of Lace," and by way of variety MacKaye will be seen as an old man afflicted with absent-mindedness. Pauline Curley, George Sheldon, Cecil Holland and others were in the supporting cast of the first picture.

Portrait of Mary Miles Minter, painted ten years ago and presented to Arthur S. Kane, President of Realart Pictures Corp.

Rowland Sees Big Chance Abroad

Says Europe Is Open for American Enterprise

Glowing reports of the opportunities awaiting American motion picture producers in Great Britain, France, and other European countries were brought back by Richard A. Rowland, president of Metro Pictures Corporation, when he returned yesterday after a ten-weeks' survey of the foreign field.

That Europe is hungry for American photodramatic productions; that there is a dearth of picture theatres abroad, especially in France, and that Europe offers a most fruitful field for the American picture producer's enterprise were some of Mr. Rowland's observations.

The Metro president returned with the manuscripts of five spectacular Drury Lane melodrama, which will be converted to the screen and produced by Screen Classics, Inc., of which Mr. Rowland is president also, with all-star casts and numerous companies.

These Drury Lane plays—virtually the entire available supply of them to be found in London—are "The Best of Luck," "The Hope," "Hearts Are Trumps," "The Great Millionaire" and "The Marriage of Mayfair." Before he left the British metropolis Mr. Rowland also negotiated for the purchase of a sixth of these stupendous spectacle dramas, the title of which he promised to make public when the negotiations for its acquisition are completed.

Mr. Rowland said that European picture theatres are doing tremendous business. The only fly in the ointment is the lack of theatres and the scarcity of American films of the newer and better class. It was with some advance knowledge of this situation that the Metro president went abroad last May, and it was to meet it that Metro planned its policy of "fewer and bigger" productions by Screen Classics, Inc., based on the world's greatest writings, both in dramatic and prose literature.

The Metro president found unmistakable signs of an improved public taste abroad. He found that old-fashioned photodramas, made from loosely-constructed stories lacking in the dramatic unities and even plausibility itself, have had their day.

"In the matter of theatres," said Mr. Rowland, "the situation is positively acute. Take France, for instance. There are something like 1,000 theatres, large and small, throughout the Republic where works of the camera are shown. These are always crowded to the bursting point, notwithstanding that some of the American pictures shown are months old.

"There is room for easily 5,000 or 6,000 photoplay houses, with an assurance of good business for all of them. Of course, we cannot expect to see new theatres spring up overnight. The havoc of war has been too thorough in France. The reconstruction will be slow, for Fritz left nothing undone in the way of complete devastation. But the field is there, and some shrewd Americans are going to go in with fresh capital and modern ideas and reap a golden harvest, unless the French beat them to it."

The British picture man Mr. Rowland found most cordial and enthusiastic over American photoplay products, notwistanding the recent "boycot" talk in cable dispatches from London. In France it was the same way, while the greatest eagerness and optimism were manifested in Italy and Belgium, two other countries included in Mr. Rowland's itinerary.

During his trip Mr. Rowland looked the entire ground over thoroughly, with an especial view to the reception of Metro's forthcoming Screen Classics, Inc., productions de luxe. Work on three of these, "Fair and Warmer," Selwyn & Co.'s great stage success, by Avery Hopwood; "Lombardi, Ltd," by the Hattons, which Oliver Morosco produced on the stage, and "Please Get Married," another Morosco success, by James Cullen and Lewis Allen Browne, is under way at the Metro studios in Hollywood, Cal., with May Allison, Bert Lytell and Viola Dana as the respective stars.

The Drury Lane melodramas purchased by Mr. Rowland will be screened in conjunction with the famous stage plays and celebrated novels—thirty-six in all—which the Metro president announced prior to his departure for Europe.

Ochs Sees Return to Costume Pictures

After a visit to a dozen of the larger cities in which are located exchange offices for United Picture Theatres, Inc., Mr. Lee A. Ochs, vice-president of United, in a Los Angeles, Calif., interview asserts that the prosperity coming to the motion picture industry will surpass any previous condition in the history of the art.

"I have visited St. Louis, Chicago, Portland, Denver, Seattle and 'Frisco, and everywhere the Exhibitors report a heavy volume of business. All of our Exchanges report continually increasing bookings and the outlook is very bright indeed for every branch of the business.

"I look for a radical departure from the present run of stories. Dramas of present day life, while desirable, should be relieved by variety. I look for a return to the costume production and spectacular Indian stories, all of which will add variety to the screen and overcome any possible monotony of output."

New Bull's-Eye Studio Named "Argonne"

"The Argonne Studio" will be the name of the new Bull's-Eye comedies studio in Hollywood, ground for which will shortly be broken by Milton L. Cohen. Bull's-Eye president, who will come to the coast for the event. In announcing the name of the new studio, Nat Spitzer, west coast manager, stated that the Bull's-Eye trade name would in no way be affected. It is the intention of the Bull's-Eye comedies concern to perpetuate the memory of the men of the film industry who gave their lives in the Argonne forest offensive.

Advance Reports Please Greene

Paramount Official Has Good Reports on the Booking System

At the Home Office of the Famous Players-Lasky Corporation in New York City, Walter E. Greene, Vice President in charge of Distribution stated last week that reports from all parts of the country indicate tremendous business for the exhibitors booking Paramount-Artcraft pictures under the 1919-20 plan.

"Under the new booking policy exhibitors are invited to see their pictures before they book them," said Mr. Greene, "and the quality of our product for the coming year has excited the most favorable comment from exhibitors everywhere, who have already seen some of these offerings. Our confidence in the merit of these productions makes it most desirable for us to allow exhibitors to see their pictures before renting them and that this confidence is well founded has been evidenced most effectively during the past few weeks, ever since our exchanges began showing the new pro-

Mr. Greene indicated as an example of how the new booking arrangement

communication from Sid Grauman, whose Million-Dollar theatre in Los Angeles has become established in the trade as one of the most successful institutions of its kind. "After having exhibited 'The Third Kiss,'" writes Mr. Grauman, "the first photoplay under the Selective Booking Plan to be played by Grauman's Million-Dollar theatre, I am thoroughly convinced that Famous Players-Lasky Corporation has taken a vital step for the betterment of the picture industry including producer, exhibitor and the photoplay public.

"'The Third Kiss' was a complete success as an audience attraction, and from a box-office viewpoint it proved one hundred per cent. I was pleased to have had the opportunity of showing a photoplay of such high merit to my patrons."

On his desk Mr. Greene has countless messages of a similar nature from exhibitors in both large and small districts who have already viewed Paramount-Artcraft pictures for 1919-20.

In addition to these reports from exhibitors, Mr. Greene has a number of newspaper clippings from cities where advanced showings were held in theatres, and at which time all motion picture critics were invited. The most recent of these theatres trades showings was held at the Forsyth theatre, Atlanta, Ga., when Elsie Ferguson in "The Witness for the Defense" and Wallace Reid in "The Valley of the Giants" were put on. The presentation of these pictures was handled in a high-class manner and started at ten thirty in the morning until noon, the showing being resumed at two o'clock.

A report from the Atlanta office of the Famous Players-Lasky Corporation received at the home office expressed great enthusiasm over the manner in which the productions were received by the trade.

"When we first announced the release of the new year's product, we felt that the pictures already scheduled for September represented the very best that combined genius of the greatest artists could give," said Mr. Greene. "The day of loose praise and questionable business methods in the motion picture industry, is quite over. Pictures that are of merit will succeed, those that are below the standard will fail. The exhibitor of the future will buy his pictures as he does an automobile. He will be satisfied with the merit before he pays money for it. That our product for 1919-20 is as near 100 per cent. as is possible to make it is indicated by the manner in which it is being booked everywhere."

Little Star to Again Produce in East

On the completion of her present Paramount-Artcraft picture, "A Girl Named Mary," under the direction of Walter Edwards, Marguerite Clark, the popular little Famous Players-Lasky star, will start work on "All of a Sudden Peggy," and when this is completed will leave for New York to resume production in the east.

Song Tie-Up on Cosmopolitan Picture

Another song tie up is offered to Famous Players-Lasky exhibitors with the publication of "The Dark Star," by the Jerome H. Remick Company. The song is based on the Cosmopolitan production of Robert W. Chambers' novel, which stars Marion Davies and is released as a Paramount-Artcraft special.

The front cover of the song is made up of a splendid photograph of Miss Davies, and the lettering gives due credit to the picture.

Metro Publicity Staff Is Augmented

Dann C. Byck and Don Keyes are recent acquisitions of the Metro news department on the West Coast. Dann Byck, who recently wrote a series of articles on motion pictures for the Louisville (Ky.) *Courier*, and is on the staff of the University of Pennsylvania publication, *Red and Blue*, will write studio publicity. Don Keyes was an instructor in the United States Army School of Aerial Photography at Rochester, N. Y., having charge of 250 men during the war. He is news and publicity photographer.

Hamilton Thompson, present scenario writer associated with William Fox organization, has sold to World Pictures an original story which bears the working title of "Miss Captain Kidd." Evelyn Greeley will be the star.

Mae Murray, star, and Henry Sell in an appealing moment from the Leonce Perrett production "Greed," a Pathe release

Anita Stewart's Latest Soon Released

Anita Stewart's latest production, "Her Kingdom of Dreams," on which a quarter of a million dollars is said to have been spent by the producer, Louis B. Mayer, has reached the finishing stages of cutting and assembling and is now ready to be submitted to the acid test of the box office. The picture is claimed to be remarkable in many respects, but chiefly because of the great cast, which includes the names of more featured players than were ever before brought together in a single production.

It was produced under the direction of Marshall Neilan.

The production will have its first showing in New York at the Strand Theatre September 15.

"Topics of Day" Taken by Chicago House

"Topics of the Day" have been booked by the State-Lake Theatre, Chicago's two and one-half million dollar vaudeville playhouse, according to an announcement made by Timely Films, Inc., the producers. This popular attraction has been scoring a big success at the Palace Theatre, New York City, and in other vaudeville theatres allied with the B. F. Keith Booking Offices.

French Actress Appears in Truex Comedy

Miss Cyprian Giles, who plays the role Vera Vernon, the Vampire, in support of Ernest Truex, in "Too Good to Be True," his second comedy under the management of Amedee J. Van Beuren, recently arrived in America from Paris, where she appeared before the camara for Gaumont in a serial called "Judex."

Ideal Picture Location

It develops that the reason for Mary Miles Minter and her supporting company going to Dedham, Mass., to film the exteriors for her first Realart production, "Anne of Green Gables," is because the "location scout" of the company found there what is said to be almost a duplicate of the house described in the "Anne" books.

This is the Fairbanks' House, one of the oldest landmarks in New England.

Exploitation for Lee Kids

Rogers Plans a Campaign in Keeping with High Class Nature of Pictures

EXHIBITORS booking the new series of two-reel comedy playlets in which Lou Rogers is shortly to present Jane and Katherine Lee are to have every facility afforded them for a thorough local exploitation of that attraction, according to an announcement from the producer last week.

In keeping with the high class nature of the playlets advertising matter that is high grade is being prepared in anticipation of the release, and a thorough billing and press campaign throughout the country is promised. As a starting step the two-reel comedies are being advertised through the medium of attractive inserts in the NEWS which are of a class not usually found in the case of short subjects. These inserts are so planned that their appeal extends not simply to the exhibitor, but so that they may be of attractive interest to the ultimate consumer—the public, and to that end their design is such that they afford a concrete guide from the point of view of wording and design for the exhibitor to adapt to his use in his local advertising, it is pointed out.

With New York the great visiting city for so many of the public who ultimately form the audiences throughout the country, plans are under way for keeping the Lee Kids attraction prominently before visitors by means of specially selected electric sign locations, thus aiding the exhibitor by direct advertising to his ultimate public. Tie-ups with national advertising commodities are also promised, together with a billboard campaign.

"In story selection, direction and general treatment of production no pains or expense are being spared," says Mr. Rogers, "to make of the Lee playlets an attraction that shall be as unique and different from the general class of comedy as the young principals are themselves unique among motion picture stars. In this age of specialists we do not hesitate to claim that in the Lee Children we are offering a special entertainment in a class by itself. Our expectations of a large popular demand for the playlets are being well borne out by the large number of applications we have already received for play dates."

Upholds Author-Supervision

McLaughlin, Author and Producer of Feature, Remembers Early Experience

MUCH has been written in Motion Picture trade papers and press sheets in recent weeks of the organization of "Eminent Authors' Leagues," "Famous Authors' Corporations" and "Amalgamations of Playwrights" for the betterment of the motion picture productions. Several of the biggest film corporations in the country have apparently come to a realization that after all, "The play is the thing," and that in order to get the play, they must have in active association with themselves, writers of ability.

In this connection it is pertinent to know that one of the outstanding current motion picture successes, "The House Without Children," was produced on this basis by the Argus Enterprises of Cleveland eight months ago.

The Argus Motion Picture Company of Cleveland has for its President Robert McLaughlin, well known as a dramatic playwright. Mr. McLaughlin recently wrote and produced a play entitled "The House Without Children."

Coincident with the preparation of the play, he prepared a motion picture scenario which his company produced under his supervision, and the result has been an emphatic vindication of the "eminent authors" idea.

Mr. McLaughlin last week said that his introduction to the motion picture business occurred when one of his plays was produced in film form. His ideas and suggestions were waved aside, and on the screen he could not recognize his own creation. Another play met the same fate, and then he decided to produce himself in his own manner. "The House Without Children" resulted, and Robert W. Priest, agent for the Argus, is said to have disposed of the World territory for a sum approximating $250,000.

Members of the Sunbeam Comedy Company staging a mock wedding during the rest hour while on location at Atlantic Beach, Florida

Olive Tell, star of the Universal special feature "The Trap," a story of Klondike

Vitagraph Has Signed Gypsy O'Brien

Gypsy O'Brien is the latest recruit from the legitimate field into picturedom. She has just been engaged by Albert E. Smith, president of Vitagraph, for a picture version of "The Day Resurgent," by O. Henry, and this will be her maiden attempt on the screen. Work has already been begun at Vitagraph's Brooklyn studio under the direction of Joseph Byron Totten. Webster Campbell, formerly juvenile lead in many Vitagraph pictures, and just discharged from the army, will play opposite Miss O'Brien.

Poster Campaign on Pioneer Pictures

A simultaneous billboard showing of twenty-four sheet stands of the two next Pioneer releases, "The Boomerang" and "The Unpardonable Sin," is now under way in New York City, State and in New Jersey. This showing precedes the first runs of these pictures by about three weeks.

Bookings on these productions are now being received in New York and Buffalo exchanges as well as the exchanges handling the Pioneer attractions in other territories.

Conflict of Faith Seen in "Daughter of Mine"

How great a strain the faith of an orthodox Jew will bear has been revealed in Madge Kennedy's Goldwyn photoplay, "Daughter of Mine," a picture particularly suitable for the coming Jewish holiday season. The story is a reaffirmation of the blind faith of an old East Side pants presser for the religion of his fathers; and his faith remains true and firm, even when his only child falls in love with a Gentile.

Semon Busy on Comedy of Circus Life

Now that Larry Semon has made such a success of his comedy, "Between the Acts," with its locale in, of, and around the stage during a vaudeville performance, he has started another with "professional" surroundings. His new comedy, as yet unnamed, will have to do with circus life.

E. K. Lincoln, now with the American Cinema Corp.

Arbuckle Wins a Bet

Immediately alongside the Henry Lehrman Studios at Culver City is an aviation field where machines carrying passengers at ten dollars per, land. The other day, George Bellman, photoplay editor of the Seattle Times, paid a visit to the studios, and was about to leave when Roscoe Arbuckle, who makes his Paramount Comedies at this plant, hove in sight. Roscoe urged Bellman to stick around, but Bellman had an important appointment with the Pacific Ocean on the Venice beach.

"I'll get you there in time," said the comedian, "so don't worry."

But Bellman did, and displayed his agitation by looking at his Ingersoll frequently.

"Don't look at that watch again," 'Fatty' said. "Calm yourself. I'll bet you ten dollars that I get you to Venice in time for your appointment."

A short time later, the newspaper man was urged to go over and see the airplanes. He was invited to get in and see how comfortable the seat was.

"I'll take your ten now. Driver, take this man to Venice, you've got ten minutes to get there, and you only need five."

Bellman paid the bet, and in turn Arbuckle handed the ten dollars to the aviator.

Dorothy Gish Appears in "Nobody Home"

Dorothy Gish's next Paramount picture "Nobody Home" will be released Aug. 24th. It is said to be the best picture she has yet produced since she became a star and is expected to win for her as well as for all who have had any part in the making of the picture, high praise and commendation.

Ralph Graves, Vivian Montrose, George Fawcett, and Raymond Cannon are among the leading members of the cast.

Ad Campaign on Lone Star Westerns

The two-reel Lone Star Westerns, featuring Harry Meyers, June Keith and Charles Graham, are being released by the Arrow Film Corporation. Practically all of the territory has been sold on these western dramas, and now the Arrow has started an extensive advertising campaign through the trade papers to exploit these pictures for the various exchanges.

Dintenfass Leaves for South

Producer of Cuckoo Comedies Tells of His Aims on These Two-Reelers

ON leaving for Jacksonville this week where he will take opportunity to go over the stories and production details of the second installment of the Cuckoo Comedies series, Mark M. Dintenfass gave out a statement bearing on the forthcoming releases to be made under his direction.

"For the Cuckoo Comedy productions I have been fortunate in closing yesterday a contract whereby we will secure for the comedy series the artistic services and marked histrionic ability of one of the best known comediennes of stage and screen," Mr. Dintenfass sets forth in his statement in part. "Because of the fact that this young artist has still some little period of her present contract unexpired, I am not at liberty at this time to announce her name, but when the time shortly arrives for that to be done exhibitors throughout the country will recognize in it one of the foremost feminine exponents of clever comedy with a well established name both on screen and speaking stage.

"I am leaving for Florida and the Dintenfass studios to personally supervise the several comedy productions shortly to be put in hand following the four two-reelers now completed Additions and improvements will be made to the plant to cope with the larger scope of production we have determined upon.

"A highly gratifying response to the announcements recently made through the trade papers regarding the Cuckoo Comedies has already come to hand in the form of a really extraordinary number of applications and inquiries from exhibitors for the comedies, the details of release and channel of distribution of which will be announced very shortly. I am able to state that considerable competition exists for the releases, several of the leading distributing firms being in the market for them. Negotiations are at the point where a decision can be made within a few days."

Allens Take "Virtuous Men"

S-L Feature Will Be Run Throughout Canada Over the Largest Circuit

ARTHUR H. SAWYER, of S-L Pictures, stated this week that a deal had been closed whereby "Virtuous Men," starring E. K. Lincoln, had been acquired for Eastern Canada by Jules and J. J. Allen, the leading showmen and distributers of the Dominion. The arrangements were consummated between Phil Kauffman, general manager of the Monarch Film Company and Mr. Sawyer, acting for S-L Pictures. The Monarch Film Company is the distribution branch of the extensive Allen exchange interests which handles the territory contained in Eastern Canada. Kauffman made a trip especially to New York in order to take up with the S-L executives the details of the broadcast exploitation campaign which he will inaugurate next month in behalf of "Virtuous Men." In addition to placing an order for large quantities of the various special aids for the S-L Picture, Kauffman also arranged during his stay in New York for the special appearance of Grace Darling in conjunction with the initial presentation of "Virtuous Men" at one of the leading Allen theatres.

The purchase of "Virtuous Men" by the Allens is in keeping with the unusual program of pictures which they have been offering to exhibitors of the Dominion during the past year. They have acquired every big subject of importance turned out by the leading producers, and Phil Kauffman has added the S-L Picture to this imposing list in the nature of an added attraction.

The owners of "Virtuous Men" in Eastern Canada at the present time control forty- seven theatres, are owners of five first-run houses in Winnipeg and are building new theatres in Montreal, Cleveland and Detroit.

"Daring Hearts" Attracting

Exhibitors Are Interested in Vitagraph Feature with Bushman-Bayne

EXHIBITORS throughout the country are daily displaying a stronger interest in "Daring Hearts," not alone because its joint stars, Francis X. Bushman and Beverly Bayne, have not been active before the screen of late, but because of the general character of the picture. It is claimed to be one of the most pretentious ever made by Vitagraph and is shown in six reels.

"Daring Hearts" has the World's War as the background, being rather of the war than in it. The locale is in Alsace, near the German border and the beginning and end of the picture are the beginning and end of the war. The action begins the day war was declared between France and Germany and the final scene comes the day the armistice was signed.

This play was written by Albert E. Smith, president of Vitagraph, and Cyrus Townsend Brady. The authors took every opportunity to provide beautiful and unusual settings and the camera man took advantage of the opportunity provided. While the scenes of necessity were made in this country they are replete with the atmosphere of Alsace. Scarcely two scenes were taken in the same place, but the general effect is one of perfect continuity.

In addition to giving "Daring Hearts" a fine production scenically, Vitagraph provided the stars with an exceptional supporting company. Jean Paige and L. Rogers Lytton have important roles. Others in the cast include Karl Dane, Arthur Donaldson, George Des Lyon and a score of others. The picture was made under the personal direction of Henry Houry, the famous French director.

The advance bookings for "Daring Hearts" were unusually heavy. Among the earliest exhibitors to appreciate the value of the pictures was Marcus Loew, who arranged to have the feature shown in all his New York theatres and in many near-by towns and cities.

A bashful happy moment in "The Girl Woman," Vitagraph picture, starring Gladys Leslie

Ennis Still with S-L

Bert Ennis, director of Publicity for S-L Pictures, wishes it known that he has not severed his connections with the firm of Sawyer and Lubin. During the past four weeks Ennis consented to handle some special exploitation work for a well known state right organization. This has given rise to the rumor that the publicist and Sawyer-Lubin had parted company. Ennis is permanently located with the S-L forces.

"Oh Boy" an Attraction to Detroiters

"Oh Boy," the Albert Capellani special, distributed by Pathe, is creating a veritable sensation in Detroit, according to Pathe and according to reports from the Michigan Metropolis, exhibitors are fairly clamoring for dates on the first motion picture ever adapted from a musical comedy.

For an entire week, the Adams theatre, where the initial filmusical comedy had its first run showing in Detroit, the house was crowded at every performance.

World Signs McKee

World Pictures announces the engagement of Raymond McKee, one of the most popular and best known light comedians on the screen. Mr. McKee's first picture will be an Oscar Apfel production in which he will play the leading role opposite Miss Evelyn Greeley.

Coming from Iowa twenty-six years ago, Mr. McKee commenced his career in the Alhambra Stock Company in Chicago, playing every type of part and thus acquiring the best schooling that the stage can afford. He has played with a number of picture concerns.

Mollie King, who will soon start her second production for American Cinema Corp.

Did "Mickey" Please? It Did

THE following letter, sent by W. H. Wagner, Manager of the Carthage Opera House, Carthage, N. Y., to T. R. Gardiner general manager of the Gardiner Syndicate of Buffalo, and which finally made its way back to the home offices of W. H. Productions, speaks for itself regarding the merit of "Mickey."

"The last ducat has been copped and 'Mickey' goes down in history as the record breaker for this house, and incidentally, T. R. Gardiner is the biggest man in Carthage and they are interested in knowng whether you want to be elected Mayor or will be satisfied with Congressman from this district.

"The writer is about the only dissatisfied ndividual in this burg, when I copped a peak at this "Mickey' picture, heard what the people had to say about this "false alarm," saw them walk up and dig a half a buck for a ducat, and come back again the next day to see it again and not a squak, when I've been showing them the best obtainable and getting 15 cents, I'm sick, very sick.

"Hereafter its $1.00 worth of advertising and 5 cents worth of pictures for me, and I'm cured on this one day stuff.

"Seriously, the show went over big and while I know that our little gross is not to be compared with some of your big winnings, still I guess its not so rotten and I'll bet either your or Zimmerman a new hat that you don't break our record for attendance or gross in any town of the same population.

"Regarding this Zimmerman person, if he ever pays this town a visit, and flashes another 70-30 contract I'll step right on his neck; Jess James was a piker compared to him.

"We got into a jam on that orchestra stuff and I thought perhaps an explanation would be in order.

"We have always secured the services of this orchestra for $10.50 per night and supposed that the same prices would go, but when I asked for the bill they knocked us off for $40.00 for the two nights claiming that there were four shows.

"Your representative kicked on sharing on this but I made him come across and told him if you kicked very much that I would make it good and I will, on the same day that I make a bonfire of my liberty bonds and sign another 70-30 contract."

Third Goldwyn Anniversary

Exchange Men Preparing to Establish Records During the Week Sept. 8-14

EVER since the announcement of the enlargement of Goldwyn Pictures Corporation by the increase of the capital stock to twenty million dollars and the affiliation of the Shubert, A. H. Woods and the Selwyn interests, Golywyn Exchange men have been preparing to make Goldwyn's anniversary week, September 8-14, surpass all records.

Every member of the twenty-two exchanges is out to make the six days memorable. They mark the third anniversary of Goldwyn, and even more than that they stand as the beginning of a new era in the life of Goldwyn Pictures Corporation, which now has unequalled resources in capital, play material, stars, directors and authors.

Immediately after the word of the Shubert-Woods-Selwyn deal had been wired to the exchange managers, meetings were called at the exchanges that the entire selling force might be made thoroughly familiar with the meaning of the new line-up and what it signifies for the future of Goldwyn Pictures. Several exchange managers suggested that a sales drive be made on the strength of the expansion of Goldwyn, and anniversary week, coming at the launching of the fall season, was selected as a suitable time.

The sales force has supplemented the slogan, "This is a Goldwyn Year" with "This is a Goldwyn Week." For six days every salesman is going to drive home the line, "Don't Book Goldwyn Pictures Until You Have Seen Them," which expresses the keynote of Goldwyn's new booking policy.

Each of the twenty-two exchange managers has wired the home office that his organization is going to make a fight for the place at the top of the list when the sales for the week of September 8-14 are totalled. The big drive will be aimed to get new Goldwyn exhibitors on the strength of the fall series pictures, Rex Beach's "The Girl from Outside," Geraldine Farrar in "The World and Its Woman," Madge Kennedy in "Strictly Confidential," Tom Moore in "Lord and Lady Algy," Mabel Normand in "Empty Paradise" and Will Rogers in "Almost a Husband."

Initial McCarthy Film Ready

"Out of the Dust" Is Title Chosen; Is First of Six Planned Pictures

AFTER two months of intensive productive work, during which time the facilities of two studios were utilized and most of Southern California visited in order to obtain proper background for the exterior scenes, the McCarthy Picture Productions has completed its initial release and arrangements are being negotiated to market and release the six or more reels which will comprise this special feature.

In "Out of the Dust," the symbolic title which has been chosen for the picture, the producers have obtained a striking presentation of a romance of the early West of a time contemporary with the characters made famous by the brush of Frederick Remington, and much of the romantic atmosphere of that artist's paintings is said to be apparent in the pictorial beauty that embellishes the action of the story.

Specially strong, according to the producers, was the cast that made possible the graphic realism of its author's inspiration. An all-star company was selected by John P. McCarthy, who supervised and directed the production, for the characters of the story. These include Russell Simpson, Dorcas Matthews, Robert McKim; the talented boy-actor, Master Pat Moore; Bert Sprotte and Master Micky Moore. Each is said to be a perfect type for the role portrayed.

Although the basis of the production is a western story, it should not be confused with the usual drama of Indians, cowboys and soldiers, according to Mr. McCarthy, with whom was associated as his assistant his brother, Henry McCarthy. Instead, the picture has both a modern inception and epilogue and the drama revolves around the personality of a little group of pioneers and other early settlers of Western America.

"Out of the Dust" is to be the first of a series of six independent extra-length features which McCarthy Picture Productions are making in the coming year, and it is probable that extensive plans now under way by a group of Los Angeles capitalists for elaborate studio equipment soon will be carried out. Officers of the organization have been installed in the Laughlin Building, Los Angeles.

Exchangeman Promoted

Promotion from sales force to the managership of the Boston office has been accorded Stanley Hand by J. A. Berst, president of United Picture Theatres, Inc. Mr. Hand succeeds J. D. Levine in the Boston office.

Leah Baird, who has just been elected secretary and treasurer of Artco productions

Billie Rhodes is star in "The Blue Bonnet," a W. W. Hodkinson feature released through Exhibitors Mutual

A New Photoplay Technique

A NEW technique of the photodrama is said to be displayed in the Helen Keller picture, "Deliverance," which is now on view at the Lyric theatre. George Foster Platt, producer of the picture, here uses for the first time on the screen a method approximating that of the speaking stage.

D. W. Griffith was much interested in Mr. Platt's work when "Deliverance" was in process of production in California, declaring that if he was successful in carrying out his idea another step forward would be taken in photo-dramatic art.

This new technique consists in playing each scene just as it would be played on the stage, without such immaterial padding as the indiscriminate coming and going of the characters, and without flash backs or unnecessary close ups. No person is shown walking down a street, or going upstairs or along a hallway, or even crossing a room unless that action has some specific dramatic purpose of its own. When a scene is begun it is played through and not interrupted two or three times to show what is happening elsewhere. The only exceptions are in the case of visions or to illustrate thoughts.

There is an almost complete absence of close ups in which the faces of the actors are shown several times larger than in life. All the action is at close enough range for the players to appear of normal size. In this way Mr. Platt has done away with the "Movie Face" and other exaggerations of appearance and manner which prevent so many pictures from ringing true, and in no case is any essential facial expression lost, or even imperfectly conveyed.

When Mr. Platt assembled his cast of actors and his technical staff in Los Angeles to begin "Deliverance," he addressed them at length upon his ideas, and told them to forget everything they had been in the habit of doing in pictures, and be prepared to adapt themselves to an entirely new order of procedure.

At first this was difficult for some of the experienced movie actors in the cast, like Roy Stuart, Edith Lyle, Betty Shade, Edythe Chapman and Elmo Lincoln to do. But, before the picture had progressed far, all were intensely interested in Mr. Platt's idea and were convinced of its dramatic value. Viewing the completed picture strengthened them in this belief.

Olive Thomas, star of "The Spite Bride," a Selznick picture, released through Select Pictures Corp.

Oklahoma Setting for New Mix Picture

Tom Mix, the William Fox cowpuncher star, and Sol. M. Wurtzel, general superintendent of the Fox Studios in Hollywood, California, have gone to Ponca City, Oklahoma, to make arrangements for the filming of a new Mix picture.

This picture, it is announced, will probably be the most sensational in which Tom Mix has appeared, and will contain stunts more dangerous and hazardous than any ever undertaken by the Fox star—more thrills than any picture he has heretofore produced.

Edward J. LeSaint, the director, and members of the Mix company numbering more than fifty persons, with all the horses which have become famous in the Mix pictures, including Tony, Aggie, Cloudy, Red, Eagle, Joe and Chub, will leave for Ponca City during the week.

Pauline Said to Screen Well

Hypnotist Who Appears in a Supreme Serial Satisfies President Reynolds

"THE producer who takes hold of some well-known star on the legitimate or vaudeville stage for the purpose of putting him across on the screen as a big attraction without giving the most ample consideration to the question of how that actor's personality will adjust itself to the screen," said Mr. Sidney Reynolds, president of the Supreme Pictures, Inc., "is making a serious error. Popularity on the spoken stage is of immense value and prestige,—but remember that the screen audience wants to see successful screen personality. Although Mr. J. Robert Pauline enjoyed an enormous popularity on the vaudeville stage and received, perhaps more publicity from newspaper and theatrical journals during his hypnotic performances than most stars, nevertheless this was only half the determining factor in placing him in our big 15 episode serial. It is his ability as a screen actor which we were anxious to determine and the initial screen tests showed us one of the most fascinating and interesting figures which had ever invaded the screen.

"This Supreme Serial, continues Mr. Reynolds," will, I admit, tax the histrionic capacity of Mr. Pauline. The powerful emotional situations with which it has been invested, the unique element of parental love, intensely developed, the terrific suspense of climaxes which we claim to be the most daring and original ever attempted on the screen either in serial or straight feature production are such as will readily disclose whether J. Robert Pauline is the great actor whom critics have claimed he is, and that, we believe, he will demonstrate he is."

"The Other Woman" Theme of Sullivan Story

The case with which a jealous wife can condemn to public ignomy an innocent girl as "the other woman" in a domestic controversy is taken as the underlying theme in Thomas H. Ince's latest production for Paramount, "The Virtuous Thief," in which Enid Bennett plays the stellar role. The picture is scheduled for release August 10th.

The author, C. Gardner Sullivan, seems to raise in this story a cry for justice to the girl who is accused by a passion inflamed wife. In this story, as is undoubtedly the case in many real instances, the good name of an innocent girl is publicly besmirched by a member of her own sex who employs neither reason nor justice in the fury inspired by the green-eyed demon.

Dietz Heads Goldwyn's Service Department

Howard Dietz, formerly of Goldwyn's publicity department and more recently assistant advertising manager, has been made manager of Goldwyn's exploitation and service department, a branch of the organization designed to be a right hand to exhibitors and one that promises to assume increasing importance under the present plans of the twenty million dollar corporation. Mr. Dietz assumed his new duties this week.

Young Writer Handling Player Publicity

Hadley Waters, one time reporter and recently connected with the Coburn's, has opened an office at 156 Fifth Avenue, where, he will secure publicity for a few stars of the legitimate and screen.

Though this young writer is still on the sunnyside of twenty five, he is the author of several short stories, photoplays and vaudeville sketches.

Buffalo Exchangeman Sees Big Season

The manager of the Buffalo Exchange of Realart Pictures Corporation, Henry E. Wilkinson, was in New York last week to consult with Arthur S. Kane, president of the company. He is reported to have brought in a stock of contracts for Realart Pictures.

"Everything looks rosy for the motion picture exhibitor in my territory," said Mr. Wilkinson.

H H

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H H

Bee Hive Expanding; New Exchanges Very Soon

R. C. Cropper, President and General Manager of the Bee Hive Film Exchange Company, announces that on September 15 his company enters the Feature film field. Two pictures a month, of five or more reels, are to be released, from the established Exchanges in Chicago, Milwaukee and Indianapolis.

The first feature for release will be Texas Guinan's five-reel Western, "The She Wolf."

Bee Hive has also acquired the series of two reelers being produced by Capital Film Company, in which Neal Hart and Al Jennings are featured. It was the original intention of the Capital Company to distribute its own pictures, but the demand for them has been so great that Capital officials deemed it more profitable to manufacture and distribute through established and recognized exchanges.

Mr. Cropper also announces that he will soon have at least two or more exchanges in nearby states, which he hopes to invade with Bee Hive Service just as soon as deals are completed for the service.

First Release of New Scenic Changed

The premier release of the Burrud "Legends of the Wilderness" scenics is scheduled for October 15, instead of October 1, as previously announced, according to a statement issued by the Bulls-Eye Film Corporation, which will market the "Legends" on the states rights basis. Leland J. Burrud, who is filming the "Legends," was last heard from in the northern American Rockies, where he is picturizing the second series of the "Legends," which are being released in one reel.

A Helen Holmes Song

A song, entitled "Pretty Helen," has been written around Helen Holmes, now starring in the S. L. K. serial, "The Fatal Fortune." The melody is by William A. Sullivan, and the lyric by Walter Richard Hall.

This is another of the advertising specialties that the S. L. K. Serial Corporation has added to its already big list.

Corinne Griffith, star of Vitagraph's "The Bramble Bush"

Lila Lee, featured in the Paramount production "The Heart of Youth"

Non-Theatrical Distribution

Endorsements from Clergymen and Educators Are Received by Famous-Lasky

SINCE the announcement that the Famous Players-Lasky Corporation had established a Non-Theatrical Distribution Department, for the production and distribution of pictures to churches, schools, clubs and other non-theatrical organizations, David K. Niles, general manager of the Non-Theatrical Department, is said to have received scores of letters from clergymen, educators and officers of women's clubs commending the enterprise in the warmest terms.

These letters have come from nearly every section of the country, and reveal, it is said, the deep interest which civic leaders have in the motion picture as a force for education and proper community development.

In nearly every case, the author of the letter stresses the point that non-theatrical exhibition of motion pictures cannot help but have a powerful effect for good on regular theatrical exhibition. Several clergymen, who have been leading in the fight to convert the various churches to the merit of motion pictures, declare that non-theatrical distribution will win a tremendous following for motion picture theatres that these theatres do not now enjoy.

David K. Niles, general manager of the Non-Theatrical Distribution Department, in commenting on the letters this week, said

"The response from clergymen, educators and others interested in civic affairs, which has greeted the announcement of the Non-Theatrical Distribution Department's inauguration shows clearly the tremendous field for development which the motion picture has not yet touched. And it also shows the great demand which exists for the exhibition of motion pictures by non-theatrical organizations.

"One of the results of the development of this field will be an immediate and vast enlargement of the public that already attends picture houses. Many pious people are prejudiced against anything savoring of the theatrical, but if they can see a good, clean, entertaining and instructive motion picture in their church, they are sure to be counted among the patrons of the regular theatres. Thus non-theatrical distribution acts as a great missionary force, to bring into the theatre people whom the exhibitors could never themselves reach.

"Her Purchase Price," Barriscale's Latest

"Her Purchase Price" Bessie Barriscale's latest B. B. production which is to be released as a Robertson-Cole feature and distributed by Exhibitors Mutual is said to be a new type of picture for famous star. In it Miss Barriscale plays the part of 'Sheka' who has been reared from childhood by a Bedouin bandit posing as a silk merchant, in an atmosphere of culture and luxury for the slave market. She is sold at a Cairo slave auction to Sir Derek, played by Albert Roscoe, and taken by him as his wife to England. The part gives some excellent opportunities for dramatic acting.

In her role, Miss Barriscale wears some gorgeous Oriental gowns, lavishly trimmed with jewels and spangles. Many of them were weeks in the making and are said to be among the best exquisite costumes of their type ever used in pictures.

Beck Buys Play Success for Leah Baird

Arthur F. Beck, President of the Artco Productions, Inc., announces the purchase of the Broadway success, "The Capitol," by Augustus Thomas, as the starring vehicle for Miss Leah Baird. This will make the third release of the Artco Productions, Inc., the first two being "As A Man Thinks" and "The Volcano," and Mr. Beck promises that "The Capitol" will mark a new epoch in photoplay presentation.

New Methods in Filming "Mutt and Jeff"

With the receipt by Fox Film Corporation, from London, of the first of the new series of Bud Fisher's motion picture cartoons of "Mutt and Jeff" based on their round-the-world tour, a new plan will be tried out by the Fox organization for animating these funny little characters on the screen.

Nothing short of perfection is the eventual aim of William Fox in reproducing these black-and-white comics. The technical staff of the Fox company for some time has been occupying itself with a plan aimed at perfect registration of these drawings with a limitation by gauge of less than five-thousandths of an inch. This will insure the same evenness of motion and continuity of line as is found in regular motion pictures of living characters.

The material upon which this new idea is to be worked out is said by the Fox Company to be the most humorous theme ever evolved by the comic artist whose drawings have become known the world over. "Mutt and Jeff" will be seen in and around London in a series of incidents which are bound to produce laughter from audiences throughout the world.

The process which has been decided on for this purpose is a mechanical one of such construction that it is entirely fool-proof and can be operated by hand, with the subjects in full view at all times.

Press Book on "Three Black Eyes"

Just in proportion to the merit of a picture should the advertising helps for same be, believes Triangle. And that's why this company is greatly increasing its aids to exhibitors on the next Taylor Homes special, the final title of which has been decided upon as "Three Black Eyes." The outsanding feature of the publicity on this Holmes production is a twelve-page plan book, which is being published by the Publicity Department. This will contain, in addition to advance press stories, synopses, reviews and current publicity, reproductions of ad cuts, posters, and many other promotion and advertising ideas.

According to the latest reports from exchanges the Taylor Homes vehicles are going strong.

The Chinese "Charlie Chaplin," Chai Houy, appearing in Universal Rainbow comedies

Rolfe Titles First of Chambers Stories

The title of the first production of the Robert W. Chambers series of stories which B. A. Rolfe is picturizing for the new firm of A. H. Fischer Features, Inc., is announced as "The Amazing Lovers." The production is based on Mr. Chambers story "The Shining Band," with adaptations for the screen by Charles A. Lyons.

Adventure, romance, intrigue—all these elements are woven into "The Shining Band" with that piquant style for which Robert W. Chambers is noted. It is a story of a group of fifteen wordly, selfish, cynical characters on one hand of an eccentric recluse, his pretty daughter, and a band of fanatics on the other. The group of fifteen comprise the elect of the Sagamore Club, a paradise in the Adirondacks, who, by the power of money, put a fence around God's country. In the midst of their exclusive social barrier lives O'Hara, recluse and man of mystery, who guards his holdings in the heart of the club's preserves against intrusion with a fiery hatred for all society because he has suffered by society's hands.

Upon this foundation Mr. Chambers has built his story.

Holubar Starts Directing "Ambition"

After personally supervising the world premier of "The Right to Happiness," his first big super-production since "The Heart of Humanity," which took place recently at the California theatre, Los Angeles' newest and largest picture playhouse, Allen Holubar is now preparing to start immediately upon "Ambition," a new feature drama with Dorothy Phillips as the star.

Miss Phillips will be seen as a country girl who is fired with ambitions to become the greatest opera singer of the age.

Dexter in "Prince Chap"

Elliott Dexter's first starring vehicle under the Paramount-Artcraft trademark will be "The Prince Chap," the celebrated play by Edward Peple, which was produced some years ago in New York, and has been extremely [illegible] since

Jon Davies in a scene from the Paramount-Artcraft Special, "The Dark Star"

Newly opened offices of United Artists Corporation, in Winchester street, Boston. William H. Jenner is in charge

Real Exhibitor Aids at Cost

United Artists Depart from Custom and Offer Helps That Will Be Welcome

EXHIBITORS who still resent the practises of some of the film producers in the matter of individual "little things," after some years of having these practises inflicted upon them and who have felt that the publicity aids that the exchanges prepare for their use failed in their mission, are going to be interested in certain of the policies adopted by the United Artists Corporation, which will soon be a reality to the exhibitors rather than a name in the trade papers.

The organization which will market, the forthcoming productions of Griffith, Fairbanks, Pickford and Chaplin, meaning those which have not already been contracted for, the first one which is "His Majesty the American," with Fairbanks, has announced it's selling policy and is now ready to present its exhibitor aids for inspection.

To begin with the paper on "His Majesty, The American" advertises the star and the title only, seven words, with no mention of the producer the author or anything else and this idea is to be followed out in all the other forms of advertising. This paper is to be sold to the exhibitor at seven cents per sheet, actual cost it is claimed. In the same manner other publicity matter is to be sold without profit, with lobby photos, listed (the ordinary size, 8 x 10) at twenty five cents per set and the larger sizes at a like reduction. All this publicity matter is of more than excellent quality, and presents Fairbanks name above everything else.

Another departure that promises to prove popular is the preparation of newspaper helps. In the use of cuts every exhibitor has been handicapped by poor producers material, especially in the matter of those designed for newspaper display. The United half tones come in different screens, those which will print well for newspaper displays being marked, as also are those suitable for program and other glazed paper work. These cuts all have two mortises instead of one, do not have any trade mark or producing firm lettering and with them a display may be prepared by the insertion of such added matter as the exhibitor desires and still have the ad look well.

Complete press stories for the theatre's newspaper campaign have been prepared covering the time when the booking is announced to the day of showing, and is very complete in every way.

There are many little helps that United Artists have planned for the exhibitor some of them perhaps trival but which all in all will go to cement closer relations between exhibitor and producer than has in many cases existed.

It may be argued that United Artists can well afford to be generous in small matters which is without doubt true but nevertheless the fact remains that the general plan outlined completely in the various pamphlets which go to make up its exhibitor's aids would seem bound to convince that this firm is going to treat the showman with fairness which is all the average theatre manager expects.

J. S. Dickerson.

Thanhouser Plant Renamed Fischer

The name of the studio and plant built and formerly occupied by the Thanhouser Film Corporation at New Rochelle, N. Y., has been changed. It is now known as the Fischer studios, after A. H. Fischer, who recently acquired the property by outright purchase to be the home of B. A. Rolfe productions. Thus passes from film history a name that was identified with motion pictures since the days of the single reeler.

Since purchasing the property, Mr. Fischer has spent thousands of dollars in adding equipment and making improvement to accomodate Mr. Rolfe's producing policy, which calls for the picturization of specials.

Sunshine Comedy Bands in Race for Laughs

A race which is unique is now at a dead heat at the William Fox studios in Hollywood, Cal., where the Fox Sunshine comedies are making films for live exhibitors.

The contestants in this novel race are many. They include the entire personnel of five Sunshine comedy companies which are working under the supervision of Hampton Del Ruth, director-general of this branch of the Fox business.

The record for laughs which has been established and maintained for some time by the Sunshine comedies was the cause of the race, and Mr. Del Ruth is responsible for the interest and excitement aroused over the possible outcome. Each of the five companies entered is striving with might and main for a total of more laughs per reel than its four competitors, and with this keen struggle in the field, each company director is extending himself in an effort to win the verdict—which Mr. Del Ruth will render on the completion of the pictures now in the making.

"Bonds of Love," Heart Interest Drama

That there are still possibilities for novel twists in the treatment of the eternal triangle, is illustrated by Louis Sherwin in his first Goldwyn story, a drama replete with heart interest in which the star, Pauline Frederick, has every opportunity to reveal her powers as an emotional actress. The picture is entitled "Bonds of Love" and is in the fall series list announced by Goldwyn.

Director Reginald Barker found in "Bonds of Love" a scenario that strikes out along new lines in the building up of a story of love, jealousy and sentiment—the kind of sentiment that rings true because it is founded on traits of human nature.

Tom Gibson to Direct Hank Mann Comics

An announcement from Morris Schlank of the Hank Mann Comedy Company conveys the information that Tom Gibson, well known on the Coast as a writer, has been engaged to direct Hank Mann in the series of one-reel comedies being made for the Arrow Film Corporation.

Two Sennett girls testing the wireless telephone on the airplane "Sea Gull"

Professional Section

On the Sunny West Coast

HERMAN C. RAYMAKER, relative of the famous cartoonist, has been engaged as director of the Gale Henry comedies, being made for release by the Model Comedy Company. Mr. Raymaker formerly was a director at the Mack Sennett studios and was with the Triangle Corporation making comedies when the latter was dissolved.

Agnes Johnston, a recent acquisition to the scenario staff of the Thomas H. Ince studio, is the author of the story in which Charles Ray is being starred.

Douglas MacLean, playing opposite Doris May in that Ince star's picture, "Twenty-Three and One-Half Hours' Leave," has had too much, he says, of Southern California's most widely known fruit. During a recent scene in the filming of the picture he was bathed in orange juice as a result of a pitched battle with oranges provided for by the script.

Gladys George is the latest Ince player to be placed under contract, her services having been secured for a limited period by the widely known producer, as a result of her highly successful work in support of Charles Ray.

Friends of Enid Bennett are receiving several interesting snapshots of that star's activities during her vacation from work at the Thomas H. Ince studio, which she is spending at Topango Canyon, near Los Angeles. She has established a cabin there and has surrounded herself with all the comforts of metropolitan existence, aside from the diversion of "roughing it."

Suggestions for the name of her new home will be gladly received by Louise Glaum, star of productions by J. Parker Reed, Jr., according to word which she passed around the studio. Her residence, purchased recently, is perched upon a little knoll adjoining the golf links of the Culver City Golf Club.

One of the most elaborate street scenes ever erected in the Western Vitagraph studios, according to the management, is that which has been built for the use of Noel Smith in his direction of his newest comedy, which will be based upon the amusing episodes of life in a city tenement district. A practical horse car will furnish material for several of the fun-provoking happenings in the picture. Smith has just completed five of his Vitagraph comedies, having Babe Hardy as his featured comedian.

Full of enthusiasm both for the possibilities of the story material he has been furnished and the talented ability of his star, Rollin S. Sturgeon, has begun at the Universal studios the filming of "The Breath of the Gods," from the novel by Sydney McCall, and featuring Tsuri Aoki, the wife of Sessue Hayakawa. "It is the best story that I have been able to obtain for several years," said Mr. Sturgeon, "and I am highly pleased at the opportunity of directing Mrs. Hayakawa, in whom I have lots of faith for the production."

After an absence of six years spent at other studios, Harry Mann has returned to Universal City to produce and play the principal roles in a series of comedies to be built up from a novel newspaper humorous feature. The secret of his success in these, he believes, will lie in the uttermost seriousness with which he will portray the personage whose misadventures are widely known among newspaper readers.

Eugene Mullen, Universal screen editor and formerly connected in the same capacity for many years in the Eastern Vitagraph studio, has resigned his position with the "U" and is returning to New York City, according to an announcement coming from the studio the week of August 4th. Definite arrangements had not been made then for his successor.

William Dowlan, Universal director, has begun preparations on the script of his next feature production, having completed the filming of "Loot," the story by Arthur Somers Roche in the Saturday Evening Post. Among the actors prominent in Dowlan's latest picture were Darrell Foss, Ora Carewe, Arthur Macklin and Joe Gerrard.

Harry Carey and Kathleen O'Connor again are the prominent players in Jack Ford's latest production at Universal. The director, who collaborated on the script with his star, recently returned to Universal City after having gone with his company to Big Bear Lake in the San Bernardino Mountains, where those scenes requiring the atmosphere of a rugged wilderness were filmed. The story is to be named "Pay Day."

Light comedy drama is occupying the attention of Tod Browning of the Universal directoral forces, to the exclusion of heavy themes which previously he has handled with Mary MacLaren as his star. Browning's latest picture story is an attractive whimsy called "Old Jeremiah," in which, in addition to Miss MacLaren, were prominent Spottiswoode Aiken, Dave Butler, Fred Turpin, Arthur Carewe, Eugenie Forde and Clarissa Selwyn. Next in course of production by the Browning-MacLaren combination will be "Myself, Becky," a story of a New York Winter Garden show girl.

Kenneth Harlan is vacationing between pictures at Catalina Island, having completed his work as the featured player in "Who Knows," which is not a riddle, but the name of the production directed by George Siegman, with Helen Eddy playing opposite Harlan.

J. Parker Read, Jr., and Louise Glaum, star of "Sahara," a Hodkinson feature, cruising Catalina Islands

PERRY VEKROFF
DIRECTOR
Now Directing
"THE ISLE OF JEWELS" *Serial*
RELEASED THROUGH PATHE
Management
EDWARD SMALL

THOMAS F. FALLON
CONTINUITY WRITER
FOX FILM CORP.

Charles Brabin's Ideas on Directing : : : : :

HAVE you ever been lucky enough to hear Charles Brabin talk? Really talk, when he's in the humor for it, and feels like giving vent to some of the ideas that he keeps stored up in his mind for just such occasions? If you have, we know you'll agree with us that he is one of the most interesting directors in the profession, and if you haven't, you've missed an unusual treat. Mr. Brabin has apparently read every story and novel that has ever been written, he knows fiction characters just as he knows people, and, being one of the real pioneers of the Industry, he knows everybody worth knowing in the film world. He worked in the now famous old Biograph studio on Fourteenth street, and he was part of the Essanay colony when it manufactured nearly the entire screen output for the United States. Best of all, he knows how to tell about past happenings, in such a way that you feel that they were certainly history making events; or else he gets you into such an absorbing discussion of some curious question of psychology, that the minutes and the hours fly by unheeded.

So that when Mr. Fox went off to Europe and gave him carte blanche to make any sort of a picture he wanted for Theda Bara's next production, we rather expected something good as the result of his long experience and vivid imagination, combined, of course, with natural talent and a keen sense of beauty. But the parts of "Kathleen Mavourneen" that we saw run off in the Fox projection room, the other day, surpassed our wildest expectations.

"The director's fondest dream is to have free scope with a production at least once in his life," Mr. Brabin said seriously, "and it was realized for me in this instance. I chose the story, worked out the continuity, wrote the titles, designed the sets, and I'm watching the cutting very carefully, so that if you don't like it, I haven't a single alibi to stand on. My heart is in this picture, and I've enjoyed making it more than anything I've ever done in my life."

"Kathleen Mavourneen" needs no alibi. It is one of the really great pictures that come as such a source of encouragement to those who are always hoping for better films, the sort that will rouse enthusiasm from the legitimate stage lovers. You can take the skeptics who condescend to visit the movies only once in seevral years to see it without fear of disproving your assertion that the movies *have* improved, and with the full assurance that they will enjoy five reels of absolute and unbroken beauty.

Even the poverty stricken home in Ireland, with the bony horse and the hungry goats and chickens living in the hut like members of the family, but with light that you will vow is real sunshine pouring in through the little window beside the huge, black fireplace, brings out the artistry that can be found in desolation, if one knows where to look for it. The confessional in the old abbey with its bare walls and flagged stone floor looks like a perfect charcoal drawing, due again partly to the marvelous lighting effect. The scenes of the county fair, the cows following one another through the cool, clear water of the little stream beneath magnificent trees and into the daisy field fresh with morning dew, the moonlight in the castle garden with its glorious shrubbery, will satisfy the heart of any nature lover.

Then comes the wedding in the magnificent cathedral, which looks like a set that must have cost at least a million dollars, as prices go these days, but which Mr. Brabin assured us is nothing more or less than an enlarged photograph of the superb interior of one of the world's famous churches, double exposed in some way that we shouldn't like to have to explain too technically, with the wedding party in the foreground. We ran completely out of adjectives when we saw that scene, and then, as though that weren't enough grandeur, there followed the ball room set with the walls lined with mirrors, so that the dancers in the lights of the enormous candlelabra were reflected again and again, all having the most beautiful time except the poor little bride, whose slippers were so tight that she defied her lord and took them off, to his amazement and indignation.

It's a simple story, that of the little Irish girl who loved her girlhood playmate, but thought she had to marry the dreadful old Duke to save her family from eviction and starvation, with the old, old struggle between Love and Duty, which only goes to prove that it's the oldest themes and the simplest stories that make the greatest plays. The horse's tears when Kathleen bids him farewell and her vain effort to wake up when the Duke comes the next morning, are such touches as one usually attributes only to Griffith's imaginative powers, while the interest in the story never lags for an instant, each scene furthering the emotional intensity of the drama until—but we aren't going to disclose the end.

Averse as he is to publicity, we think Mr. Brabin will find himself famous after the reviewers have seen "Kathleen." MARGUERITE JONES.

Paths to Stardom Easy for Lucy Cotton : : :

"NO, I didn't just happen into pictures," Lucy Cotton told us in the most melodious of voices, when we found her in her dressing room at the Biograph studio, "and I didn't run away from home after suddenly making up my mind that I was destined to be famous either. Perhaps my chief claim to distinction lies in the fact that I've always had my mother's full approval and encouragement. My mother is English and she always longed to go on the stage herself, so that when she married and came to America, she made up her mind that she would give her daughters the opportunities that she had missed. She talked to us about the stage and took us to see the best plays and to hear the best operas, whenever it was possible, and [illegible] she placed me under Mrs. Alma McDonnell, one of the best known dramatic instructors in the South.

"Then when she thought we had outgrown Texas she brought us to New York, and we studied under Theodora Ursula Irvine at Carnegie Hall and at the Aton Diehl Conservatoire of Music. You see she doesn't think one should take up a profession by chance, and I've been steadily preparing for my life work ever since I can remember."

"And I've invested all my money in Cotton," Mrs. Cotton exclaimed laughingly from her seat near the window, "always drawing interest, but never touching the principal."

"We think you've made a wonderfully good investment, now that we've seen the finished product," we said truthfully, "and we think it's perfectly lovely for a daughter to fall in with her mother's wishes so exactly. Do tell us about some of your little girl thoughts, Miss Cotton. If they were at all like the atmosphere you've just described, they must have been charming."

"Oh, all my ideas have always been centered on the stage, and I used to act out the stories my mother read to me even before I was old enough to read them myself. One funny practice of mine that I remember quite clearly, was, whenever I had heard anyone sing, to turn on all the faucets in the bathroom till the noise of the running water was just as loud as I could get it. Then I pretended that it was my accompanying orchestra, and tried to sing loudly enough to hear my voice above it. The louder I sang, the happier I was."

Miss Cotton is a real Southern girl, born and reared in Houston, Texas. She has wonderful, dreamy brown eyes and very heavy lashes, and exquisitely soft, white shoulders, and besides having her intelligent mother to decide what is best for her future, she has a French modiste, who with two assistants, does nothing but plan and execute fascinating costumes that are suited to Miss Cotton's own individuality. For her part in Gerald Bacon's "Sun-Up" she had nine frocks, and for her present one in the International Special production of "The Miracle of Love," under Robert Leonard's direction, she has no less than fourteen new gowns. Lucky girl?

"Yes," she will tell you, "I *am* lucky in having such a mother, but,

(*Continued on next page*)

HERBERT E. HANCOCK
DIRECTOR-IN-CHIEF
FOX NEWS

Fred Leroy Granville
CINEMATOGRAPHER
"THE HEART OF HUMANITY" UNIVERSAL FEATURE

Paths to Stardom Easy for Lucy Cotton

(*Continued from preceding page*)

further than that, there's no such thing as 'luck' in one's success. I'm just beginning to reap the results of patient work, and it's the most wonderful feeling in the world to discover suddenly that your efforts have amounted to something, and that you really have the inborn gift of acting that training will bring out, but never create. I've been *so* happy in my last two parts, both my directors are splendid to work under, and everybody has done so much for me. Isn't it marvelous to grow up and find out that you have the ability you've been striving so long for?"

Miss Cotton's first part was on the legitimate as understudy for Ina Claire in "The Quaker Girl," and she played the role twice at the Park Theatre. Then Mr. Brady engaged her for Meg in "Little Women," after which came important roles as Alice Fenton in "Polygamy," Betty in "Turn to the Right," and last winter, as Martha in "Up in Mabel's Room," she scored heavily. When speaking of "Little Women," Miss Cotton told us of an interesting coincidence.

"Grace George and Olga Nethersole were my two heroines ever after I first saw them," she said, "and I remember watching Miss George in 'The Divorcee' and wondering if I ever could possibly be anything in the least like her. Just five years later, in the *same* theatre I had my first real part as Meg, under Mr. Brady's management. I was thrilled at even playing on the same stage that Miss George had played on."

"And now other girls are going to watch *you* with envious eyes," we replied. "Yes, truly, we haven't the slightest doubt of it. You've only begun, and if our judgment is worth anything, there's a tremendous future before you."

Marguerite Jones.

Barent with Aywon

Nathan Hirsh, President of the Aywon Film Corporation, announces the acquisition of L. Lawrence Barent, formerly of the Fox Film Corporation and New Jersey representative for the Pioneer Film Corporation, as manager of his New York Exchange.

Here and There with Players

WHILE on location in the famous Hood River Valley, Oregon, Mitchell Lewis, famous for his characterizations of the French Canadian type, journeyed recently to Portland, Oregon to make personal appearances in the Columbia and Majestic theatres there, where his recent releases, "Jacques of the Silver North" and "Children of Banishment" were being shown. Mitchell, who is making independent productions, is nearing the final scenes of his forth-coming feature, "The Last of his People." Immediately upon his return from the northern location, Mitchell accompanied by Eddie Hearn, who plays the "heavy" role, Harry Lonsdale, Joseph Swickard and twenty others journeyed to another location at Big Bear Lake where the final scenes are being made.

Production of the work of a noted author will be begun by Henry B. Walthall in the near future as the first of his independently made subjects in which he is is starring under the management of N. W. Aronson with whom Walthall now is associated following the expiration of his contract with the National Film Corporation. Walthall has decided that in order to make the pictures which suit him best, it is necessary for him to have his own producing unit.

Having completed the production of "Letty," the Pinero comedy, starring Pauline Frederick at the Goldwyn studio, Frank Lloyd departed the week of August 11th for Bellingham, Washington, accompanied by several members of his company, where he will start production of "The Silver Horde" first of the Rex Beach special features to be offered by Goldwyn as one of its Eminent Authors productions. For two weeks prior to his departure, Mr. Lloyd and the author were in nightly consultation over the story.

Scott Dunlap, Fox director, is at work on the script of a new comedy the name of which has not been chosen, in which Elinor Fair and Albert Ray are having the leading roles.

Tom Santschi at present has the leading part in a big feature being produced at the American Studios, Santa Barbara. The picture is one regarding which the American Company has succeeded involving in secrecy.

Two daring horsewomen are having opportunity to do all the riding they wish at the big Irwin ranch in Wyoming, where Fred Stone, the noted stage and screen comedian, is playing the leading role in "The Duke of Chimney Butte" under the direction of Frank Borzarge. Josie Sedgwick and Vola Vale are the two riders who are playing opposite him, and they they having a very cowboy-like existence.

The connection between screen villainy and motion picture direction is not easily ascertained, but that the one calling is preparatory for the other became apparent again in the announcement made during the week of August 11th, that Robert McKlim, who has made a specialty of "heavy" parts, is to direct for the Great Authors Company under the supervision of Jesse D. Hampton.

In oder that he might collaborate with his wife in the study and preparation of his script for his next production without the interruptions of civilization, Clarence Badger, Goldwyn director and Mrs. Badger are in seclusion somewhere in the vicinity of Big Bear Lake in the San Bernardino mountains sixty miles from Los Angeles, where, according to word at the studio, they will remain until Badger is ready to begin putting his story on the film.

After her strenuous work in "A Woman of Pleasure," being filmed by Jesse D. Hampton for Pathe, Blanche Sweet, who has the stellar role, is taking a much needed brief rest before she begins work in her next picture. The story is one which is declared to have much unusual atmosphere and a tensity of action which should provide a remarkable vehicle for Miss Sweet. It was written by James Willard, and has been given wide stage presentation.

Wilfred Lucas recently had all the experiences of the sensations of an elevator man whose apparatus has gone insane. In one of the episodes of "A Woman of Pleasure" in which Lucas played a leading role supporting Blanche Sweet, Jesse D. Hampton's star. The story required Lucas to make an ascension in a captive balloon of the old-fashioned spherical style. Adjustments were made to hold the balloon stationary at a certain altitude, but atmospheric conditions were such that the balloon rapidly rose and fell in as many seconds every time

Jane Novak, who appears in support of Wm. S. Hart

Lucas attempted to regulate it by throwing out sand bags. The actor declared afterwards that it was bad policy to eat a heavy meal before undertaking a similar experience.

Rita Stanwood has been engaged at the Jesse D. Hampton studios to play opposite Henry B. Warner in the noted stage star's screen version of "Maruja," the story of Southern California life by Bret Harte. Miss Stanwood has had other roles opposite Warner in previous engagements, having appeared with him in several stage and screen plays.

Thomas Holding has been engaged in support of Louise Glaum in her latest production by J. Parker Reed, Jr., of a story by Louis Joseph Vance.

Mrs. Louis J. Gasnier and her seven year old daughter, Maude, have joined Louis Gasnier, Astra film producer, at his home in Hollywood, following a decision by the head of the Astra and Lou Cody Productions to sever all production connections in the east, and establish his business permanently in California. Mrs. Gasiner was induced to take part in some of the scenes made at the beginning of "The Third Eye," the fifteen episode serial which James W. Horne is directing with Warner Oland and Eileen Percy as the featured players.

Mary Thurman, who recently deserted comedy for dramatic roles, has a prominent part in the support of William Desmond in the newest Desmond feature, "The Prince and Betty," being made at the Jesse D. Hampton studios under the direction of Robert Thornby. The story is a comedy drama by P. J. Wodehouse. It is possible that Miss Thurman may be engaged for the stage presentation.

LUCY COTTON
Co-Starring in "THE MIRACLE OF LOVE" *Management* EDWARD SMALL
INTERNATIONAL

MARGUERITE COURTOT
Co-Star in New Serial "BOUND *and* GAGGED" *Management* EDWARD SMALL
RELEASED THROUGH PATHE

Changes in Officers at World Studio

Several important changes have been made at the World Film Studio at Fort Lee during the past few weeks. Robert McIntyre having resigned as casting director a successor in this position has been secured by the engagement of Priestly Morrison. Mr. Morrison comes to World Pictures with an acquaintance with the work of actors, second to no man in America. He has been an actor of prominence in companies under the management of Charles Frohman, Klaw and Erlanger, Liebler and Company, Messrs. Shubert, Henry B. Harris and other managers who have produced the biggest successes of the stage during the past decade. Mr. Morrison will also assume the duties of assistant studio manager, working in association with William Fischer, who has been appointed studio manager.

Reichenboch Promoting Equity in West

Harry Reichenboch arrived in Los Angeles from the east a few days ago and concluded negotiations with Manager Harry Garson of the Clara Kimball Young Company to handle the promotion work throughout the country for Miss Young's coming releases, which are to be handled through the Equity Film Corporation. This is an added office to the organization, and will not in any way interfere with the work of William Rudolph, who is to continue as New York representative.

Henabery Secured to Direct Mrs. Chaplin

Following his announced intention of securing the best possible director for his new star, Mildred Harris Chaplin, Louis B. Mayer has just signed a contract with Joseph Henabery to direct all the future Mrs. Chaplin Productions. Henabery has the distinction of being chosen to direct the first Big Four Production of Douglas Fairbanks "His Majesty the American."

Constance Talmadge and Wyndham Standing seem to be enjoying their canoe ride. No wonder; they are in Florida enjoying its beautiful scenery

Rolfe Chooses a Strong Cast

Players in Chambers' Series for A. H. Fischer Features All Well Known

B. A. ROLFE'S announcement that only players of solidly established reputations would appear in the Robert W. Chambers series of features which he is producing for A. H. Fischer Features, Inc., is borne out by the list of those engaged for "The Shining Band," the first production of the Robert W. Chambers series, now in process of picturization under Mr. Rolfe's supervision and direction, with Chester DeVonde as co-director, at the former Thanhouser studios in New Rochelle. The cast secured for "The Shining Band" is made up of such well known players as Grace Darling, Ramsaye Wallace, Sally Crute, Marc McDermott, E. J. Ratcliffe, G. V. Seyffertitz, John Goldworthy, Robert Paton Gibbs and John L. Shine.

Grace Darling, who is widely known, first came before the public eye through a transcontinental trip made in the interest of the Heart-Selig weekly.

Though a comparative newcomer to the screen, most of his years having been spent on the speaking stage, Ramsaye Wallace has already created a large following for himself among film fans.

The screen has known Sally Crute for the last five years, during which time she has played prominent parts, besides being featured in scores of pictures.

Marc MeDermott, like Miss Crute, has been appearing in pictures for years. He was a featured player in Edison releases almost from the inception of the company until its dissolution.

E. J. Ratcliffe, who appears as the leading "heavy," has filled many important engagements in both stage and screen productions.

The other players are all well known, having scored in many screen or stage successes.

By reason of the fact that every one of the players is of established reputation, no one of them will be featured over the other in the billing.

Story Bought by World

World Pictures has purchased from Edwin August the screen rights to his original story called "The Pointed Pen" and will be put in story form immediately so as to make it possible for production during the coming month.

Katterjohn Contest on for Alaskan Tales

Offers of prizes ranging from $200 to $10 are being made through daily newspapers and various magazines by Monte M. Katterjohn for the best letters telling the most memorable incidents of the gold stampede to Alaska in 1899 and 1900. The author-producer, whose photoplays, "Carmen of the Klondike," and "The Flame of the Yukon," were notable for their fidelity to Alaskan atmosphere, explains that he wishes to obtain striking material for his forthcoming production now under way at the Garson studios in Edendale.

"I am seeking the 'sourdough's' individual opinion of what was memorable," exclaimed Mr. Katterjohn, "and incidents to be suitable may be deep with pathos or rib-tickling in their funniness. Actual names and dates should be given, though these will not be made public. Every letter received will be seriously considered. The incident is the thing, and anyone who was in Alaska during that stirring time may be able to furnish just what is wanted."

For the incident deemed most suitable for screen production will be paid $200, the second prize will be $100, the third fifty dollars, and payments of ten dollars will be made for the next best fifteen accounts. All names should be mailed before October 1, 1919.

Irene Castle Finishes F. P.-Lasky Picture

Irene Castle has completed her second Paramount-Artcraft production, "Should a Wife Forgive?" for the Famous Players-Lasky Corporation, and with her husband, Robert Treman, has gone to her home in Ithaca, N. Y.

The scenario of "Should a Wife Forgive?" is taken from the well-known novel by Sophie Kerr, "The See Saw," and Charles Maigne both adapted it and directed the production.

Nazimova, appearing in Nazimova productions for Metro

ALAN FORREST

Leading Man

Mary Miles Minter Features

For Three Years

WILFRED LYTELL

Playing "The Isle of Jewels" Serial

RELEASED THROUGH PATHE

Management Edward Small

In and Out of West Coast Studios

By J. C. Jessen

At the Ince Plant

PRODUCTION of the screen version of "Mary's Ankle," which has been adapted from the stage comedy of the same name, has been begun at the Thomas H. Ince studios with Douglas MacLean and Doris May in the leading roles. The co-stars have just completed their work in "Twenty-Three and a Half Hours Leave," the film version of the Mary Roberts Rinehart story of army camp life which ran in the Saturday Evening Post.

A majority of the members of the technical and production staffs of the Ince studios were engaged at San Pedro, California, during the week of August 11th in collaborating with Irvin Willat in that director's staging of some elaborate submarine scenes which are to be used in the special Ince production now under way. Many special devices were taken from the studio to the harbor for the underwater scenes, and even more striking results were obtained by Mr. Willat than those shown in his recent production, "False Faces."

The next of the features in which Dorothy Dalton is to be starred for the Ince-Paramount program is "Black is White," a screen version of the popular novel by George Barr McCutcheon. Charles Giblyn has been engaged as her director.

Word was received at the studio from its New York City headquarters to the effect that "The White Rook," the latest Dorothy Dalton picture, has been completed. Final scenes for the subject were made in Brookline, Mass.

Christie Activities

AL CHRISTIE has selected the title, "Wilder and Western" for the two-reel comedy coming up from the Christie studios. This gives Fay Tincher the role of an Eastern girl who comes West and takes the position of athletic director in a Y. W. C. A. Many of the scenes are laid in a gymnasium and a new line of fun has been conceived for these scenes by Director Christie, Earle Rodney, Eddie Barry and Neal Burns, all of whom have been seen in Christie comedies for the past several years, and the other principals of this two-reel subject. Neal Burns returns to the Christie organization after a year and a half in the army and several months in comedies at Universal.

Many improvements are being made at the Christie plant which include the enlargement of the stage space that will accommodate larger sets and the erection of a new two-story building which will house publicity, art, title, scenario, and a portion of the business staff. The stages have been completed and these provide that every foot within the area covered by the plant is now utilized for shops or buildings with a mammoth stage in the center, which at times is taxed to capacity.

Eugene Strong, leading man late with Burton King productions, who has enlisted under the Gaumont banner

Mildred Reardon, a De Mille star now appearing in "Male and Female" based on the Barrie play, "The Admirable Crichton"

Vitagraph News Bits

FINAL scenes of "The Black Gate," in which Earle Williams stars, have been filmed under the direction of Theodore Marsten. The story was written by Hilliard Booth.

Adventures of a revenue officer with a band of moonshiners are displayed by Larry Semon in his newest comedy, "One Wild Day" for which he is making final scenes.

Antonio Moreno, under the direction of William J. Bauman, has begun production of his new chapter-play from the story by Albert E. Smith and Cyrus Townsend Brady. Pauline Curley plays opposite Moreno, while Brinsely Shaw, J. Morely and Sam Polo also have prominent parts. The production of "Regeen," from the book of Ellis Hoyt Brainard soon will be begun under the direction of David Smith as the next stellar vehicle for Bessie Love. The scenario is by William Barbarin Laub.

About Metro Players

SIX celebrated Drury Lane melodramas, it has been announced by Maxwell Karger, have been purchased and will be filmed with all star casts. In addition to these, the new forthcoming productions will be "Maison de Dance," starring Mme. Nazimova; "The Willow Tree" with Viola Dana, and "Along Came Ruth," with May Allison. Ray Smallwood, formerly head of the photographic department, is to direct one of the forthcoming productions.

Joseph W. Engel, treasurer of the Metro organization, left on August 6th for New York city to meet Richard A. Rowland, president of the company, on the latters return.

Fox Studio Doings

TWO feature productions were put under way at the Wm. Fox studios the week of August 11th, as vehicles for Gladys Brockwell, and the co-stars, Albert Ray and Elinor Fair, while the same players are featured in productions just completed.

Under the direction of Frank Beal, Miss Brockwell has begun the first scenes of a picture, "The Devil's Riddle" by Edwina Levin, a story largely concerning an artist and his model. The latest Brockwell release has been named "Thieves" which was also under Beal's direction, and has been shipped east for release.

Scott Dunlap, directing Albert Ray and Elinor Fair, is at work on a scenario by J. Anthony Roach for his two leading players. His fifth feature with the two, "The Lost Princess," he made in fifteen working days, and believes that this is a record in fast production for comedy drama.

Hampton Del Ruth, supervising director of Sunshine Comedies, has engaged Vera Stedman, widely known in comedy work, to lead a new comedy

Bob Reeves in "The Radium Mystery," a serial produced by the Pacific Producing Co.

Jack Hoxie, in stellar cowboy parts in films produced by National

now being made by Frank Griffin.

Jack Blystone is completing a Sunshine Comedy in which Maude Wayne has the leading role.

Sol M. Wurtzel, general superintendent, has returned from Ponca City, Oaklahoma, to which place he accompanied Tom Mix where that feature player went to stage his next western picture.

The J. P. Lasky Studio

The third comedy by Roscoe Arbuckle since the making of the new contract with Famous Players-Lasky, was finished during the past week and has been titled "The Hay Seed." This comedy is laid in a small town, and contains a very unique country store set. The interior of the store is sixty feet deep, with a stock of everything from needles to baled hay. Buster Keaton and Molly Malone are the principal supports of Arbuckle.

When D. W. Griffith and a company of about fifty people arrived at Sonora the other day to take exterior scenes for his latest Artcraft which is to be a western picture, all were surprised to see a string of limousines lined up at the curb near the frame station which has stood since the days Bret Hart visited the mining camps here and wrote some of his western stories. Mr. Griffith had made accomodations at the hotel for the company and one Congressman, state senator, the mayor of Sonora, delegations from the Chamber of Commerce, the County Board of Supervisors and many other dignitaries of the village were on the reception committee. Griffith and the company were banqueted and following the welcoming address, the producer was presented with the last nugget found in "them thar diggins" known as Jack-Ass Hill. Two million dollars worth of gold have been taken from the hills about Sonora. Griffith remained in the mining country for more than a week and has just returned to the studio to make interior scenes for this western story, as yet untitled.

Kathlyn Williams as she appears in "A Girl Named Mary," a new Paramount-Artcraft production

The new Dorothy Gish comedy drama being made at the Griffith studio by Director Elmer Clifton will be started this week. This subject is more or less western, but no title has been determined upon. The cast is rather large and contains an array of very well known players such as George Fawcett, Ray Cannon, Kate Toncray, Porter Strong, Rhea Haynes, Francis Parks, Norman McNeil and others.

Universal Newsettes

PRODUCTION of "The Strange Case of Cavendish," the novel by Randall Parish, with Kathleen O'Connor and Jack Perrin, has been begun under the direction of Jack Wells, at Universal City. The novel was adapted by William Piggott and Joe Brandt, and the continuity is by Karl Coolidge. The supporting cast includes Barney Sherry, Robert Walker, Gertrude Astor, and Henry Barrows.

"Wild Lions and Loose Bandits" the five reel animal comedy starring Joe Martin, has been finished under the direction of William S. Campbell and Harry Burns.

"The Gift of the Desert" is to be the title of Harry Carey's next starring vehicle. It is being adapted from a story by Peter B. Kyne, and the continuity is being prepared by H. Tipton Steck.

Monroe Salisbury has completed "The Divorced Wife" under Douglas Gerrard's direction. The story was adapted from Elliott Peake's magazine novelette, "The Altar on Little Thunder." Alice Elliott plays opposite Salisbury.

Allen Holubar is making elaborate preparation to start soon on the filming of "Ambition," in which Dorothy Phillips is to be starred.

The final scenes were taken this week for "The Winged Trail," the aerial melodrama starring Lieutenant O. L. Locklear, by Director Jacques Jaccard.

Here and There

HENRY LEHRMAN, producer of Lehrman Comedies, returned to Los Angeles the week of August 11th from Colorado Springs, Colorado, where he was attending a meeting of the executive officers of the First National Exhibitors' Circuit. Mr. Lehrman stated that he has made releasing arrangements with First National, and that work on the next two comedies will be begun immediately at his studio at Culver City.

Patents have been applied for by E. V. Morris, head of the electrical department at the Lehrman studios for a new switchbox and connection board, which, it is said, removes the present dangers of shock and fire in the use of studio lighting equipment. The appliance is being used at the studio, and arrangements are being made to market it elsewhere.

Mitchell Lewis, accompanied by Eddie Hearn, Harry Lonsdale, Joseph Swickard and twenty others of his company, are on location at Big Bear Lake, California, where an elaborate hunting lodge has been constructed for use in scenes of the latest Lewis production "The Last of His People."

The first of the eminent authors series to be put in production is "The Cup of Fury," adapted from the Rupert Hughes story of the same name, and the cast for this announced includes Helene Chadwick, Rockcliffe Fellows, Florence Deshon, Sidney Ainsworth, Kate Lester, Herbert Standing, Frank Leigh, Clarissa Selwyn and Dwight Crittenden.

George Larkin who is co-star with Ann Luther in "The Lurking Peril" a serial to be produced by Wistaria Productions, Inc.

Preparations for the making of other eminent author stories are going forward in the scenario department which is under the management of J. G. Hawks, who this week engaged Bess F. Hass as his assistant. Miss Haas has been scenario writer at several of the west coast studios, and is the author of a number of original plays.

Ground will soon be broken by M. L. Cohen, Bulls Eye president, for the company's new studio in Hollywood, which is to be known as the "Argonne" in honor of the many ex-service men employed at the studio.

Title of the latest Charles Dorety comedy has been changed from "The Sweet Shop" to "A Scented Romance."

An addition to the Bulls Eye releases has been made of a one-reel subject of about 300 feet to be marketed under the title of "Tid Bits" on the states right plan.

Anne Luther, giving a careful inspection to the alligators who have "parts" in Pathe's "The Great Gamble"

Hollywood Hokum

AUGUST 30, 1919 NEWS MORE NEWS

Lee Ochs is here.

J. A. Burst's in town.

Jesse L. Lasky's gone East [illegible]

Joe Engel is on his way to New York.

Florence Reed is coming in [illegible]

Bill Hart has a new sign on his studio.

Gale Henry bought a new ward[illegible]

Henry B. Walthal is organizing his own company.

George Ovey is going to step back onto the screen.

[illegible] Theatres is going to build a studio.

Sa Ray C. Smallwood is to be [illegible]

Jesse D. Hampton is vacationing at Pine Knot Lodge.

[illegible] expression of [illegible]

Dick Willis is back from his [illegible]

Now we learn that Constance Binney was discovered by Mau[illegible]

[illegible]gs is back from showing [illegible]

"Mary's Ankle" is going to be [illegible] at [illegible]'s place.

[illegible] to our city, Mary [illegible]. We hope you'll [illegible]

[illegible] gone back to [illegible] New York the o. o. [illegible]

May Allison [illegible] to have [illegible] a week to the accom[illegible]

[illegible] and there is very [illegible]

[illegible] Company has [illegible] a [illegible] "Lucy Appleby."

I. A. R. Wylie's [illegible] Ida Alexia Ross. She has written two stories for Nazimova.

Monte Katterjohn wants to give somebody $500 for a lot of new ideas which is perfectly legitimate.

Francis Ford is building a river on his studio lot, and he actually forces the water to run up hill.

Will Rogers roped everything about the Goldwyn studio, so they sent him out on location this week.

Bert Lytell is reported to have had a hair cut this week. (Process of verification is now going on.)

Elinor Fair has the part of a Russian translator, and many are asking how she is going to register it.

Bill Parsons was seen brushing the flies off his polished dome this week, and he really enjoyed the scene.

Frank Keenan was seen parading over the Alexandria rug with two handsome young ladies—his granddaughters.

The Bull's Eye studio staff consists of seventy-five percent of ex-service men, which statement should not be in HOKUM.

Louise Glaum was in handcuffs one day this week, for several hours, and on being interviewed said she was always going to be good.

Viola Dana wants to play Little Eva in "Uncle Tom's Cabin," and has picked an all star cast for every part except that of the ice.

Speaking of news, we want to say that Ruth Roland's next serial, now in the making, is to have its first release February 20, 1920.

Gladys George who stepped off of the speaking stage to another one at Tom Ince's place is authority for the statement that "they're real ruff in pictures."

Charles Parrott has introduced a rehearsing plan in the making of comedies, and his players are wondering if he's going to make 'em rehearse ALL the stunts.

Tom Ince has opened his aviation field at Venice. It has a big sign that spells his name in electric lights, and the sign is not turned out until morning.

Robert McKim had a method in his madness when he shaved off his mustache, for Bob is now a director and not a "heavy," yes, at Jesse D. Hampton's studio.

Out at Brentwood, they have a sign which reads "Turn in the Road for Better Times, and The Other Half." In this particular place the highway is straight and narrow.

A man saw a great big blue bonnet in front of the Kinema Theatre this week, but could not be persuaded that Billie Rhodes "that little bit of a girl," had ever worn such a bonnet.

Big Mitch. Lewis has found it necessary to go to Mt. Hood these warm days for the making of scenes for "The Last of His People," all of which goes along with the vacation season.

Edna Furviance claims the only time she dressed up for the camera was in "Adventure," years and years ago, and so she's hoping Charley will give her another dress-up part some time.

Nat Spitzer is shortly to give to the film industry "Weakly Indigestions," for that's what they call the new Bull's Eye Feature, and it is anticipated that exhibitors and fans will say mean things about Nat.

Tom Santchi is going to be a star in his own right, we're told. But recalling the tremendous success of "The Spoilers," HOKUM is forced to state that somebody has scooped this press agent after about five years.

A fan of Kankakee, Illinois, writes to the Metro for a picture of their new star, Lillian Way. Gentle reader, the Metro studio was formerly at 1025 Lillian Way, and inasmuch as Al Jennings is working there now, maybe he'll get all of Lillian's mail.

Since Elmo Lincoln challenged Jack Dempsey, there's been a lot of mental speculation about the possibility of the two big fellows meeting, but now it's all off because Lloyd Hamilton challenges Dempsey on condition that the fighter shall have his hands tied.

Local defenders in the Producing Managers' Protective Assn. suit against the Actors Equity are asking each other what it's all about, and until the wire story appeared in the local papers naming them defendants, they did not know they were members of Equiy.

Billy Desmond rode to Catalina in a young sloop and just to prove that he was a good sailor, slept all the way over in the forecastle. Incidentally it may be news that Catalina Island is again to serve as the landing place for shipwrecked parties in "The Prince and Betty."

"Fatty" Arbuckle, Buster Keaton and Rube Miller with his trained duck, did San Francisco this week in company with Arbuckle's Vernon Tigers base-ball team of the Pacific Coast league. Sunday and Monday the comedian staged matinees at the ball park before and during the game. "Fatty" is real handsome in his baseball uniform.

Zalletta Du For is the name of a new member of the Christie organization and Pat Dowling has not been able to persuade her to change it, which does not mean that Pat has been proposing marriage—just the change of the name. And speaking of names, Arthur Statter tells us that his typewriter has gone back into a normal working order inasmuch as Margarita Du La Motte has left the Jesse D. Hampton studio and is playing at Brunton's. Statter told the young lady "Maggie Mott" would be a good name, but the young lady did not agree, and so the typewriter had to be worked overtime.

Scott Sidney has found a good joke, and he drew HOKUM a diagram of it that should be fully appreciated. It is an excerpt from a Christie continuity.

Scene 49—Young man in rose garden with girl, pleads ardently.

Scene 50—Father goes through. Couple continue.

Scene 51—Young man continues to press suit. Another girl enters, youth registers annoyance.

Now here's the joke: the assistant director took an ironing board and an electric iron to the location.

Equipment Service

News and Gossip in the Equipment World

The Berger Manufacturing Co., of Canton, Ohio, has found other fields so much more lucrative that it has practically dropped the manufacture of sheet metal theatre fronts.

In the same city is a plant that seems in a fair way to be the successor to the Berger Manufacturing Co. This is the Kanneberg Roofing and Ceiling Co., J. E. Milner, general manager. Kanneberg theatre fronts and metal lobbies are found in a very large number of amusement houses in the middle west.

That $10,000 projection room at the new Newman Theatre which was described in the Projection Department several weeks ago has caused a good bit of comment. It is a fact that there is not a theatre in the world at the present time so well conceived, designed, constructed and above all, equipped as this Kansas City house insofar as the projection is concerned.

And for this reason there are a lot of hungry eyes looking toward Projectionist Ransdell and his job. Who wouldn't envy a fellow with a lay-out like Ransdell's and a manager who knows what he wants and gets it.

Besides the old established lines of goods there are any number of new devices and machines that have poked their heads above the surface and are taking a look around before emerging and challenging the rest.

F'rinstance there is the Replogle Portable Projector, a machine of the usual suitcase type. Then there is the Projecta-lite equipment for Mazda lamp installations. And many more. If you'll keep an eagle eye on these columns in the weeks to come you will hear from all of them.

Libman, the big little Frame man was seen on the streets of Cleveland recently and from appearances had landed a million dollar order.

No, Percival, we know Libman too well to consider it as a frame-up.

Down on Gold St., the Nicholas Power Company is mourning the loss of one of its executives in the person of G. W. Landon. Landon goes to the advertising department of the Mary Garden Perfume Co. It's a man sized jump from projectors to perfumes but "G. W." will make good. In his departure the projection world loses one of its silverest tongued orators and

(*Continued in fourth column*)

Last Week We Met—L. C. Porter

IT was over in Harrison—Harrison, N. J.,—that we caught up with the subject of this sketch. And when we say "caught up" we mean it, for L. C. is a hard man to catch. What with working on a couple of hundred lighting questions and following a similar number of propositions through the factory his time is fairly well consumed.

It wasn't so many years ago that Porter first saw the Light that he has been following ever since. We have it on pretty good authority that his first words were along these lines: "Say, Dad, old top, the intrinsic brilliancy of that illuminant you have there is too concentrated at the point from which the rays pass into my retina. Douse it!" From which you may glimmer that L. C. Porter became and is an authority on illumination.

Back in the year 1907 the faculty of Sheffield Scientific School gave Porter his cap and gown and a strip of parchment and told him to beat it. He did—as far as the General Electric Company. After two years in the Test Course, he went with the Edison Lamp Works at Harrison and has been there for ten years, first in the Sales and then in the Illuminating Engineering Department.

Since being in the latter department "L. C." has spent his time developing new applications for the Mazda Lamp. While engaged here he became convinced that the greatest of these new fields was that of Projection and has accordingly specialized in that work.

In his spare time, so to speak, Porter has developed such other illuminants as locomotive headlight lamps, stereopticon lamps, flood lighting lamps, daylight signals for railroad work, aeroplane signals and high speed signal lamps for Navy work.

Last fall he went into the Service doing Research Work on signal equipment at the U. S. Naval Experimental Station at New London, Conn. If he could but tell of the many things developed there it would prove to be the most interesting of reading but John J. Censor has sealed his lips tightly on those subjects.

But even though Porter thrives wonderfully well on illuminating problems there is a side to his nature that others may not know about. A student of psychology, through an examination of his picture on this page, could detect this strain of which we speak. F'rinstance—he runs a lodge of his own at his home. Most of his friends have been initiated—*Once*. After that, when requested in terms of sugar sweetness to have a chair the visitor says "No, no, thank you, I prefer to stand." The mystery behind it all is confined in a contraption hidden in the base of most of Porter's chairs; a device which speaks plainer than words and says "He who sits will surely rise again and quickly too."

Mrs. Porter says that HE is the handiest THING she has around the house. Resourceful? That's him all over. Here, sometimes ago he built a wireless telephone which could be attached to the baby's crib so that when the Porters went calling on their neighbors it was necessary only to take the receiver with them, hitch it to a water faucet in the neighbors home and find out whether or not the youngster was crying.

Then there is the automatic color combinations which are produced from an indirect fixture in the center of his living room. By mean of this affair the room is suffused in various color combinations automatically. But listen, that ain't all the truth. The darned thing makes so much noise that no one can talk while it is operating. We're not so sure but that this device like the other was developed for its effect on visiting neighbors but Porter will not corroborate our surmises.

Jersey is full of funny things, tis said (last two words put in for safety's sake) but Porter is hoping to pull some more peculiar ones on the populace across the river. If for example you happen to be motoring along Jersey roads and you see ahead of you what appears to be the Tower of Jewels or the Machinery Building hitting the pavement at 30 per and bathed in a blaze of brilliant light just say, "Humph! That's Porter with is auto and his anti-glare devices." You'll be right.

Those interested in these devices should get details from the inventor

Intimate Items About People You Know

(*Continued from first column*)

writers. At many gatherings he was often called upon to take up the duties of toastmaster and invariably "came through" in royal style.

By the time this is in print Will Smith of the same firm will have safely passed the customs officers (at least we hope so) and assumed his duties as Gen. Mgr. At this writing he is reported on the seas and due to pass Sandy Hook about August 16th. If he did no other business in France than to buy post-cards that country should feel enriched as "Bill" remembered all of his huge number of friends with a card or two from Le Place de la Concorde, etc.

We'll separate the two items by a couple of lines of nothing and then talk about the———

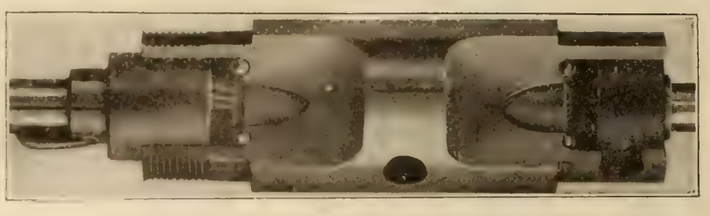
Precision Machine Co., down on East 34th Street.

Last thing we knew Francke was still on the job down there. At least he was until he left for Rochester to represent Simplex at the grand convention of notables.

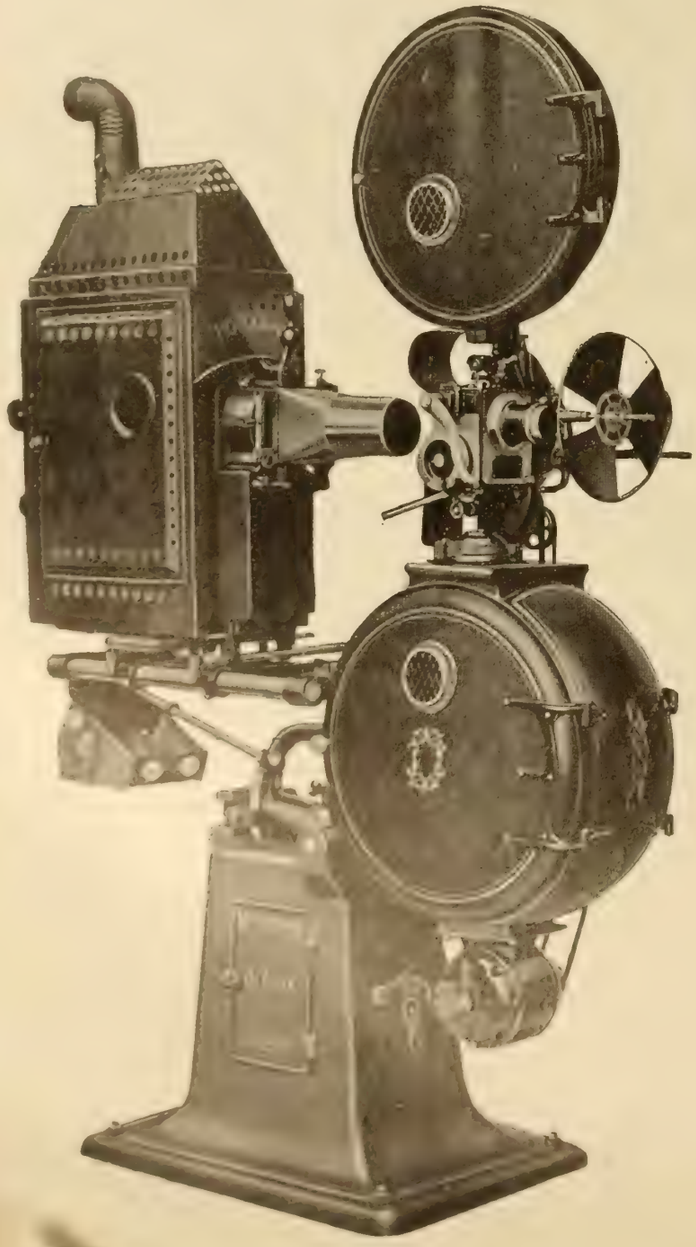
Before leaving Francke confided that he wasn't taking along much *extra* money. What he meant by that can only be assumed. As far as is known only honorable gentlemen were in the party.

Still, those little games *are* sometimes bad ones.

MOTIOGRAPH



Ball Bearing Take-Up



A glance at this illustration clearly reveals why the Motiograph Take-up will handle 3000 feet of film and now, after a thorough trial, users are writing us that it will handle 4000 feet of film.

This is only one part of the Motiograph machine and every part is built just as carefully so that the Motiograph Machine, as a whole, will give you efficiency in your booth that you never dreamed of.

TRY IT.

(Write for Literature)

The Enterprise Optical Mfg. Company

564 W. Randolph Street

Chicago

Equipment Operating Projection Questions Answered

More Machine Suggestions

IN an issue of the NEWS, several weeks ago, there was published a letter from a group of projectionists on the Pacific Coast in which an appeal was made to machine manufacturers to "get down to earth and put out a machine that will be simple yet durable." Before many more issues are out we are in hopes of getting several of the officials of some of the more prominent machine companies to say a few words on this subject. Perhaps these experts who have lived with their pet machines and who in many cases have designed them, will explain away the feeling that now seems to be current amongst projectionists that present-day machines "are made to sell repair parts."

Such a condition cannot be true, although to all appearances it be a fact. Perhaps when the situation is analyzed the fault lies with the manufacturers, who either have not had the time or have not seen the necessity of enlightening and educating the projectionist in the proper care and upkeep of projectors. If machine manufacturers will take unto themselves the task of putting the facts in the case right up to the projectionists the whole industry will be helped.

After the publishing of the letter referred to in the first paragraph, another letter was received from Gilbert P. Miller, of Delphos, Ohio, in which the writer took sides with the Pacific Coast exponents of better machines. Mr. Miller's letter is an interesting one and adds a few more specific arguments to those already put forward.

Probably this letter will spur some of the rest of you who have, mentally at least, cussed a machine because it lacked something in the way of an attachment or in the manner of its performance. If this is true, set yourself down and send in a letter on it. We believe we are safe in saying that the machine manufacturers will be watching for all that you men have to say.

Mr. Miller's letter reads as follows:

It is with the greatest interest that I read your Projection Department, and in your August 2nd issue was tickled to death to see that the Los Angeles trio registered a "kick" against the modern machines. It is a little unkind to call them a "bunch of junk," but I cry with them, "Why cannot some one manufacture a real machine?"

My idea is that a machine should be compact without sacrificing accessibility and should be correct in mechanical principles. A friction operated fire shutter is a drag on the machine, so why have them. It seems to me that framing can be accomplished without resting the hand on a part of the machine to insure perfect register on the screen; a knob would be more suitable.

As an innovation I suggest the following: Why not include the condensers, carrier and common telescoping tube as a part of the lamp-house, being divided into two compartments with separate doors. Thus all stray light is kept from spreading about in the booth and when you run slides, open the door and run them inside the lamp house. The "push-through" carrier would not have to be used and when not in use it and the mat (oblong aperture) are elevated exposing the who condenser face, allowing all the light from this source to be used for film projection.

Another thought is this: when framing, is there any need for the upper and lower loops to grow or diminish? A sliding sleeve with spiral slot would advance or retard the sprockets, keeping the loops uniform. This is perhaps a minor fault, but suppose you are running close to a roller or flapping wildly as the result of a frame-up and the value of the idea will be seen.

Perhaps the day is coming when framing rods are unknown.

I have just read over what I have written and I suppose you think I am picking on the Powers, but I meant it as being general.

As to Powers, why focus in front, tear the machine apart to get at the intermittent, have speed control on floor (or near there), use only a few teeth on the intermittent sprocket and have that abominable bend in the film caused by the idler at the top sprocket. Why *should* the Simplex thread on the opposite side of the intermittent sprocket as compared with all the other makes. The "Simplex Patch," as it is called, is eminently unsuitable to pass through other machines if the film has acquired upturned edges.

Do not think that I am soured at the profession and am taking out my spite in "grouching" about present conditions. I sincerely hope with other projectionists that the ultimate in projectors will soon be available not only in the high-salaried man's booth but in the small owner's as well.

Yours for the best in projection,

GILBERT P. MILLER,
214 West 4th St., Delphos, Ohio.

Says a Good Word for Mazda

JUST a few lines as to the Small Town Exhibitor. Some people may think that in the small town, especially where there is no electricity, that there can be no motion picture shows. But I am here to tell you it can be done. I am operating at the Victor theatre, Cooks Mill, Ill., a town of about two hundred people, and can truly say we are doing good business, running two nights a week, Tuesdays and Fridays. We had good business last week, considering everything, as there was a carnival in Mattoon about nine miles away. I will also tell you about our house and equipment, as it might interest some of your readers.

We have a house which used to be a church building. It will seat about 250 people. Have the latest seats and everything that goes to make up the best theatre. Am using a 32-volt Lalley light plant, with a Powers 6-A machine and a 600 candlepower Mazda lamp with the Argus unit, Argus Scheck universal adapter and Argus current regulator, carry 21 amps. at the light all the time, and with our 55-foot throw get as fine a picture as I ever saw in this town. Our screen is a white surface painted on the wall. Get a picture about 7½ by 8½; carry 21 amps and burn four lights at the same time without one bit of trouble.

Am cranking at the present time, but will soon install a motor. Then the city operator will have nothing on the Victor theatre. The booth is about 6 by 8 by 10, is equipped with two benches, one seat for operator, a good supply of announcement slides and extra supplies. It has a window in the north and one in the south which keeps it always cool.

Am using Triangle film. Our first night was William Desmond in "Master of His Home," and a one-reel comedy. On Friday night we run "Law's Outlaw," also a one-reel comedy, and I sure wish that someone else had been in my place, as it certainly was punk film. I had about six stops in the first three reels and although I am a member of the N. A. M. L., I sent it back the way it was, as there was nothing to do to it but junk it. I am also sending in another name for the N. A. M. L. Will you kindly send membership card at once. Also bring to the attention of Triangle the kind of stuff they are sending out. Am looking for packed houses this week. I will be ready to answer any questions concerning equipment anyone cares to ask. Would like to hear from any other small-town exhibitor.

Yours for success,

JAMES A. CHEEK,
M. P. M. O., 809 South 14th St., Mattoon, Ill
Member N. A. M. L. 612.

P. S.—There cannot be enough said for the Mazda lamp or the Powers machine.—J. A. C.

Answer: At last we make connections with a man who is using an individual light plant. Although it is known that thousands of them have been sold it has been a difficult job to get a few words about their operation from projectionists who are using them. There is a big demand for these light plants. The theatre located in the town of a few hundred population must depend on some such a plant for its "juice." And when we say "depend" we mean it. An individual plant that would choke up, cough and back-fire when the projectionist tried to push a few more amperes through his arc could hardly be called dependable. But here is a letter from a man who has a lighting plant that evidently is more than satisfactory.

Your installation is an interesting one, Cheek, and the readers of this department would like to hear more about it. Tell us what length of life you get from your lamps and any more of the same general line of data you have at hand. Send in some photographs of your plant and of your projection room. Though you may be in a small town you are certainly getting results that will interest others who are now putting on much larger pictures in a much larger town.

We are sure that the Mazda lamp people and the Powers company will be glad to read your wholehearted recommendation of their respective products.

Your membership card and a supply of labels are being sent you by mail. Your membership button will be sent later when the new supply is received.

Any Opportunities in South America?

MR. BRAGDON, Tech. Editor,
MOTION PICTURE NEWS:

Your letter of July 30 informs me that I started off on the wrong foot in regard to joining the N. A. M. L., but when I wrote you before I had a copy of the NEWS of July 14, in which I was unable to find the printed pledge of which you spoke. However, in the issue of July 21 I found the blank and the pledge which I now enclose.

Trusting I will now be admitted to the League, I remain, sincerely yours,

E. R. WALLACE, Projectionist,
Edison Theatre, San Francisco, Cal.

P. S.—Can you tell me where I can get information regarding opportunities for projectionists in South America?

Answer: Glad that you found the blank at last. Due to a press of other matter it has been necessary in several recent issues to omit the pledge and membership blank, but we will endeavor from now on to see that they appear at least in every other issue.

We cannot give you a single ray of hope on that South America proposition. It is very probable that theatres down there are worked much as they are here. This would mean that a projectionist in most cases would have to be right on the spot to get a job. If you are going down that way guess the only thing to do is to walk up to the various theatres and ask for a position. Perhaps, though, some of our readers have had some

experience in this line and direction and can help you out. If so, will they kindly communicate with the NEWS and we will pass the good words on to Wallace in San Francisco?

Union Notes

THE following members were recently elected officers of the Local No. 330, Ft. Worth, Texas: President, Claude M. Fox (reelected); vice-president, Leon S. Friedman; treasurer, Harold L. Paisley; recording correspondence financial secretary, William Lee; sergeant-at-arms, William McKeever; business agent, Sam A. Austin, Texas State Federation of Labor delegate, Victor Wood; 6th District I. A. T. S. E. convention delegate, William Lee; trade assembly delegates, Claude M. Fox, E. L. Young, William Lee; Label League delegates, B. Y. Coffman, E. L. Young, A. L. Bailey; Cleburne Trade Assembly, Harry Andrews; card inspector, Robert L. Howell; trustees, E. L. Young, B. Y. Coffman, H. L. Woods. Local 100 per cent strong with all members at steady jobs. The boys all like your department and hope for your success in the future.

L. S. FRIEDMAN,
Press Agent, M. P. M. O., No. 330.

From Local 360

JUST a few lines to yet you know that although the new press agent has been asleep, Local 360 is very much awake, so is the press agent now, so here goes.

Our late press agent, Bro. Chas. Stuckey, has gone back to his old job of dealing out juice in Sulk at Niagara Falls Power Plant and the entire membership regrets his departure. He was the most advanced and efficient projectionist that ever carried a card in this local and was the most devoted worker in the cause of better projection I have ever met. In electing yours truly as his successor as press agent, our business manager states I have the following very necessary qualification, "Premier Artist in the Local at throwing the bull."

Funny how the war cast its spell over everything, isn't it? Notice how it affected us. We elected our officers for the year as follows: President, W. B. Allen; vice-president, E. Grace; business manager, F. Pacherbush; secretary-treasurer, A. Malley; then taking a lesson from the other big four at the Peace Conference, they elected themselves "Executive Board," "Examining Board," Delegates to the "Theatrical Federation," "Alberta Federation of Labor," Trades and Labor Council, and will settle all Union affairs as a Standing Committee.

Tom Campbell, our genial maker of hats, says he is having trouble making hats large enough. I could tell him the reason.

At the last regular meeting we were pleased to have Bro. B. Miles back in his old seat. He has just returned from overseas, having seen service in both France and Russia. He discovered on his return that two of our projectionists getting tired of leading a life of single bliss had taken advantage of his absence to commandeer his two sisters, so before settling down to civilian life again Bro. Miles is on the war-path looking for someone else's sister to fill the vacancy; being good looking, he is making good headway.

A little of the advanced legislation passed at that meeting included a raise in dues, methods for the stricter enforcement of the constitution and by-laws, both local and provincial. A few of the men holding first-class certificates felt aggrieved at the president's appointing a third-class man as Projection Inspector, but as long as we get better projection, why worry? The Lecture Society proclaimed a holiday as the recent hot weather has evaporated the enthusiasm of its members. However, by October we expect to have the society on ice and going normal.

Fraternally yours,
ERNEST PALMER, Press Agent,
Local 360, Edmonton, Alberta.

Equipment Service,

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

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E. L. BRAGDON.....*Technical Editor*

Book on Projection

James R. Cameron, Instructor of Projection at the Red Cross Institute for Crippled and Disabled Men, has arranged the subject matter of his course in the form of a pocket-sized textbook.

The book consists of 140 pages well illustrated with photographs and drawings of the various types of projection equipment. In the first ninety pages the text matter is descriptive and explanatory, while the remaining fifty pages are made up of questions and answers.

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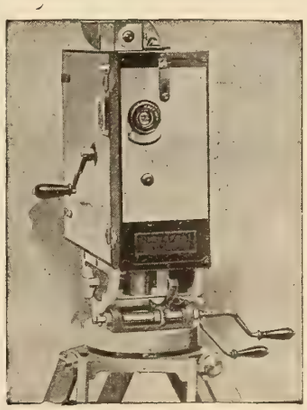

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The Standard Film Perforating Machine

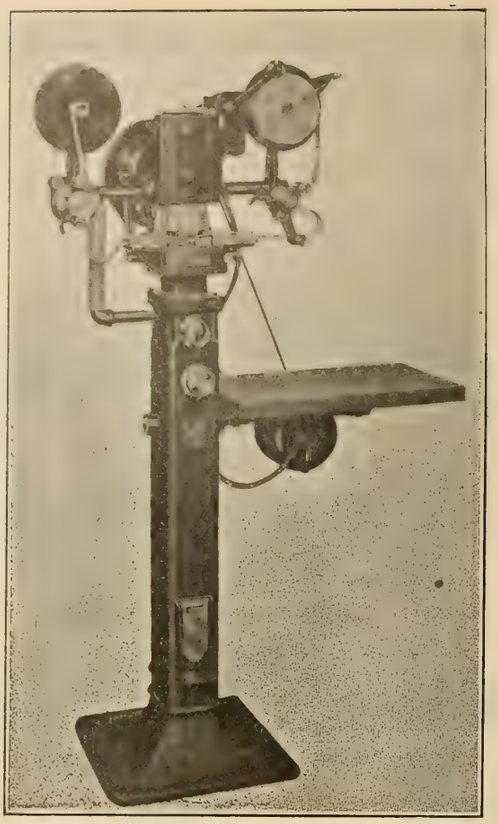
By Chas. E. Marshall

THE stability of the present day perforator has proven conclusively that the greater problem incident to the design and perfection of a machine to perform this duty have been in a great measure solved. While the basic principle has remained the same as in earlier models very radical changes have taken place in many of the minor details of construction and operation, building up these weak points which were evidently touched upon none too seriously by the pioneers, their object being principally to solve the problem of actually perforating the film rather than to include other features that culminate in the economical operation of a perforator.

When one stops to consider the vital part taken by this machine in the art of film making it is readily seen the high degree of precision demanded of it, which is greater in proportion to its cost and size than any other mechanical unit in the industry. It is an established fact that high screen quality is largely the result of the success of applied mechanics to the stages of processing which the film undergoes, and with this end in view the manufacturers of the Bell & Howell Film Perforator have strained their efforts toward the complete standardization of every step in the handling of film and have built their entire line of motion picture machinery to adhere strictly to this standard which is now recognized throughout the world and to which ninety per cent of the world's supply of film is perforated.

The benefit of this standardization is obviously mutual and meets with hearty response from both the manufacturer of raw stock and the Producers of motion pictures in general, who, heretofore, had to deal with film perforated to various standards maintained by the earlier manufacturers.

It is to be noted that manufacturers supplying



machines in the earlier days of the industry's growth adhered to the policy of perforating but one hole on each side of the film at each stroke of the punches, thus entailing the forward movement of the film four times for each picture's space or sixty-four times per foot. This policy, however, was soon discarded not only because it imposed unnecessary wear on the moving parts but made necessary the employment of an excessive number of machines for a given output.

In the machine in question the perforating mechanism consists of a machined casting called the ram whose movement is in a perpendicular direction and in the base of which is located both the punches and the registering devices called the pilots. The punches consist of four sections of fine tooled steel, hardened and ground to conform to the existing standard for sprocket holes. The completed punching element is made by clamping these separate units together with the proper spacers between, thus making a punch assuming the shape of a letter "H" with both legs on the top and bottom available for service. In operation, when one side begins to show wear it is only necessary to reverse the entire element in the ram, bringing the other side into service and allowing practically double life before being resharpened.

The construction of the pilots are identical to that of the punches except that the radial diameter of the projecting units are two thousandths of an inch smaller than the corresponding diameters of the punches and the points are tapered to a 3½ degree angle extending ⅛ of an inch of their length. This registering device is also clamped in the base of the ram alongside of the punching element and in operation these pilots, embracing one whole picture space at once, are lowered and enter the film in advance of the punches. It is quite easy to see how this arrangement tends to preserve absolute registration, namely by first allowing the pilots to enter the entire eight holes (previously punched in the film) before the punches actually come in contact with the film to punch the eight succeeding holes. The next step taken up is that of moving the film between each successive movement of the punch; this is accomplished by the employment of a shuttle with eight teeth projecting upward which grasp one entire frame at once. The movement of this shuttle is both horizontal and vertical and is

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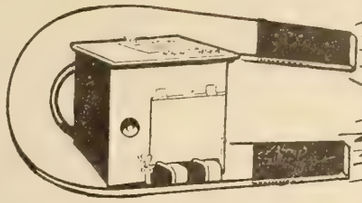

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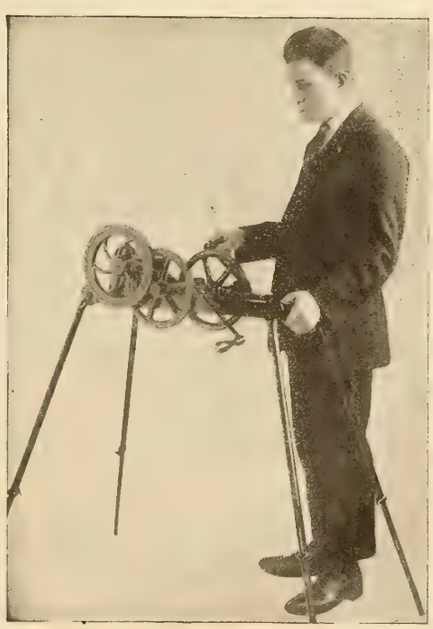

Selected by Martin Johnson
who writes from Sydney

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main cam shaft. It is to be noted that throughout the entire construction of this perforator all devices used in the movement and punching operation engage and punch the film not by one sprocket hole but by one entire picture space, thus insuring uniformity in perforation.

In order to hold the film flat on the die plate during the punching operation a stripper plate is employed whose operation is independent of that of the punches and pilots. This stripper plate descends on the film, holding it perfectly flat from the beginning of the punching operation until after the punches and pilots have been raised clear of the film. It then raises one-sixteenth of an inch, allowing the free movement of the film to the next position. With reference to the various surfaces presented to the film in its travel through the machine and with a view to minimizing the danger of scratches and abrasion marks, pressure plates have been discarded and instead the film channels are lined with guide rollers throughout their entire length. In other words no friction whatsoever exists between the moving film and the paths over which it travels as a rolling surface is at all times presented. It is also interesting to note that at all times during the operation a free loop of the unperforated stock is maintained between the feed roller and the punches, thus assuring a uniform supply of stock without the jerky movement present when feeding direct from the roll of film. Owing to the precision attained in designing the various movable elements and the fact that the film is advanced one frame at each movement of the punches, a normal output of 1,700 feet of positive stock per hour or by shifting to a lower speed from 500 to 800 feet of negative can be attained.

Of the exclusive features inherent in this machine none is more conspicuous than the means by which dust particles are kept from adhering to the film while passing through the mechanism. This is accomplished by passing the stock through suction cleaners employing rotating brushes to thoroughly clean both surfaces of foreign matter which is in turn carried off by a vacuum.

The auxiliary equipment furnished for use with an installation of this type of perforators consists of an electrically driven air exhauster which supplies the necessary suction for the rotary cleaner attachment. These exhausters are built to accommodate an installation of any number of machines. Another striking feature is the automatic stop device whose purpose is to stop the mechanism at the end of each roll of perforated film. This operation is accomplished by an audible signal and makes it possible for one attendant to handle a large number of machines with ease.

National Anti-Misframe League Pledge

AS a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

HONOR ROLL

(1103) L. V. McLaulin.....Sanford, Fla.
(1104) Frank T. Mastin.....Huntsville, Ala.
(1105) P. A. Wills.....Champagne, Ill.
(1106) Joe Walters.....Los Angeles, Calif.
(1107) Louis M. Needham.....Pueblo, Colo.
(1108) Leslie Jennings .....Muskogee, Okla.
(1109) Edward H. Hoffman.....Marion, Ohio
(1110) Wesley B. Bobbit, Jr.....Petersburg, Va.
(1111) Alex Ford .....Lincolnton, N. Car.

Blank for New League Members

Member's name.....

Home address.....

Name of theatre where employed.....

Address of theatre and name of manager....

.....

Another New Invention

"Through the Wrong Door," the stage play, is the latest subject in which Madge Kennedy is being starred. The picture will be the first to employ the new photographic effects made possible by a lens device invented by Cameraman Marcel Le Picard by which an effect of a halo is obtained in several unusual close-ups.

Fall Meeting of S. M. P. E.

Announcement has been made that the next meeting of the S. M. P. E. will be held at the William Penn Hotel, Pittsburgh, on October 13, 14 and 15.

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If you didn't accept our free offer of the IMSCO Book, you lost money—
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Musician La Vigne at Liberty

SPEAKING of prominent musical directors the name of Mr. J. La Vigne cannot be overlooked. Mr. La Vigne has conducted orchestras in the foremost theatres, such as the Strand theatre, Portland, Me., etc.

During his stay at the Strand theatre, Mr. La Vigne has established a name of reputable standing. He had an organization of fourteen skilled musicians and to my knowledge there are very few musical organizations consisting of fourteen men who can accomplish such wonderful feats as the organization under Mr. La Vigne's direction.

Mr. La Vigne has severed his connections with the above theatre, and is at present open for a new engagement. The reason I have mentioned these facts about this gentleman is because I feel that there are an innumerable amount of exhibitors throughout the country looking for capable music directors.

As the music editor of this page, and a strong advocator of perfect musical interpretation for the film, I earnestly suggest that exhibitors avail themselves of this opportunity to secure this able and first-class musical director.

Musician La Vigne, of Portland, is at Liberty

The Wail of the Organist

I'm still on deck—like the old seafarer,
Vamping in G for Theda Barer;
Or chasing the cactus all over the chart,
On a four legged critter, with Billum S. Hart.
Making the pipes go—"fish—fush—fish"
For a bob and a wiggle of Dorothy Gish,
Sounds like a "string bean"—some folks say,
When I walk down the road with Charley Ray.
Then we pull off a stunt that would sure floor Barnum,
One sweep of the arm—down goes ten—with Bill Farnum.
Still we have moments of pleasure and bliss,
In the dainty scenes of the sweet Ferguson Miss;
And loads of others—in variety there's spice,
How I wonder that some actors get their price,
But I'm sure if there's ever a Judgment Day,
Some of the stars will be made to pay.
I'm only human—yet it's true,
Some of the things I'm forced to do
To put pictures "over"—the tones I must toss,
Is like cranking a "Ford" or "curryin'" a hoss.
Since the organ is larger—I can do any stunt
From a "cootie bite" or "flea hop" to an elephant grunt.
But the bench gets harder and the varnish is gone,
Still Ill do my durndest—till the last reel is done
If only the blower will keep on blowing;
The rats stay away, so the pipes can keep going,
I'll stick till that phrase—with each picture doth blend;
The words that are sweetest—'tis only "The End."

—P. HANO FLATH.

Synchronized Music Score for "The Gay Old Dog"

A SPECIAL synchronized music score has been arranged by Messrs. Winkler and Levy, for the Hobart Henley production entitled "The Gay Old Dog." Mrs. Sydney Drew wrote the scenario for this excellent production. It was shown to a private audience on Tuesday morning, August 12th, at the Rivoli theatre, of New York City, N. Y., and scored a tremendous success in conjunction with the music score which is a masterpiece in the strictest sense of the word.

Review of Latest Musical Compositions

1—"My Daddy Long Legs," a waltz written in conjunction with the film production "Daddy Long Legs," featuring the great star, Mary Pickford. (Waterson, Berlin & Snyder.)

2—"Madgrigal of May," a beautiful waltz from the season's play, "The Jest" (J. W. Stern & Co.)

3—"Golden Gate" (Open For Me), by Kendis and Brockman, the writers of the famous "I'm Forever Blowing Bubbles." A new sensation arranged for fox-trot or waltz. (Kendis Brockman Music Co.)

4—"Shadows," a melodious waltz by Howard Lutter. This arrangement was featured in conjunction with the Goldwyn production, "Shadows," starring Geraldine Farrar. (Vandersloot Music Co.)

5—"Oasis," the fascinating oriental fox-trot by Henri F. Klickman. A dance novelty also published for band and orchestra. (McKinley Music Co.)

6—"Russian Rag," by G. L. Cobb. A novelty "Concert" rag and the "Jazzation" of Racmannioff's "Prelude." (Will Rossiter.)

7—Mandarin Dance by Kempsinki. An eccentric Chinese novelette of concert value and admirably suited for the modern jazz craze. (Belwin, Inc.)

8—"Constance," by Ernest S. Golden. This is the best emanation from the pen of this world famous writer. (Belwin, Inc.)

9—"Tears," a fox trot by Art. Hickman, writer of the famous "Rose Room" fox trot. One of the most catchiest and snappiest fox trots of the year. (Sherman Clay & Co.)

10—"Behind Your Silken Veil," an Oriental fox trot by Vincent Rose, writer for "Mummy Mine." This proved to be the best Oriental fox trot published tnis year. (Sherman Clay & Co.)

"Close-Ups" of Songs in Pictures

CERTAIN songs in certain pictures constitute the basic element or the theme for certain individual scenes. Sometimes they interpret the idea of the entire film, and wherever such songs are employed in the above-mentioned capacity, they can be considered indispensable not only to the film but also to the musical director playing for such productions.

No matter on what screen this film is thrown, whether in a first-class house, or in a nickeldom, the song must be played. It's on the screen, everybody sees it, and it is therefore of vital importance that the film directors select such material which is playable and obtainable.

Judging from past and present experiences, I have come to the conclusion that most film directors are using song material for the above purpose which in many cases is 100 years old, is either not obtainable or subject to restricted performances. I have recently reviewed a production in which the star asked a violin player what he was playing. "The Meditation from 'Thais,'" was the answer, expressed in ten-inch letters on the screen. I immediately called the film director's attention to the fact that this particular musical composition is subject to a tax payable to either the French or American Society of Authors, Publishers, and Composers, and that many theatres throughout the country are not in possession of such a license which would permit them to play this number without confliction with present copyright laws. I suggested the "Elegie," by Massenet which can be played in any part of the world for the purchase price only.

The gentleman in charge of this production accepted my suggestion and assured me that all titles in the outgoing films would be changed. I therefore considered the matter settled and mentioned the "Elegie" by Massenet as the proper cue, on my musical suggestion sheet.

Several weeks later I received letters from various parts of the country asking me whether I was drunk when compiling the music for this production. I carefully investigated the matter and found that the films were sent out with the "Thais" title and the musicians were playing the "Elegie" as suggested on my music cue sheet. This is an example of superlative negligence on the part of some film gentleman, and I can cite many instances showing gross ignorance on the part of those concerned in directing the films. Recently I saw a picture where the director used a song in a close-up, which never existed. In directing this particular film, he had an idea that a song would make the situation go over clearer, so he made up a condensed song title of the predominating situation, followed by a few lines of music which he picked at random, and probably constituted a part of an Arabian cheese dance. I at least was never able to trace the origin of this piece of music.

What is a musician to do in such a case? There is only one way out of it; to ignore the whole affair, irrespective of the consequences that may arise from such an act.

I have witnessed hundreds of such cases, and it is indeed high time that the film directors consult some prominent musician or music publisher before using certain songs as "close-ups" in their films. Such action would result in a more distinct transmission of ideas from the film director to the musicians, and from the musician to the public. In brief, it would establish "perfect harmony" among all parties concerned.

THE EDITOR

LATEST MUSIC CUES

"THE BELLE OF THE SEASON"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Budding Spring" (Andante Crazioso Moderato), Platzman

1—Theme (1 minute), until—S: At screening.
2—"In a Garden of Melody" (Allegretto Intermezzo), by Sudde (2 minutes and 15 seconds), until—T: For 20 years a great press.
3—"Reverie" (From Pathetic Suite) (2 minutes and 15 seconds), until—T: "Oh, Mr. John, please don't."
4—"Elegie" (From Pathetic Suite) (4 minutes), until—T: "What are you trying to do?"
5—Theme (1 minute and 45 seconds), until—T: Under his mother's name of.
6—"Pulcinello" (Intermezzo Allegretto), by Aletter (2 minutes and 45 seconds), until—T: "We're going to Brophy's."
7—Theme (2 minutes), until—T: The closed road and Geraldine Keen (auto effects).
8—"The Herd Girl's Dream" (Andante Idyl), by Labitzky (3 minutes), until—T: Stunned by the grim realization.
9—"At Twilight" (Andante Romance), by Golden (2 minutes), until—T: A few days later.
10—"Dramatic Narrative," by Pement (1 minute and 15 seconds), until—T: The neighborhood bully.
11—Theme (4 minutes and 45 seconds), until—S: When bully leaves.
12—"Dramatic Tension No. 36," by Andino (1 minute), until—S: When bully stops James.
13—"Intermezzo Irlandais" (Moderato), by Leigh (2 minutes and 30 seconds), until—T: As time passes, Geraldine.
14—Theme (1 minute and 15 seconds), until—T: Always before her was the.
15—"Dramatic Tension No. 9," by Andino (3 minutes and 30 seconds), until—S: When Geraldine enters Settlement House.
16—"Turbulence" (Allegro Agitato), by Borch (2 minutes and 15 seconds), until—T: "So that skirt was hangin'.
17—"Agitato No. 6," by Kiefert (1 minute and 30 seconds), until—S: When detective gives alarm.
18—"Serenade" (Allegretto Grazioso), by Ern (2 minutes and 15 seconds), until—T: On her 21st birthday.
19—Theme (3 minutes), until—T: At Saint Mark's Hospital.
20—"Perpetual Motion" (Allegretto Agitato), by Borch (3 minutes and 30 seconds), until—S: When James reads newspapers.
21—"Bleeding Hearts" (Andante Sentimento), by Levy (2 minutes), until—S: When Geraldine enters Settlement House."
22—Theme (1 minute and 30 seconds), until—T: "Your father needs you"—until * * * * THE END.

"SHADOWS OF THE PAST"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Adagietto" (from Symphonette Suite), Berge

1—"Dramatic Narrative," by Pement (2 minutes and 45 seconds), until—S: At screening.
2—Tragic Theme, by Vely (3 minutes and 30 seconds), until—T: "There is one heart in the."
3—Theme (2 minutes), until—T: Then amid the black shadows."
4—"Dramatic Tension," by Andino (2 minutes), until—T: "I'm Mark Stetson, the big."
5—Theme (2 minutes and 30 seconds), until—T: "Ladies and gentlemen."
6—"Flirty Flirts" (Int. Rubato), by Levy (2 minutes and 15 seconds), until—T: Joe Brandon, too, reaches.
7—"Dramatic Reproach," by Berge (3 minutes and 45 seconds), until—T: "Stetson found me today."
8—"Vampire Theme" (Characteristic dramatic), by Levy (3 minutes and 15 seconds), until—T: At the House of Chance.
9—Theme (1 minute and 30 seconds), until—T: "Open your hand and look" (piano only according to action).
10—"Sinister Theme," by Vely (3 minutes and 30 seconds), until—S: When Stetson enters.
11—"Gruesome Mysterioso," by Borch (2 minutes and 15 seconds), until—T: "If I go to jail again."
12—"Bleeding Hearts" (Andante Sentimento), by Levy (1 minute), until—T: "It's my duty to you."
13—"Sleeping Rose" (Valse Lento), by Borch (2 minutes), until—T: In honor of the house.
14—"Camelia" (Andante Moderato), by Tonning (2 minutes and 45 seconds), until—T: "You're nobody's friend."
15—"Clematis" (Moderato Poco Agitato), by Tonning (3 minutes), until—T: But I know they are going."
Perpetual Motion" (Allegro Agitato), by Borch (2 minutes and 30 seconds), until—T: "All right, Joe, go to it when."
Hurry" (Half-reel hurry), by Levy (3 minutes and 45 seconds), until—S: When Lucy faints (auto effects and railroad collision effects).
18—"Norma Waltzes," by Luz (3 minutes and 15 seconds), until—S: When Joe arrives.
19—"Dramatic Tension," by Andino (2 minutes and 30 seconds), until—S: When Lucy and party enter house.
20—Theme (2 minutes), until—T: "Stetson got me and my friend"—until * * * THE END.

"THE LONG ARM OF MANNISTER"

(Henry Walthall—Special)

Theme: "Dramatic Reproach," Berge

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

1—Sinister Theme, by Vely (3 minutes and 30 seconds), until—S: At screening.
2—"Dramatic Suspense," by Winkler (2 minutes and 15 seconds), until—T: The avenger.
3—"Andante Doloroso," by Borch (1 minute and 5 seconds), until—T: "When you came."
4—"That Naughty Waltz" (A unique waltz), by Levy (1 minute and 20 seconds), until—T: Then comes the ball.
5—Continue to action (35 seconds), until—T: Clinging to the outer.
6—"Hunkatin" (A half-tone), by Levy (55 seconds), until—T: "These men have me."
7—Theme ff (3 minutes and 35 seconds), until—T: "You are very beautiful."
8—"Dramatic Tension" (For strong tense emotional scenes), by Shephard (2 minutes and 45 seconds), until—T: Their purpose was accomplished.
9—"Andante Dramatico" (Depicting suppressed dramatic emotion), by Borch (2 minutes and 35 seconds), until—T: A mysterious power.
10—"Poem Symphonique" (Dramatic moderato), by Borch (2 minutes and 5 seconds), until—T: As a cat plays.
11—Theme (4 minutes and 15 seconds), until—T: "What's the matter?"
12—"May Dreams" (Romance), by Borch (2 minutes and 10 seconds), until—T: A velvet paw.
13—"Mysterious Nights" (Valse dramatique), by Berg (4 minutes and 30 seconds), until—T: Madame De La Mere.
14—"Mysterioso Dramatic" (Depicting mystery and agitation), by Borch (1 minute and 55 seconds), until—T: Driven to the verge.
15—"Gruesome Mysterioso" (For infernal or witch scenes), by Borch (2 minutes and 40 seconds), until—T: In the dead of night.
16—"Dramatic Recitative," by Levy (1 minute and 50 seconds), until—T: Once to every man.
17—Theme (2 minutes and 45 seconds), until—T: The noose gradually.
18—"Hunkatin" (A half-tone Jazz), by Levy (1 minute and 45 seconds), until—T: Madam De La Mere receives.
19—"Andante Appassionato," by Castillo (3 minutes and 5 seconds), until—T: "I have a warrant."
20—Theme (3 minutes and 25 seconds), until—S: Miss De La Mere telephoning.
21—"Mysterioso Dramatique," by Borch (3 minutes and 10 seconds), until—T: At the appointed hour.

NOTE: Watch shots.

22—"Birds and Butterflies" (Int.), by Vely (1 minute and 5 seconds), until—S: View of yacht.
23—"Fluffy Ruffles" (One-step), by Green (35 seconds), until—T: A dance in the moonlight.
24—"Dramatic Tension," by Borch (1 minute and 5 seconds), until—T: "Tell me the truth."
25—"Dramatic Andante" (For suppressed emotions), by Berge (2 minutes and 10 seconds), until—S: Water floating into ship.
26—"Cavatine" (Dramatic), by Bohm (2 minutes and 50 seconds), until—T: Once drained the cup.
27—Theme ff (1 minute and 50 seconds), until—T: "Yes, darling, she is"—until * * * * THE END.

"A BROADWAY SAINT"

(Montagu Love—World)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Birds and Butterflies" (Capricious Allegretto), Vely

1—Theme (1 minute and 45 seconds), until—S: At screening.
2—"Flirtation" (Characteristic Allegretto), by Cross (3 minutes and 30 seconds), until—T: Dick's boarding-house.
3—Theme (2 minutes and 45 seconds), until—T: Boonsburg, a "dry" town.
4—"Tete-a-Tete" (Intermezzo Dansant), by DeKoven (4 minutes and 30 seconds), until—T: Poisonous effects of.
5—"Paprikano" (Allegro Moderato), by Friedman 13 minutes), until—T: "The way he snuggled up to."
6—Theme (1 minute and 45 seconds), until—T: "Some boy, some boy."
7—"Cupid and Butterfly" (Intermezzo Grazioso), by D'Albret (2 minutes and 45 seconds), until—T: The "Naughty Nighters."
8—"In the Glade" (Allegretto Scherzando), by Gruenwald (1 minute and 30 seconds), until—T: "City folks think cows."
9—Theme (3 minutes), until—T: "You're the first real."
10—"Bees" (Allegretto Novelette), by Jones (3 minutes and 15 seconds), until—T: "You're hurting my trade."
11—"Turkish Towel Rag" (Lively Intermezzo), by Allen (4 minutes), until—T: "You're the worst specimen."
12—"Dream Faces" (Moderato Reverie), by Hollewell (3 minutes and 15 seconds), until—T: Meanwhile a lynching bee.
13—"Western Rodio" (Characteristic Allegro), by Minot (2 minutes), until—T: "This sort of thing may."
14—"Liselotte" (Moderato Rubato), by Adam (4 minutes), until—T: "It was not that I was."
15—Theme (1 minute and 30 seconds), until—T: The weeks go by.
16—"Flirty Flirts" (Int. Rubato), by Levy (3 minutes), until—T: The "Naughty Nighters."
17—"Irvina" (Allegretto Moderato), by Rolfe (2 minutes and 45 seconds), until—T: "I'm going to send Dick a."

(Continued on page 1864)

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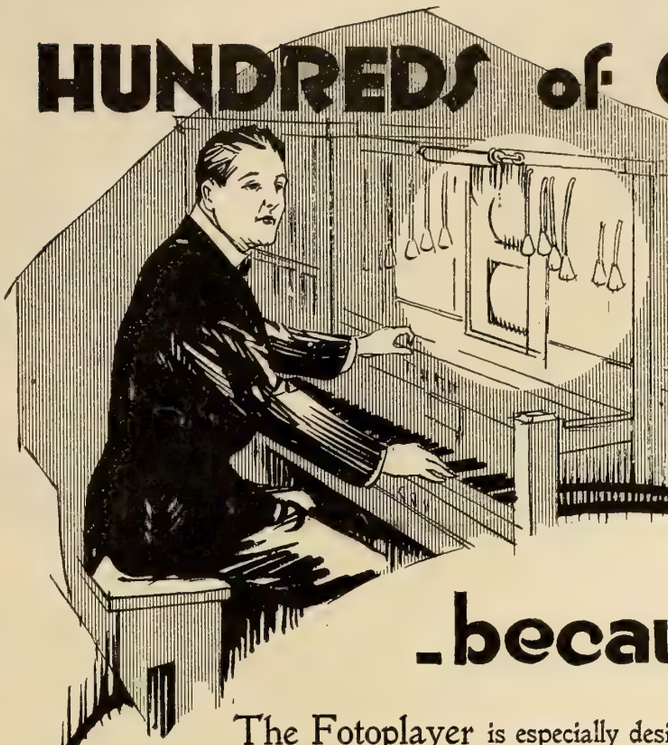

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"A BROADWAY SAINT"

(Continued from page 1862)

18—"Sparkling Moselle" (Allegretto Moderato), by Gruenwald (3 minutes and 45 seconds), until—T: "I'm a New Yorker."
19—"Hunkatin" (Half-tone one-step), by Levy (1 minute), until—T: "The wicked New York might."
20—"That Naughty Waltz" (Valse Lento), by Levy (1 minute), until—T: Explaining that in New York.
21—"Old Zip Coon" ("Turkey in the Straw") (1 minute and 15 seconds), until—S: Watch for negro dance.
22—"A La Mode" (French one-step), by Rosey (1 minute and 45 seconds), until—S: When negro leaves stage.
23—Theme (30 seconds), until—T: "You my little country girl."
24—"Nymph and Satyr" (Allegro Moderato), by Rollinson (3 minutes and 30 seconds), until—T: "Dick has invited some."
25—"Vivien" (Allegro Moderato Entr'acte), by Ramsdell (3 minutes), until—T: It is abdication.
26—Theme (1 minute and 45 seconds), until—S: When Uncle leaves (storm effects).
27—"Bon Vivant" (Allegro Commodo), by Zamecnik (2 minutes and 30 seconds), until—T: Uncle Galt's first morning.
28—"Florindo" (Allegretto Vivace), by Burgmein (3 minutes and 15 seconds), until—T: "I had no place to go."
39—Theme (30 seconds), until—T: "But I forgive you"—until * * * THE END.

"THE WOMAN UNDER COVER"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Serenade Romantique" (And. con. moto), Borch

1—"Flirty Flirts" (Int. rubato), by Levy (1 minute and 45 seconds), until—S: At screening.
2—"Dramatic Agitato," by Hough (1 minute and 15 seconds), until—T: "You're always in my way."
3—"Intermezzo D'Amour" (Mod.), by Varley (1 minute and 55 seconds), until—T: Nine o'clock in the office.
4—"That Naughty Waltz" (Valse Unique), by Levy (1 minute and 25 seconds), until—T: Alma's secret.
5—"There Waves the Flag," by Borch (1 minute and 5 seconds), until—T: The last number.
6—"Hunkatin" (Half-tone Jazz), by Levy (1 minute and 10 seconds), until—S: Audience applauding.
7—"Tragic Theme" (1 minute and 45 seconds), until—S: Rollson is found dead.
8—Continue pp (25 seconds), until—T: News of the murder.
9—Theme (2 minutes and 35 seconds), until—T: The next day brings.
10—"Serenade D'Amour" (Mod.), by Blong (3 minutes and 15 seconds), until—T: Back in her little.
11—"Love Song" (Mod.), by Puerner (2 minutes and 10 seconds), until—T: James Harrison, new owner.
12—"A La Mode" (French one-step), by Rosey (55 seconds), until—T: The Grand Jury had refused.

NOTE: To be produced as piano solo.

13—Theme (1 minute and 15 seconds), until—T: There wasn't a thing.
14—"Dramatic Recitative," by Levy (1 minute and 30 seconds), until—T: Billy decides that.
15—Continue pp (30 seconds), until—T: "Of course, I'll marry you."
16—"Pathetic Andante," by Vely (55 seconds), until—T: While Alma.
17—"Aces High" (Lively march), by Roberts (1 minute and 20 seconds), until—T: At the ball game.
18—"May Dreams" (Romance), by Borch (1 minute and 35 seconds), until—T: "We've got to do something."
19—"Sinister Theme," by Vely (2 minutes and 30 seconds), until—T: Billy decides to call.
20—Theme ff (2 minutes and 45 seconds), until—T: Weaving the net.
21—"Sparklets" (Mod.), by Miles (3 minutes and 5 seconds), until—T: Mr. Harrison tries.
22—"Dramatic Reproach," by Berge (4 minutes and 50 seconds), until—S: Interior of office.
23—"Dolorosa" (Poem D'Amour), by Tobanni (2 minutes and 55 seconds), until—T: Maudlin after a day.
24—"Dramatic Suspense," by Winkler (5 minutes and 5 seconds), until—T: Billy resolves.
25—"Dramatic Tension," by Shephard (3 minutes and 5 seconds), until—T: "You are sure you have."
26—"Andante Appassionato," by Castillo (3 minutes and 10 seconds), until—T: "She was mine."
27—Theme ff (2 minutes), until—T: "I did it, I did it"—until * * * * * THE END.

22—Theme (1 minute and 30 seconds), until—T: "Your father needs you—
25—"Andante Appasionato" (Depicting dramatic emotion), by Castillo (2 min-
24—Theme ff. (2 minutes and 20 seconds), until—T: "Jean asked me."
27—Theme ff (1 minute and 50 seconds), until—T: "Yes darling, she is."
new republic.)
3—"Reverie" (2 minutes and 15 seconds), until—T: "Oh, Mr. John, please don't."

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"Hearts of the World"
(D. W. Griffith Production)

D. W. GRIFFITH'S great war epic, "Hearts of the World," still leaves an indelible imprint upon the mind months after its first presentation—but an imprint which has mellowed with time. When it was first shown it acted as a powerful stimulus to patriotic emotions, for we were at war on April 4, 1918. Now that peace has come the massive spectacle appeals to the observer in quite a different way. What dramatic and human incidents it contained (and they were many) a year ago were not generally appreciated by its audiences who were stirred by the passions of war. Now these elements stand out vividly and the war episodes are subordinated because the average mind is reconciled to peace.

Thus Mr. Griffith again demonstrates what a master builder he is. In creating the work he looked into the future; his object was to establish a thing which would endure because of its simple message of love and faith. So the "peace edition" of "Hearts of the World" comes not as any pictorial diatribe against war, nor as a new arrangement of the picture itself, but instead it strikes most of us as a glorification of peace through its theme and the tragic presentment of the horrors of war. He probably constructed better than he realized at the time.

The picture is practically unchanged except for additional subtitles which emphasize the value of peace and the concluding scenes which reveal why we fought. What stands out vividly are not the powerful scenes of armed conflict with all of its naked brutalities, but the human appeal of the love story. The tension is lifted. Love and laughter reign. The war is over. Thus the romantic moods are heightened.

It is worth seeing again if only to realize your reaction toward peace. It is spectacular and the scope and magnitude of the battle scenes are impressive. But as big as they are they are insignificant now as compared to the tender passages of romance. And there is the "peace edition." The interpretation seems mellowed too. Lillian and Dorothy Gish, Robert Harron, Robert Anderson, George Fawcett and the others bring out the new note which was there all the time, but out of harmony.—*Laurence Reid.*

"Close to Nature"
(Mr. and Mrs. Carter De Haven in a Two-Reel Capitol Comedy—Goldwyn)

IT'S a vacation problem faced by all young couples. He wants to go to the countrified mountains and she wants to go to the oceanized seashore.

She loves the beach and he loves the beechnuts. They finally leave for the country and every time they meet with one of the many discomforts and inconveniences she taunts him with the remark, "Oh, isn't it lovely to be so close to nature?" They find that the landlord arbitrarily rules that every guest must retire at 9 P. M.

When the hotel burns they agree to leave for the seashore, but on arriving at the little way station find that the train just runs twice a week. The hero is now well cured of his former infatuation for the country and buys a second-hand car to take them away.

A great deal of comedy is secured with his contrary car, but they finally arrive at the seashore and she points to a number of pretty bathing girls in one-piece suits and again taunts him with: "Oh, isn't it lovely to be close to nature?"

This comedy will entertain and amuse generally and is particularly appropriate for high-class audiences.—*Tom Hamlin.*

"The Second Chance"
(Educational—One Reel)

EDUCATIONAL has in "The Second Chance" a Y. M. C. A. picture which should create a lot of interest since it depicts the reclamation to society of army prisoners. The average person has never known the life of these unlucky individuals. Perhaps he has given no thought to the question because the army has kept him in the dark. But in "The Second Chance" the veil is lifted and he is conducted through an army prison. The picture has Castle William, the prison at Governors Island, for its background.

The war is being hotly waged at the front. A fighter becomes a coward and shirks his duty. Courtmartialed, he is given ten years and brought to the Island for confinement. We are conducted inside and shown the Salvation Army workers and the Y. M. C. A. keeping the prisoner's spirit up. Their plan is to make him interested in life through the idea that he is not a criminal. Amusements are provided for his recreation hours. And for his work he can take his choice of several vocations. The honor system is well established and if he toes the mark he will be at liberty in no time.

Constance Binney, starring in "Erstwhile Susan," a Realart picture

The picture attempts to impress that army prison life is not severe and that the officers in command are determined to reclaim their men not only for society but for the army. The subject should have value at the present time because of investigations taking place to discover the drama behind the military curtain. A screen actor interpreted the part of this particular prisoner. His spirit seemed to be stronger than was noticed in several men who worked beside him. But then they were prisoners and he only acted the part.—*Laurence Reid.*

"The Mother and the Law"
(D. W. Griffith's Revision and Additions to the Modern Episode in "Intolerance")

D. W. GRIFFITH has selected the modern episode from "Intolerance," and with some additional scenes and sub-titles has envolved a strong drama of especially timely significance.

And exhibitors and the public will remember that this cast contains such prominent names as Mae Marsh, Robert Harron, Miriam Cooper, Vera Lewis, Walter Long and Ralph Lewis.

The characterizations of "the uplifters" in their "busybody" attempt to impose their narrow minded wills upon all the people is so topical these days that one sub-title states: "My way of thinking, eating and drinking is the only way."

The sister of an industrial magnate finds herself a wallflower at social affairs and is easy prey for professional "uplift" agitators. Her "benefactions" are widely publicized and her brother is finally so hard put to supply the necessary funds which his sister requires that he cuts the wages of his workmen.

After the big strike scene in which the militia and company guards use machine guns, several of the strikers and their families move to nearby towns. But the great "charity" work of the industrial magnate's sister goes on and on with its great "foundation."

One girl alone and friendless becomes the paramour of a gang leader. The hero quits the gang and marries the heroine, another strike victim. When the gang leader is shot by his paramour the hero is accused and about to hang, when the now half-crazed girl of the slums confesses.

The automobile race with the train to secure the Governor's reprieve is thrilling. During the hero's incarceration the busy-bodies of the "Foundation" take his baby from the mother and place it in an institution where it dies from neglect.

All the sorrow, tragedies and pathos finally end happily for the two principals and all in all the production is so closely akin to the happenings of today that the film will certainly have a universal appeal, and the theme is so timely that the might have been produced yest

Hamlin.

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for last fifteen weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to May 18, 1919.

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

ACE OF THE SADDLE (UNIVERSAL) HARRY CAREY (AUGUST 18)...JULY 19
Harry Carey stars again as 'Cheyenne Harry."—M. P. News.

ALL WRONG (PATHE) BRYANT WASHBURN (JUNE 1).....MAY 24
"Star in a picture of platonic love."—M. P. News.
Exhibitor Comment—"Average business."

ALMOST MARRIED (METRO) MAY ALLISON (JUNE 2).....JUNE 14
"May Allison in pleasing comedy-drama with good farcical windup."—M. P. News.
Exhibitor Comment—"Fair picture, average business two days." "Very pleasing; better than lots of so-called specials; average business three days."
Consensus—"Pleasing picture, average puller."

AMERICAN WAY, THE (WORLD) SPECIAL CAST (JULY 7).....JULY 12
"Pleasant light comedy and melodramatic effects."—M. P. News.

AN AMATEUR WIDOW (WORLD) ZENA KEEFE (MAY 26).....MAY 24
"World offers an exceedingly pleasant comedy."—M. P. News.

AVALANCHE, THE (ARTCRAFT) ELSIE FERGUSON (JUNE 29).....JULY 12
"A big production with a big theme."—M. P. News.
Exhibitor Comment—"Splendid picture, strong direction, A1 photography, good double exposure, wonderful; only weakness in picture being selection of supporting male character, whose acting is good, but personality not very pleasing. Big business all week."

BARE-FISTED GALLAGHER (ROBERTSON-COLE) WILLIAM DESMOND (JUNE 29).....JUNE 28
"Desmond's personality bolsters up Western."—M. P. News.
Exhibitor Comment—"Good average western, well received. Average business, two days."

BE A LITTLE SPORT (FOX) ALBERT RAY-ELINOR FAIR (JUNE 29)..JULY 12
"Time-honored story appears fresh and up-to-date,"—M. P. News.
Exhibitor Comment—"Splendid western production. Big business." "Good western; average business." "A cracker-jack, average business."
Consensus—"Good picture, good puller."

BEAUTY PROOF (VITAGRAPH) H. T. MOREY.....JUNE 7
"Old-fashioned melodrama of the far north."—M. P. News.

BETTER TIMES (ROBERTSON-COLE) SPECIAL CAST (JUNE 22).....JUNE 21
"A 'Sunshine' picture that should please any audience."—M. P. News.
Exhibitor Comment—"One of the big little pictures. Knocked 'em over. Could have run longer. Big business three days." "One hundred per cent. for satisfaction. Big business four days, extra big one day, average two days." "A fine picture of the better sort. Good for extended runs because it requires no talk to put it over. It gets over on its merit as a picture."
Consensus—"Good picture, good puller."

BETTER WIFE, THE (SELECT) CLARA KIMBALL YOUNG (JULY 13)..JULY 19
"An average regular program picture."—M. P. News.
Exhibitor Comment—Excellent picture, good photography, splendid cast. Patrons well pleased. Big business seven days."

BILL APPERSON'S BOY (FIRST NATIONAL) (JUNE 22).....JULY 26
Should hold attention."—M. P. News.
Exhibitor Comment—"Wonderful human interest appeal. Extra big business three days, big business four days." "Big business three days, average business one day." "A splendid picture. Jack Pickford puts over a good one. Big business two days."
Consensus—"Excellent picture, big puller."

BISHOP'S EMERALDS, THE (PATHE) PEARSON (JUNE 8).....JUNE 7
"Star presents herself in good melodrama."—M. P. News.
[illegible] Very good. Average to poor business. Hot weather."

BLINDING TRAIL, THE (UNIVERSAL) MONROE SALISBURY (MAY 19) (Six Parts).....MAY 3
"Predominant element is suspense; a trifle uncheery."—M. P. News.
Exhibitor Comment—"Average business." "Average business three days. "Av-
[illegible]
Consensus—[illegible] picture, average puller."

BOOMERANG, THE (PIONEER) HENRY B. WALTHALL (MAY 26) (Seven Parts).....MAY 17
"Star and competent players in capital versus labor picture."—M. P. News.

BREAK THE NEWS TO MOTHER (SELECT) SPECIAL CAST (JUNE 8)..JUNE 7
"Rather poorly done picture with mother love theme."—M. P. News.

BRINGING UP BETTY (WORLD) EVELYN GREELEY (JULY 28).....AUG. 2
"The story is rather hard; average picture."—M. P. News.

BROADWAY SAINT, A (WORLD) MONTAGUE LOVE (JULY 21).....JULY 26
"Pretty story with much action."—M. P. News.

PUSHER, THE (PARAMOUNT) CHARLES RAY (MAY 18).....JUNE 7
"The star excels all his past works."—M. P. News.
Exhibitor Comment—"Oh Boy! And on the holiday, too. Great. Made a big [illegible] One of the most satisfactory we've played. Another suc[illegible] we get another like it. Big and average business." "One [illegible] since the 'Pinch Hitter.' Extra big to big business three days." "This was a knockout. Big business." "Ray never did a better [illegible]
[illegible] *Excellent picture, big puller."*

CALEB PIPER'S GIRL (PATHE) HELENE CHADWICK (MAY 18).....MAY 24
"Nothing big but will appeal to the tender emotions."—M. P. News.

CAREER OF KATHERINE BUSH (PARAMOUNT-ARTCRAFT) CATHERINE CALVERT (JULY 13).....AUG. 16
"Drama will draw and generally satisfy."—M. P. News.
Exhibitor Comment—"This is a corking fine picture. The censor board got to part of it but did no damage. Weather hot. Average business three days."

CHALLENGE OF CHANCE, THE (INDEPENDENT SALES CORP.) JESS WILLARD (JUNE 22).....JULY 5
"Melodramatic Western should pull strong."—M. P. News.
Exhibitor Comment—"Fair picture but very mild melodrama. We could not get the women to come. Willard has pleasing personality. Billed the town like a circus but business was very disappointing, despite the fact that we played it the week of the fight. The night after the fight and the following Saturday business was at its lowest ebb."

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

CHEATING HERSELF (FOX) PEGGY HYLAND (AUGUST 3).....AUG. 16
"Mild satire on the simple life."—M. P. News.
Exhibitor Comment—"Played this one on same program with 'The Peace of Roaring River,' Pauline Frederick to extra big business two days and big business two days."

CHECKERS (FOX) SPECIAL CAST (AUGUST 31).....AUG. 9
"A big draw for any theatre anywhere."—M. P. News.

CHOOSING A WIFE (FIRST NATIONAL) SPECIAL CAST (AUGUST 10)..AUG. 23
"Slow moving society drama; English cast."—M. P. News.
Exhibitor Comment—"One of those unusually good pictures; drew well, well liked. Big business two days."

CITY OF COMRADES, THE (GOLDWYN) TOM MOORE (JUNE 22)....JULY 26
"Tom Moore's sincerity carries picture to success."—M. P. News.
Exhibitor Comment—"Very good, a great favorite. Big business two days, extra big third day."

COAX ME (WORLD) JUNE ELVIDGE (AUGUST 4).....AUG. 9
"Love has its innings in World's latest."—M. P. News.

COLONEL BRIDAU (ENTENTE FILM CORP.) SPECIAL CAST (JULY 7).....JULY 12
"A good average picture of foreign make."—M. P. News.

CUPID FORECLOSES (VITAGRAPH) BESSIE LOVE.....JULY 12
"Sweet little play of home and fireside."—M. P. News.

COWARDICE COURT (FOX) PEGGY HYLAND (JUNE 15).....JUNE 28
"Peggy Hyland makes pleasing heroine."—M. P. News.
Exhibitor Comment—"Satisfactory picture, average business." "A very good Hyland offering. Average business two days." "Very good, average business." "Fair picture, not much force; average business."
Consensus—"Good picture, average puller."

CRIMSON GARDENIA, THE (BEACH-GOLDWYN) SPECIAL CAST (MAY 18).....JUNE 28
"Different from stereotyped productions."—M. P. News.
Exhibitor Comment—"Great, Extra big to big business three days." "Very good, great. Big business two days, extra big third day." "Good plot but not much drawing power. Story does not ring true. Just got by. Poor business three days." "Excellent in every way. Much credit due Goldwyn for the careful selection of the cast. The direction 100 per cent. More favorable comment received than any picture for a long time. Big business all week." "Pleased my patrons. Good comments. Big business."
Consensus—"Excellent picture, big puller."

DARING HEARTS (VITAGRAPH) BUSHMAN-BAYNE.....AUG. 9
"May please where stars are favorites."—M. P. News.

DARK STAR, THE (PARAMOUNT-ARTCRAFT) MARION DAVIES (JULY 27).....AUG. 16
"High class melodrama; should draw."—M. P. News.

DESTINY (JEWEL-UNIVERSAL) DOROTHY PHILLIPS (AUGUST 24)...AUG. 23
"Psychological study is novel and absorbing."—M. P. News.
Exhibitor Comment—"Reviewers claimed this 'big' from every standpoint but we failed to discover anything big except the rental price. Just an average picture. Average business two days."

DEVIL'S TRAIL, THE (WORLD) COMPSON-LARKIN (JUNE 16).....JUNE 21
Melodrama of Canadian Northwest; fair production."—M. P. News.

DIVORCE TRAP (FOX) GLADYS BROCKWELL (MAY 25).....JUNE 7
"Dramatic exposition of the divorce problem."—M. P. News.
Exhibitor Comment—"A good picture of its kind. No one raved or complained either way. Average business." "Picture pleased. Big business two days." "Good picture. Brockwell does good work. Big business."
Consensus—"Good picture, good puller."

EASY TO MAKE MONEY (METRO) BERT LYTELL (AUGUST 4).....JULY 26
"Snappy, entertaining comedy."—M. P. News.

EVANGELINE (FOX) SPECIAL CAST (AUGUST 24).....AUG. 23
"Longfellow's poem is artistically picturized."—M. P. News.

FALLEN IDOL, A (FOX) EVELYN NESBIT (MAY 18).....MAY 31
"Star appears in a new version of East versus West theme."—M. P News.
Exhibitor Comment—"Nesbit always disappoints us. Poor business."

FAVOR TO A FRIEND, A (METRO) EMMY WEHLEN (AUGUST 18)....AUG. 23
"Emmy Wehlen scores in a delightful comedy."—M. P. News.

FEAR WOMAN, THE (GOLDWYN) PAULINE FREDERICK (JUNE 8)....JULY 19
"Pauline Frederick appears in psychological study."
Exhibitor Comment—"Average picture, poor business, due to hot weather." Would go big in right kind of pictures, but patrons can't see her in this. Poor business."
Consensus—"Average picture, average puller."

FINAL CLOSE-UP, THE (PARAMOUNT) SHIRLEY MASON (MAY 18)..JUNE 14
"Working girl beats debutante to the altar in sparkling comedy."—M. P. News.
Exhibitor Comment—"A good picture and patrons thought so. Story good and plenty of pep and laughs. Average business." "A fair program picture, but the story about a girl fainting because of excessive hot weather wasn't so good. This star never took very well here. Average business, two days." "Patrons liked it. Average business three days." "Average business three days." "Good picture; big business two days."
Consensus—"Good picture, average puller."

FIRES OF FAITH (FAMOUS PLAYERS-LASKY) SPECIAL CAST (MAY 18) (Six Parts).....MAY 17
"Salvation Army picture should prove profitable."—M. P. News.
Exhibitor Comment—"Great, big business."

FIRING LINE, THE (PARAMOUNT-ARTCRAFT SPECIAL) IRENE CASTLE (JULY 6).....JULY 19
"Chambers story makes splendid picture."—M. P. News.
Exhibitor Comment—"A very ordinary story. Novelty as a fashion show. Not a special by any means. Average business two days, poor business one." "Very satisfactory; well directed, exquisite sets and locations. Met with general good comments. Big business seven days."
Consensus—"Good picture, good puller."

Box Office Reports continued on page 1868

"BILL HENRY"
(INCE-PARAMOUNT)

Wholesome and Entertaining Comedy Drama

A COMEDY drama set in a small-town hotel of the south with the star an unsuccessful peddler of electric vibrators and later a hotel clerk. This is a typical Charles Ray role and has a charming appeal. The action is never permitted to flag. Direction, continuity and photography up to standard.

The story is a very slight one to hang five reels upon, but it is comedy drama with the love element and the plot is cleverly developed by several pathetic and a great many comedy situations which register. Wholesome and entertaining.

Pulling possibilities and pleasing probabilities for the respective patronages are:—Cosmopolitan, good puller and nicely pleasing; Elite, good puller and highly pleasing; Family, good puller and wholly pleasing; Labor, average puller and fairly pleasing.—Length, 5 reels.—Released August 10.—*Tom Hamlin.*

THE CAST

Bill Henry Jenkins.....Charles Ray
Lela Mason.....Edith Roberts
Burton Rogers.....Wm. Carroll
Uncle Chet Jenkins.....Bert Woodruff
Aunt Martha Jenkins
Mrs Jennie Lee Courtright
E. J. Burroughs.....Walter Perkins
Salesman .....Walter Hiers
Story by Lois Zellner.
Scenario by Julien Josephson.
Directed by Jerome Storm.
Photographed by Chester Lyons.

PRESS NOTICE—STORY

"Bill Henry" is the title of the Ince-Paramount feature coming to the ——— theatre begining ———with Charles Ray in the title role.

This is described as a delightful and typical Charles Ray comedy drama and Lois Zellner is the author.

The country boy starts selling electric vibrators without success for ten days and after losing his bicycle he becomes a clerk in the country hotel of his uncle in a small southern town nearby.

It was here that he met the girl from Iowa who came south to claim the land willed to her by a distant relative. When she finds the land is swampy and considered of no value she becomes heartbroken but our hero wins enough money in a poker game to buy the land without her knowing who the purchaser is.

There is plenty of comedy and pathos wedged about among these several incidents and situations, and also a charming love element. In the delightful characterization of "Bill Henry" Mr. Ray then manages to stage a fight with a scoundrelly real estate agent that is thrillingly realistic. And of course he wins the girl.

For after Bill buys the land and the girl gets her $350.00 he finds that a certain company is after it and sells it for $1,400.00. When he places this money with the real estate agent with instructions to also give this additional money to the girl the agent craftily gives him a blank receipt for the money and afterwards claims that he never received the cash.

It is this situation that riles Bill and inspires in him the desire to square himself before the girl and his uncle. With the aid of his electric vibrator as an instrument of torture he forces the villain to confess and all ends happily.

PROGRAM READER

He was only a simple country boy.

No—on second thought he wasn't so simple.

It simplifies matters to the point of simplification to simply state that he simply looked simple.

Charles Ray in an Ince-Paramount picture will appear at this theatre next week.

"Bill Henry" is the name of this delightfully human young star has the title role.

When he loses his bicycle he stops selling electric vibrators and becomes a hotel clerk.

Besides, there wasn't enough vibration in these vibrators to shake the shimmie on a Broadway sofa lizard.

As soon as Charles Ray, or rather "Bill Henry" became a hotel clerk he started to play poker.

Then he fights a villain and saves a girl's 'n' everythin'.

You owe yourself a lot of chuckles and a bunch of laughs and you can collect them at this theatre next week.

Charles Ray, in the Paramount feature, "Bill Henry"

SUGGESTIONS

The exploitation possibilities of this picture outside of building on the star's following and the fact that it is an Ince-Paramount production are many. If something special is wanted by the exhibitor in street work he could hire a commonly dressed and slightly soiled youth with a stiff hat riding a bicycle to parade the town. A box-like affair could be strapped over his shoulder to represent the electric vibrator and a placard on his front and back could announce as follows:—"'Bill Henry' electric vibrators for all that ails you. Charles Ray, representative at——theatre."

Emphasize in all your advertising that this is a wholesome comedy drama and you might create considerable excitement and certainly obtain a lot of boosters who meet many persons daily if you announce that "Bill Henry" invites all the hotel clerks in town to meet him at the ———thetre next ———where it is intimated as probable that a hotel clerks' union may be formed. If you are in a fairly large city you should issue a personal invitation to all the hotel clerks to attend the show and send them free tickets. They can be made good boosters for this show as Charles Ray appears as a hotel clerk.

CATCH LINES

His electric vibrators were guaranteed to make a bunch of shimmie dancers out of a community camp meeting.

When the final test came for the electric vibrator it couldn't even shock an unsophisticated preacher.

His fall was rapid. He became a hotel clerk and then learned to play poker.

Yes—Bill Henry certainly could fight. But you had to get him awful riled first.

The villain thought Bill Henry was awfully simple but soon found out that he was simply awful.

"A SOCIETY EXILE"
(PARAMOUNT-ARTCRAFT)

A Wholly Satisfying Society Drama

A SOCIETY drama with locale in London and Venice. A first class leading man augments the very good cast in support of the star. The story is an exceptionally good one and the director and continuity writer brings it out clearly and artistically in every detail.

A double tragedy and many tense situations afford the star wide scope for her emotional talents, and the romance is charming. The scenic effects are excellent and this is a wholly satisfying society drama.

Pulling possibilities and pleasing probabilities for the respective patronages are:—Cosmopolitan, big puller and entirely pleasing; Elite, strong puller and highly pleasing; Family, good puller and wholly pleasing; Labor, average puller and fairly pleasing.—Length, 5 reels.—Released August 17.—*Tom Hamlin.*

THE CAST

Nora Shard }
Christine } .....Elsie Ferguson
Sir Ralph Newell.....William P. Carlton
Lord Bissett.....Warburton Gamble
Lady Doris Furnival.....Julia Dean
Sir Henry Furnival.....Henry Stephenson
Mrs. Stanley Shelby.....Zeffie Tilbury
Lady Carnforth.....Bijou Fernandez
Lord Carnforth.....Alexander Kyle
Story by Henry Arthur Jones.
Scenario by Ouida Bergere.
Directed by George Fitzmaurice.
Photographed by Arthur Miller.

PRESS NOTICE—STORY

Elsie Ferguson in her latest Artcraft picture, "A Society Exile," comes to the ——— theatre beginning ———.

In the role of a charming young American heiress she visits England and is courted by Lord Bisset who is heavily in debt. When she hears the young nobleman and his sister discussing her and the need of her money to replenish his waning fortune she spurns them and takes a cottage near by.

A successful playwright, Sir Harold Furnival, collaborates with the young American heiress to prepare for the stage a successful novel which she has written. This is kept a secret from his wife Doris as she is cursed with a very jealous disposition.

The spurned suitor, Lord Bisset, secures a page of manuscript from the prospective play which contains some very endearing terms in the American girl's handwriting and just to cause trouble he gives it to the playwright's wife Doris alleges that it is a love letter to her husband.

This leads to the double tragedy which takes away Doris and her playwright husband. And the young American heiress is blamed and ostracised. She changes her name and goes to Venice where she meets a young English army officer and they become engaged. Before marriage she confesses who she is in a letter which he never receives.

When they return to England she learns that her husband is the brother of Doris. And then Lord Bisset again appears to create more trouble. For her husband hated and cursed the woman who had caused his sister's death. And of course Lord Bisset told him that the woman was his wife.

Here are some intensely compelling dramatic situations which unfold and are most artistically handled. The romance is described as charming and in the finale the scene again reverts to the witching fascinations of Venice in which the lovers are reunited.

SUGGESTIONS

When you book this picture the fact that it is an Artcraft Picture which brand is so strongly advertised, and also the fact that Elsie Ferguson is the star, and has a large following, should be utilized in all your exploitation. The picture should be exploited in a high class manner and not "circused" in any way.

Therefore the material contained in the "Program Reader" should also be used in your display advertising. And the catch lines should be used wherever possible. Many attractive cuts of the star should be used and a good lobby display of photographs with a large cut-out of the star would be attractive.

And you can safely bank on the fact that this author and his plays are well known. "A Society Exile" was taken from Henry Arthur Jones' celebrated play, "We Can't Be as Bad as All That." If you have a good Blue Book list of your leading society people you should send them an invitation by mail.

Elsie Ferguson, star of the Paramount feature "Society Exile"

PROGRAM READER

She was ostracised. So she changed her name and moved from London to picturesque Venice in Italy.

A double tragedy which swept away a young husband and wife was blamed upon this young American heiress during an England visit.

And she craved quiet and changed her name.

When a young English officer awakened her from her morbid spell and self-imposed seclusion she became engaged to him and before they were married she confessed her innocent part in the great double tragedy.

—but he never received the letter.

And later, when they moved to England, she learned that her husband was the brother of the woman who had shot her husband and killed herself.

Her husband had many times cursed the woman who had caused the tragedy which took away his sister. And so the wife was in a terrible predicament.

Elsie Ferguson portrays the role of the young American heiress who is so wrongfully misjudged.

And the Artcraft Picture which so dramatically unfolds this intensive drama comes to this theatre next week.

It is entitled "A Society Exile."

CATCH LINES

Lies, jealousy and deceit are overwhelmingly defeated by romance.

A double tragedy—and an innocent victim is ostracised socially.

Is Venice really a safe and sane place for a beautiful young woman to spend a voluntary exile?

She found that her husband was the brother of the woman whom she was accused of indirectly killing.

After losing home, friends and honor she also forfeit love?

Exhibitors' Own Box Office Reports

(Continued from page 1866)

PICTURE BRAND STAR RELEASED PLAN BOOK

FOOLS AND THEIR MONEY (METRO) EMMY WEHLEN (JUNE 16)....JUNE 28
"Early clever satire on the newly rich."—M. P. News.
Exhibitor Comment—"Very good. Bug business two days." "Played it with another feature to big business two days and average one day."
Consensus—"Good picture, good puller."

FOOLS' GOD (ARROW) MITCHELL LEWIS (MAY 26) (Six Parts).....MAY 17
"Mitchell Lewis the star in a disconnected story. Locations good."—M. P. News.

FULL OF PEP (METRO) HALE HAMILTON (MAY 26).....JUNE 7
"Breezy American girl's rebellion in lively farce comedy."—M. P. News.
Exhibitor Comment: "Hamilton getting more popular with each picture. Big and average business two days." "This style of comedy with Hale Hamilton does not take very strong. Average business." "Dandy picture. Big business."
Consensus—"Good picture, good puller."

GAMBLERS, THE (VITAGRAPH HARY MOREY.....AUG. 2
"A compelling drama of business life."—M. P. News.

GATES OF BRASS (KEENAN-PATHE) FRANK KEENAN (JULY 6).....JULY 5
"An interesting and dramatic photoplay."—M. P. News.

GIRL ALASKA, THE (WORLD) LOTTIE KRUSE (AUGUST 18).....AUG. 23
"Picturesque appeal in World's latest."—M. P. News.

GIRL AT BAY, A (VITAGRAPH) CORINNE GRIFFITH.....JUNE 28
"A detective story of the better class."—M. P. News.

GIRLS (PARAMOUNT) MARGUERITE CLARK (JUNE 29).....JULY 12
"Clyde Fitch play makes good picture."—M. P. News.
Exhibitor Comment—"Good Clark picture that seemed to please everybody. Big business three days in conjunction with Arbuckle comedy." "A very good picture, liked by everyone. Played it a full week to extra big business two days."
Consensus—"Good picture, good puller."

GIRL-WOMAN, THE (VITAGRAPH) GLADYS LESLIE.....AUG. 9
Gladys Leslie has mild offering here."—M. P. News.

GRAY HORIZON, THE (ROBERTSON-COLE) SESSUE HAYAKAWA (AUGUST 18).....AUGUST 16
"Genuine drama in Hayakawa's latest."—M. P. News.

HAPPINESS A LA MODE (SELECT) CONSTANCE TALMADGE (JUNE 15).....JUNE 28
"Comedy comedy presented very entertainingly."—M. P. News.

HAUNTED BEDROOM, THE (PARAMOUNT) ENID BENNETT (MAY 25).....JUNE 21
"Enid Bennett has a winner in Mystery picture."—M. P. News.
Exhibitor Comment—"Something different, fine. Big business." "Delightful story, mystery well worked up. Holds interest every second. Not a draggy part in it. Enid Bennett a favorite here. Average business." "Can't get Enid Bennett over here. Poor business." "Generally liked. Big business three days." "Certainly good ghost story, a peach. Patrons like it. Big business." "Average business two days."
Consensus—"Good picture, good puller."

HAY-FOOT STRAW-FOOT (INCE-PARAMOUNT) CHARLES RAY (JUNE 22).....JULY 5
"Charles Ray stands head and shoulders above story."—M. P. News.
Exhibitor Comment—"Story out of date, fair business."

HER GREATEST PERFORMANCE (TRIANGLE) ELLEN TERRY (AUGUST 24).....AUG. 16.
"Dramatic vehicle peculiarly suitable for star."

HIS BRIDAL NIGHT (SELECT) ALICE BRADY (JULY 14).....AUG. 9
"Rollicking farce is decided entertaining."—M. P. News.

HIS DEBT (ROBERTSON COLE) SESSUE HAYAKAWA (MAY 25).....MAY 31
"Japanese star in a picture of real dramatic worth."—M. P. News.
Exhibitor Comment—"One of his best. Story and production good. Poor business. Hot weather." "Average business, but pleased." "Played it with another feature to big business two days and average one day."
Consensus—"Good picture, good puller."

HOME WANTED (WORLD) MADGE EVANS (JUNE 30).....JULY 5
"Madge Evans appears in familiar child recipe."—M. P. News.

HORNET'S NEST, THE (VITAGRAPH) EARLE WILLIAMS.....JULY 19
"Society-crook drama of interest."—M. P. News.

HUSHED HOUR, THE (GARSON PRODUCTIONS) BLANCHE SWEET (AUGUST 24).....AUG. 23
"Drama has many good qualities."—M. P. News.

I'LL GET HIM YET (PARAMOUNT) DOROTHY GISH (MAY 25).....MAY 31
"A splendid farce comedy from every angle."—M. P. News.
Exhibitor Comment—"Dorothy Gish very unpopular here; didn't draw; poor business." "Good picture. Gish is a favorite here, all her stuff is original. Rather slow in getting started. Average business. Very good picture, put over as only Dorothy Gish could do it, with clever titles and real fun from start finish." "Excellent picture and one of the most thoroughly enjoyable we have played in months. Dorothy is one of the fastest climbing stars we have on our list. This is her best production yet and the picture cannot be praised too highly. There are more laughs in it than a Chaplin comedy and yet there is not a suggestive line or situation in it. People talked about it for days afterwards. Big business all week." "Our audience well pleased. Big business three days." "Went over with a bang. Big business three days."
Consensus—"Good picture; good puller."

IN HIS BROTHER'S PLACE (METRO) HALE HAMILTON (JULY 14)....JULY 26
"Interesting ... entertaining."—M. P. News.
Exhibitor Comment—"Went over big with another feature. Extra big business two days." "Some picture. Went over like a house on fire. Extra big business."
Consensus—"Splendid picture, big puller."

KNICKERBOCKER BUCKAROO, THE (ARTCRAFT) DOUGLAS FAIRBANKS (MAY 18).....JUNE 7
"Pleasant but commonplace happenings for Fairbanks."—M. P. News.
Exhibitor Comment—"While this is not the worst one he has made, he had better get some real live stories. Opened to extra big and big business first two days, last four poor business." "Good picture, big business all week." "Splendid feature. Much effort and energy expended in making it. Extra big business all week." "A clean up. Five-day run to extra big business." "Went big and they liked it. Big business first day. Drew satisfactory second day." "Big business two days, average two days, poor business one day."
Consensus—"Good picture, good puller."

LION'S DEN, THE (METRO) BERT LYTELL (MAY 19).....MAY 31
"... is a faithful picture of small town life."—M. P. News.
Exhibitor Comment—"... Bert Lytell splendid. Picture to fair business." "Unpleasant ... picture. Big business." "Bert Lytell's popularity still increasing. Big to extra business two days."
Consensus—"Good picture, good puller."

LITTLE BROTHER OF RICH, A (UNIVERSAL) SPECIAL CAST (JULY 7).....JULY 5
"Adaptation of Patterson story is mild."—M. P. News.

LITTLE DIPLOMAT, THE (PATHE) BABY MARIE OSBORNE (JUNE 15).....MAY 31
"Little star's pranks are subordinated for Crook melodrama."—M. P. News.

LONE STAR RANGER, THE (FOX) WILLIAM FARNUM (JUNE 29)....JULY 5
"Zane Grey's story looks good with Farnum."—M. P. News.
Exhibitor Comment—"Pleased everybody to big business. Public liked it better than a lot of the late Farnum features. Big business two days." "Put this one over on its merits. Bill Farnum at his best and picture pleased every patron. More pictures like this and there would be some satisfaction in being manager. Extra big business three days."
Consensus—"Excellent picture, big puller."

PICTURE BRAND STAR RELEASED PLAN BOOK

LOUISIANA (PARAMOUNT) VIVIAN MARTIN (JULY 20).....AUG. 2
"Vivian Martin's newest is strong in sentiment."—M. P. News.

LOVE AND THE WOMAN (WORLD) JUNE ELVIDGE (JUNE 23).....JUNE 28
"Working girl from poverty to riches."—M. P. News.

LOVE BURGLAR, THE (PARAMOUNT) WALLACE REID (JULY 13)....AUG. 9
"Crook melodrama has moments of interest."—M. P. News.

LOVE CHEAT, THE (PATHE) HALE-CAPRICE (AUGUST 24).....AUG. 16
"Frail story of society and sentiment."—M. P. News.

LOVE IS LOVE (FOX) RAY-FAIR (AUGUST 17).....AUG. 23
"Mild character study; should satisfy."—M. P. News.

LOVE'S PRISONER (TRIANGLE) OLIVE THOMAS (JUNE 8).....JUNE 7
"Star appears in a society-crook picture."—M. P. News.
Exhibitor Comment—"Nothing to this picture. Poor business."

LYONS MAIL, THE (TRIANGLE) H. B. IRVING (AUGUST 3).....AUG. 2
"English picture presents H. B. Irving."—M. P. News.

MAN BENEATH, THE (ROBERTSON-COLE) SESSUE HAYAKAWA (JULY 6).....JULY 5
"Dramatic photoplay that may generally satisfy."—M. P. News.
Exhibitor Comment—"Very good, should please the average audience. Average business four days."

MAN WHO STAYED AT HOME (METRO) BAGGOT-WHITNEY (JULY 6).....JUNE 28
"Adaption of spy play makes belated appearance."—M. P. News.

MAN WHO WON, THE (VITAGRAPH) HARRY MOREY.....JULY 5
"Harry Morey is conspicuous in mystery story!"—M. P. News.

MAN'S COUNTRY, A (ROBERTSON-COLE) ALMA RUBENS (JULY 12)..JULY 12
"Alma Rubens stars in Western thriller."—M. P. News.

MAN'S DESIRE (ROBERTSON-COLE) LEWIS S. STONE (JULY 20).....JULY 19
"Melodramatic story of love and vengeance."—M. P. News.

MAN'S FIGHT, A (UNITED) DUSTIN FARNUM (AUGUST 11).....AUG. 23
"An average Western melodrama."—M. P. News.

MARY REGAN (FIRST NATIONAL) ANITA STEWART (MAY 18).....MAY 17
"A third Anita Stewart picture should prove another success."—M. P. News.
Exhibitor Comment—"Average business at advanced prices. These Anita Stewart productions are not making any money for me, but must say they are first class pictures." Good picture, but not as well liked as 'Virtuous Wives' or 'Midnight Romance.' Big to average business two days." "Opened to extra big business. Big business rest of week." "Our patrons appeared to like this picture and it drew surprisingly well for this time of year. An excellent production with story dragging a bit towards finish." "Good picture to big business. Big business three days."
Consensus—"Good picture, good puller."

MASTER MAN, THE (PATHE) FRANK KEENAN (MAY 25).....MAY 17
"Star in a forceful play of love and politics."—M. P. News.
Exhibitor Comment—"Better than average business full week of July 27th. Photography good, but finished too dark. Titles novel and attractive. Direction very good and star's acting would be great were it not for too much stage action."

MAYOR OF FILBERT, THE (TRIANGLE) JACK RICHARDSON (MAY 25) (Seven Parts).....MAY 24
"Play for prohibition offered in fast and furious melodrama."—M. P. News.

MEN, WOMEN AND MONEY (PARAMOUNT) ETHEL CLAYTON (JUNE 8).....JULY 5
"Ethel Clayton shines in Cosmo Hamilton story."—M. P. News.
Exhibitor Comment—"Disappointing, poor business." "Big business two days."
Consensus—"Good picture, good puller."

MICROBE, THE (METRO) VIOLA DANA (JULY 21).....AUG. 2
"Viola Dana brings charm to glad picture."—M. P. News.

MY LITTLE SISTER (FOX) EVELYN NESBIT (JUNE 15).....JUNE 28
"Picture of missing girl decidedly worth while."—M. P. News.
Exhibitor Comment—"Forget Evelyn Nesbit and cause the public to forget her and the picture will get the money and please them. It is some picture and should be a winner anywhere. Extra big business three days." "Nesbit no card for us. Average business two days." "Although Evelyn Nesbit is not liked here we did an extra big business for four days with this feature and 'The Wilderness Trail' with Tom Mix."
Consensus—"Good picture, good puller."

NUGGET NELL (PARAMOUNT) DOROTHY GISH (JULY 13).....AUG. 9
"Travesty on melodrama; will amuse."—M. P. News.
Exhibitor Comment—"Very poor picture with three days of cool weather. Average business three days."

OH BOY (CAPELLANI-PATHE) JUNE CAPRICE-CREIGHTON HALE (JUNE 22).....JUNE 21
"Musical play looks rather heavy as a picture."—M. P. News.

ONE OF THE FINEST (GOLDWYN) TOM MOORE (JUNE 9).....JUNE 14
"Tom Moore pleases in a romance that is quite obvious."—M. P. News.
Exhibitor Comment—"Well named one of the finest. Pleased all. Big business for summer." "One of the best and cleanest pictures I have ever run. Tom Moore was good. Big business three days." "A very good entertainment but something was wrong. Did just average business."
Consensus—"Excellent picture, big puller."

ONE-THING-AT-A-TIME-O'DAY (METRO) BERT LYTELL (JUNE 23)....JULY 5
"Clever comedy story well produced."—M. P. News.
Exhibitor Comment—"An excellent picture, patrons liked it. Better than the 'Spender'." "Big business one day, average two." "One of the very best pictures we ever played. Big to extra big business two days."
Consensus—"Excellent picture, good puller."

OTHER HALF, THE (ROBERTSON-COLE) SPECIAL CAST (AUGUST 18).AUG. 23
"Wholesome drama worth special exploitation."—M. P. News.

OTHER MAN'S WIFE, THE (FRANK HALL) STUART HOLMES-ELLEN CASSIDY (JUNE 29).....JUNE 21
"Looks like a winner of unusual interest."—M. P. News.

OTHER MEN'S WIVES (INCE-PARAMOUNT) DOROTHY DALTON (JUNE 15).....JULY 5
"Should satisfy an elite audience."—M. P. News.
Exhibitor Comment—"A very good picture with Dorothy at her best. Her acting was great. She had the whole audience loving her. Settings beautiful. Entire picture O. K. Big business two days." "The title of the picture and popularity of star gave us a regular mid-winter opening and business continued big. Pretty good evidence that the picture made good. Extra big to big business three days." "Only fair picture to fair business."
Consensus—"Good picture, good puller."

OUR BETTER SELVES (PATHE) FANNIE WARD (JULY 27).....JULY 19
"Frivolity succeeded by patriotism in war story."—M. P. News.

OUTCASTS OF POKER FLAT, THE (UNIVERSAL) HARRY CAREY (JULY 6).....JUNE 28
"Harry Carey stars in Bret Harte's story."—M. P. News.
Exhibitor Comment—"Good Carey picture. Big business."

PAGAN GOD, THE (ROBERTSON-COLE) H. B. WARNER (AUGUST 4)..AUG. 16
"Dramatic picture that will generally satisfy."—M. P. News.

PAID IN ADVANCE (JEWEL-UNIVERSAL) DOROTHY PHILLIPS (JULY 6).....JULY 12
"A big melodramatic Klondike production."—M. P. News.

PEACE OF ROARING RIVER, THE (GOLDWYN) PAULINE FREDERICK (JULY 27).....AUG. 23
"Good dramatic vehicle of human emotions."—M. P. News.
Exhibitor Comment—"Story saved by star and director, average business." "Played this feature with 'Cheating Herself,' Peggy Hyland, to extra big business two days and big business two days."
Consensus—"Good picture, good puller."

Box Office Reports continued on page 1870

"THE FOUR FLUSHER"
(METRO)

Star's Personality Lifts Frail Picture

HALE HAMILTON exudes enough personality to give any picture a broad outline. Usually he dominates a story and it is a good thing that he does when one of weak dimensions is given him. Then entertainment can be found in his portrayal. Take "The Four Flusher," for instance. Here is a picture which is long on characterization but short upon plot, and because it expends itself early the burden that it carries of keeping the spectator interested falls upon the star. And, being a comedian, he never fails.

The piece is patterned after his own stage success, "Get-Rich-Quick Wallingford," in that it presents a study of bluffing one's way to the top. But the action is so well planted at the start and zips along so merrily that it loses its punch at the halfway mark. But Hamilton jumps into the breach and reinforces it with his comedy values. And so it finishes with its introductory speed.

The humorous note is not so emphatic, however, as in previous Hamilton pictures. The star gets every measure of strength from his role and really carries the whole thing on his shoulders. It is well staged, the subtitles are pithy and to the point, and it will undoubtedly please the average audience.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Lon Withers.....Hale Hamilton
Suzanne Brooks.....Ruth Stonehouse
Josiah Brooks.....Harry Holden
Penington Crane.....Ralph Bell
Jimmie .....Robert Badger
Ford .....Louis Fitzroy
Senor Emanuelo Romez.Frederick Malatesta
Senora Flora Romez.....Effie Conley
By Izola Forrester and Mann Page.
Scenario by A. S. Le Vino.
Directed by Harry L. Franklin.
Photographed by R. J. Berquist.

PRESS NOTICE—STORY

Hale Hamilton, the Metro comedian, will come to the ——theatre on——of—— week in his latest comedy-drama entitled "The Four Flusher." The picture is reminiscent of the star's sensational stage success, "Get-Rich-Quick-Wallingford" in that he forces himself to the top with very little financial backing but with a great gift of "gab." It is a diverting entertainment of a human kind and one which should meet with universal approval.

Mr. Hamilton is seen in the role of Lon Withers, a clerk in an exporting house. But though he is a clerk he carries himself like a banker. With a small salary he pushes himself ahead through sheer nerve and a power of conversation. He has his worries and when he confides them to Suzanne Brooks, his sweetheart, she urges him to keep a stiff upper lip and profit by the tip extended to him by a friend and former employee who has struck it rich in South America. The tip is to wear a bold front and get in the good graces of Senor Gomez who is coming to the States to pick out a real, live American representative.

So Lon borrows money from the head bookkeeper, Ford, and takes him along as his secretary, hires Jimmie, the office boy, and employs his fiancee as his stenographer. Together they put up at Gomez' hotel. And Lon cuts a wide swath. Of course he impresses the traveler but before he puts his stock, F. F. Inc. (Four Flusher, Incorporated) before the public he is forced to have his bluff called by a fellow employer. So Lon goes back to his furnished room to be rescued by Gomez who thinks he is the logical man for the place.

PROGRAM READER

Lon Withers was a happy-go-lucky fellow who never had to worry about money. In fact this important asset wasn't necessary because he was thoroughly schooled in the art of bluffing his way. He could worry along on a nickel and not do much worrying at that. Now Lon was a bookkeeper and a lively one. He didn't like to work. He didn't have to—not with his gift of gab. But his sweetheart was provoked with him because he didn't want to improve himself. So she urged him to accept a tip from a friend in South America who informed him that a rich importer was coming to the States to pick out a real live American to represent his interests.

How Lon took advantage of his opportunity, how he borrowed money right and left to swing a bluff, how he worked his conversational powers and made everyone sit up and listen, how he met with reverses but finally landed the job through sheer bluff are events which are amusingly told in "The Four Flusher" which comes to the —— theatre next —— with Hale Hamilton.

Hale Hamilton finds a suitable role in "The Four Flusher," Metro film.

SUGGESTIONS

Hale Hamilton pictures have become favorites with film patrons through their generous display of comedy and the personality of the star. So in advertising them you don't have to extend yourself in making them popular. Still "The Four Flusher" can stand exploitation from several angles. First mention that it is similar to "Get-Rich-Quick-Wallingford," the play upon which created such a sensational success upon the stage with the star in the title role. Bring out with emphasis the theme of the story—of how it features the game of bluffing. It is real and human. Everybody likes to bluff if it is possible.

Tell that it is a good old-fashioned American game. Bring out in your copy that the hero forged ahead by sheer bluffing or four flushing. Lay special stress upon the star and his popularity. Bring out that he was the star of "In His Brother's Place" and "Full of Pep." Patrons will remember those pieces. Play up the title and treat the subject in a humorous vein. Use Metro's suggestion for a circus stunt. Send out a flashy dressed fellow in an automobile flying a banner on the car—"I'm not the Four Flusher." It will keep people guessing.

CATCH LINES

Four Flushing is a great game if you can get away with it. Some men are lucky to rise to the top with nary a cent in their pockets. Such a man was Lon Withers as interpretd by Hale Hamilton, the Metro comedian. See "The Four Flusher" and find out the art of getting rich.

He could talk you deaf, dumb and blind. That was his gift. He couldn't make money. He didn't have to for it came to him through his art of bluffing. Would you like to be a bluffer too? You can learn how when you see Hale Hamilton in "The Four Flusher."

"THE RIGHT TO HAPPINESS"
(JEWEL-UNIVERSAL)

Big Dimensions in This Rich Entertainment

"THE RIGHT TO HAPPINESS" will be one of the most talked of pictures of the year. You have not seen the opening chapter before you realize that you are in the presence of a rich subject—a subject which presents a powerful theme, is dramatically told, and one which sweeps forward with a mighty crescendo. If you have been skeptical of Allen Holubar's ability as a director even though he sponsored "The Heart of Humanity," you can appreciate now that his talent is no mere flash. He reveals himself as a born story teller, a gifted dramatist, and a master director.

It is a rare entertainment he has achieved here. To force the moral home he has made it timely through economic and social problems which are facing the world today. The conflict of Capital versus Labor, the menace of red revolution, the cause of the downtrodden, are themes which are deftly interwoven into the framework.

And the moral is emphasized throughout. No loopholes are discernible. Mr. Holubar has builded well. And to present it forcefully the emotional talents of Dorothy Phillips are called upon.—Length, 8 reels.—*Laurence Reid.*

THE CAST

Sonia ..... Dorothy Phillips
Vivian ..... Dorothy Phillips
Tom Harby .....William Stowell
Paul .....Robert Anderson
Hardcastle .....Henry Barrows
Forrester .....Winter Hall
Mother Hardy .....Margaret Mann
Monte .....Stanhope Wheatcroft
Lilly .....Alma Bennett
By Allen Holubar.
Scenario by Allen Holubar and Olga Linek School.
Directed by Allen Holubar.

PRESS NOTICE—STORY

"The Right to Happiness," the special Universal production, will be presented at the ——— theatre on ——— and ——— of ——— week. This picture is conceived and produced by Allen Holubar, who was the sponsor for "The Heart of Humanity." It offers a tremendous theme — a theme which is always close to the heart, and as it is worked out it sounds the entire gamut of emotions. To emphasize properly its message the author-director has utilized the age-old conflict between capital and labor, and, keeping abreast of the times, he has presented an indictment of profiteering and Bolshevism.

The story opens in Russia with a Jewish massacre. Sonia and Vivian are the twin children of the American, Hardcastle. They are safely hidden and escape harm, though the former is separated from her sister and is adopted by a poor Russian family. Hardcastle returns to America with Sonia with the belief that his other child is dead. Twenty years elapse. Vivian is a popular member of society, with no knowledge of the social problem of the day. Sonia and her lover, Paul, have migrated to America as the emissaries of Lenine. The girl has no idea that she is not a Russian. So she takes up her duties to spread revolution. She is successful for a time until she appreciates the spirit of democracy abroad in the land.

Meantime Hardcastle has not kept abreast of the times. He is obstinate against any solution for the working man. And the drama builds to an inexorable climax when his own daughter, Sonia, leads his workmen against him. A shot is fired. She is mortally wounded. And in her father's house she learns her identity. So Hardcastle's soul is purified. He offers his workmen the right to happiness by giving them decent hours and a living wage. Dorothy Phillips gives testimony of her powers as an emotional actress in the dual role of the sisters. And a splendid supporting cast renders fine assistance.

SUGGESTIONS

In "The Right to Happiness" exhibitors have a splendid chance to gain big box-office receipts if they gauge the dimensions of the picture correctly. It is one of the biggest things of the year, written and directed by the man responsible for "The Heart of Humanity." So by playing up this point you are off to a splendid lead. But make a special angle of the story. Lay stress upon its tremendous theme, which is expressed in its title. And this could be emphasized in no better way than by catch lines and teasers written on attractive cards for window display or to be tacked on billboards. Such a line as "Have You the Right to Happiness?" would be an excellent spread.

Jewel, through Universal, presents Dorothy Phillips in "The Right to Happiness"

PROGRAM READER

Patrons of the ——— theatre will be pleased in the announcement that Allen Holubar's big Universal pictureplay, "The Right to Happiness," will be presented on ——— of next week. This picture is Mr. Holubar's successor to "The Heart of Humanity." In it he has drawn a powerful theme—the oldest theme in the world, the right to be happy. Happiness? Why, the entire human race is ever in search of it. Some people find it; others search in vain. It is everywhere if your heart in in the right place. Right thinking, right living, coupled with charity for all, brings happiness. So come and see this powerful picture on a mighty theme.

Happiness cannot be achieved through revolution. It cannot be gained in the conflict etween Capital and Labor. But it can be had if there is communion of spirit and love of mankind abroad. The picture is intense and soars with tremendous situations and climaxes. And the star is Dorothy Phillips. Remember the date. It is THE picture of the year.

CATCH LINES

Happiness is the most valuable asset in the world. It is striven for constantly—even more than money. Gold cannot bring happiness. The heart can. And everyone has the right to happiness. See the biggest picture of the year, "The Right to Happiness."

The rich man attempts to buy happiness, and fails. The poor man often finds it because his heart is in the right place. It is the eternal theme of the story of life—happiness. Every thought, every move, rests upon it. But can we always find it? See how it is solved in the powerful drama, "The Right to Happiness."

"The Right to Happiness" will appear the ——— theatre on the first thr
of ——— week. It should h
every man, woman and child

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(Continued from page 1868)

PETAL ON THE CURRENT, A (UNIVERSAL) MARY MACLAREN (JULY 28) ..... AUG. 9
A good human interest story."—M. P. News.

PHIL FOR SHORT (WORLD) EVELYN GREELEY (JUNE 2) ..... JUNE 7
Star in her first starring vehicle."—M. P. News.

PLAYTHINGS OF PASSION (UNITED) GORDON (JUNE 8) ..... JUNE 7
Star is in a rather artificial society picture."—M. P. News.
Exhibitor Comment—"Received favorable remarks regarding this one. Average business." "Best Kitty Gordon we ever played. Average business." "Fine picture to average business two days."
Consensus—"Pleasing picture, average puller."

PRAISE AGENT, THE (WORLD) ASHLEY-GREEN (AUGUST 11) ..... AUG. 16
A very entertaining."—M. P. News.

PRETTY SMOOTH (UNIV.) PRISCILLA DEAN (JUNE 2) ..... JUNE 7
Edward Kaller writes another crook story for Miss Dean."—M. P. News.
Exhibitor Comment—"Fine picture, average business." "Big business two days."
Consensus—"Good picture, good puller."

PRICE OF INNOCENCE, THE (BUFFALO M. P. CORP.) STELLA K. TALBOT (MAY 11) ..... MAY 3
"Story of a woman's supreme sacrifice. Artificial but picturesque."—M. P. News.

PROFITEERS, THE (PATHE) FANNIE WARD (JUNE 29) ..... JUNE 28
"Fannie Ward's looks like old time thriller."—M. P. News.
Exhibitor Comment—"Poor picture, poor business."

PRUDENCE ON BROADWAY (TRIANGLE) OLIVE THOMAS (JULY 6) .. JULY 12
A pleasing story with broad appeal."—M. P. News.

PUTTING ONE OVER (FOX) GEORGE WALSH (JUNE 22) ..... JULY 12
George Walsh's athletic tricks are buried here."—M. P. News.
Exhibitor Comment—"Fair, poor business. Star has lost ground." "Walsh certainly pleased in this one. Extra big business." "Poorest Walsh picture we ever played. No stunts at all. Average business two days." "Regular Walsh stuff. Stood up fairly well second day. Average business two days." "Played this one on the program with the Madeline Traverse feature 'When Fate Decides' to average business for three days."
Consensus—"Fair picture, average puller."

RIDERS OF VENGEANCE (UNIVERSAL) HARRY CAREY (JUNE 9) .... MAY 31
Sure is a fine 'Good-Bad' man Western."—M. P. News.
Exhibitor Comment—"Average business two days."

ROGUE'S ROMANCE, A (VITAGRAPH) EARLE WILLIAMS ..... MAY 31
"This Earle Williams picture is below regular average."—M. P. News.
Exhibitor Comment—"Star not popular here. Picture only fair. Poor business." "A very good picture and pleased. Average business."
Consensus—"Good picture, average puller."

ROSE OF THE WEST (FOX) MADLAINE TRAVERSE (JULY 26) ..... JULY 26
Vivid picture of the Canadian Northwest."—M. P. News.

ROUGH RIDING ROMANCE (FOX) TOM MIX (AUGUST 24) ..... AUG. 9
"Tom Mix scores with his horsemanship."—M. P. News.

SAGE BRUSH HAMLET, A (ROBERTSON-COLE) WILLIAM DEMOND (AUGUST 11) ..... AUG. 9
"Conventional western with William Desmond."—M. P. News.

SAHARA (HODKINSON) LOUISE GLAUM (JUNE 29) ..... JULY 12
"Title should draw; a heavy dramatic story."—M. P. News.
Exhibitor Comment—"Good picture, pleasing; well received generally. Played it one week to average business."

SECRET SERVICE (PARAMOUNT-ARTCRAFT SPECIAL) ROBERT WARWICK (JUNE 22) ..... JULY 5
"One of the really big pictures."—M. P. News.
Exhibitor Comment—"Ran this picture to an extended run to poor business. While our personal criticism is that it is an excellent picture of its kind, nevertheless, the public at this time cares nothing about war plays, whether Civil War or war just finished." "Big story put together by a master hand. Took very well here. All characters well placed. A real big attraction. It brought them out for the second night. That signifies it is a real big production. Photography fine. Big business two days." "An excellent picture, finely directed. Warwick very good. Supporting cast wonderful. Played it one week to average business, although weather was extremely hot. Patrons pleased. Know positively that Civil War angle kept some people away as they insist on placing all pictures pertaining to war in the same class. Had a G. A. R. night and invited all veterans to see picture. Helped business noticeably." "Most people liked it, but some said characters were too old. Played it a full week to extra big business one day and big business six days."
Consensus—"Good picture, good puller."

SHE WOLF, THE (FROHMAN AMUSEMENT) TEXAS GUINAN (JUNE 22) ..... JUNE 21
Texas Guinan contributes a unique characterization in Western melodrama."—M. P. News.

SHE LION, THE (UNIVERSAL) MONROE SALISBURY ..... JUNE 14
Salisbury contributes Italian Characterization."—M. P. News.
Exhibitor Comment—"Big picture but so hot people would not attend."

SHEAR [illegible] (FOX) GLADYS BROCKWELL (JULY 20) ..... JUNE 21
latest is an average program offering."—M. P. News.
—"Not much of a picture. Average business two days."
re on the bill with 'Through the Wrong Door' Madge Kenay it was a wonderful bill. Did extra big business for four

SOME BRIDE (METRO) VIOLA DANA (JUNE 9) ..... JUNE 21
"Viola Dana scores a knockout in lively farce-comedy."—M. P. News.
Exhibitor Comment—"Good entertainment. Average business." "Big business

SOME LIAR (AMERICAN) WILLIAM RUSSELL (MAY 19) ..... MAY 17
star breaks through in extravagant farce comedy."—M. P. News.
"Average business."
Consensus—"Good picture, good puller."

SPARK DIVINE, THE (VITAGRAPH) ALICE JOYCE ..... JUNE 21
Alice Joyce's character study supports a frail picture."—M. P. News.

SPITFIRE OF SEVILLE, THE (UNIVERSAL) HEDDA NOVA (JULY 21) .. JULY 26
Hedda Nova a Spitfire of Spain."—M. P. News.
Exhibitor Comment—"Good picture but weather hot. Average business."

SPORTING CHANCE, A (AMERICAN-PATHE) WILLIAM RUSSELL (JULY 6) ..... JUNE 28
Russell contributes human heart interest drama."—M. P. News.

SPORTING CHANCE, A (PARAMOUNT) ETHEL CLAYTON (JULY 27) .. JULY 26
Ethel Clayton in good entertainment."—M. P. News.

SQUARE DEAL SANDERSON (ARTCRAFT) WM. S. HART (JUNE 15) .... JUNE 28
William S. Hart has a corking fine box."—M. P. News.
Exhibitor Comment—"Again they came back strong." "'Hart is always good,' is the exclamation we hear here. Big business two days." "They liked it and it drew big." "Big business five days, average business two."
Consensus—"Good picture, good puller."

TANGLED THREADS (ROBERTSON-COLE) BESSIE BARRISCALE (JUNE 21) ..... JUNE 14
"Bessie Barriscale appears again in domestic triangle play."—M. P. News.
Exhibitor Comment—"Played this feature with 'The Road Called Straight,' Lewis Bennison, to average business for three days."

THIN ICE (VITAGRAPH) CORINNE GRIFFITH (MAY 26) ..... MAY 24
"Star in splendid sustaining melodramas."—M. P. News.
Exhibitor Comment—"Little draggy, lacks pep. Star puts it over only fair. Average business two days." "Ordinary picture, to poor business two days."
Consensus—"Average picture, average puller."

THIRTEENTH CHAIR, THE (PATHE) DELVA-HALE (AUGUST 31) ..... AUG. 23
"Mystery melodrama is good entertainment."—M. P. News.

THIS HERO STUFF (RUSSELL-PATHE) WILLIAM RUSSELL (AUG. 10) ..... AUG. 2
"Lively, pleasant, entertaining picture."—M. P. News.

THROUGH THE WRONG DOOR (GOLDWYN) MADGE KENNEDY (JULY 6) ..... AUG. 2
"A likable story which should please."—M. P. News.
Exhibitor Comment—"One of Kennedy's best. Good acting; cast well suited. Big business two days." "Very good, one of her best. Extra big business three days." "Played this feature on the bill with 'The Sneak,' Gladys Brockwell, and both features composed a wonderful bill and went over big. Did extra big business for four days."
Consensus—"Good picture, big puller."

TIGER LILY, THE (AMERICAN) MARGARITA FISHER (JULY 27) ..... JULY 26
"Conventional picture of 'Little Italy.'"—M. P. News.

TOO MANY CROOKS (VITAGRAPH) GLADYS LESLIE ..... JUNE 14
"Comedy and mystery unite to make enjoyable picture."—M. P. News.

TRIXIE FROM BROADWAY (AMERICAN) MARGARITA FISHER (JUNE 15) ..... JUNE 14
"Margarita Fisher stars in fairly interesting picture of a chorus girl."—M. P. News.
Exhibitor Comment—"Average business two days." "Good picture to average business."
Consensus—"Average picture, average puller."

TRUE HEART SUSIE (GRIFFITH-ARTCRAFT) SPECIAL CAST (MAY 25) ..... JUNE 14
"Griffith's latest is real, but suffers from padding."—M. P. News.
Exhibitor Comment—"Very poor, extremely weak. Average business all week." "Tired of war stuff. Average business." "Big business all week." "Didn't go here. Poor business." "Average business seven days." "Very pretty little picture. Shows the master touch of Griffith. Lillian Gish her usual wonderful self. Everyone pleased with production. Business only fair. Somehow the people here seem to associate Griffith with war plays and they won't come strong to see his pictures. Average business seven days." "Fair picture; nothing big. Average to poor business two days."
Consensus—"Average picture but has done big business for one week."

UNBROKEN PROMISE, THE (TRIANGLE) JANE MILLER (JULY 27) .. JULY 26
"Fued drama of the Southwest."—M. P. News.

UNWRITTEN CODE, THE (WORLD) SHIRLEY MASON (MAY 19) ..... MAY 17
"In which Kidu-San and Dick Tower meet, marry and part."—M. P. News.

UPLIFTERS, THE (METRO) MAY ALLISON (JUNE 30) ..... JULY 12
"Will entertain in high-class neighborhoods."—M. P. News.
Exhibitor Comment—"Played this feature on the program with the Harold Lockwood feature 'A Man of Honor' to extra big business for four days."

UPSIDE DOWN (TRIANGLE) TAYLOR HOLMES (JUNE 22) ..... JUNE 28
"Best Taylor Holmes comedy to date."—M. P. News.

UPSTAIRS AND DOWN (SELZNICK) OLIVE THOMAS (JUNE 8) ..... JUNE 21
"Light and airy comedy with the happy ending."—M. P. News.
Exhibitor Comment—"Very hot weather but splendid business on account of exploitation. Big business four days."

VIRTUOUS SINNERS (PIONEER) NORMAN KERRY-WANDA HAWLEY (MAY 25) ..... MAY 24
"Story of the slums marred by poor photography."—M. P. News.

VOLCANO, THE (RAVER-HODKINSON) LEAH BAIRD (AUGUST 24) .... AUG. 23
"Propaganda picture, fairly interesting."—M. P. News.

WAGON TRACKS (ARTCRAFT) WILLIAM S. HART (JULY 29) ..... AUG. 23
"A decidedly excellent Western drama."—M. P. News

WAY OF A WOMAN, THE (SELECT) NORMA TALMADGE (JULY 27) .... AUG. 9
"Better than average society drama."—M. P. News.

WESTERNERS, THE (B. B. HAMPTON-HODKINSON) SPECIAL CAST (AUGUST 18) ..... AUG. 16
"Western picture is absorbing and colorful."—M. P. News.

WHEN FATE DECIDES (FOX) M. TRAVERSE (JUNE 1) ..... JUNE 7
"Butterfly husband has innings again in domestic melodrama."—M. P. News.
Exhibitor Comment—"Much killing. Star coming right along. Average business two days." "Two days, poor to average business." "Played 'Putting One Over,' with George Walsh on the bill with this one, to average business for three days."
Consensus—"Average picture; average puller."

WHERE BONDS ARE LOOSED (WALDORF PHOTO PLAYS) SPECIAL CAST (AUGUST 11) ..... AUG. 9
"Sex drama; may have average draw."—M. P. News.

WHITE HEATHER, THE (MAURICE TOURNEUR) SPECIAL CAST (MAY 18) ..... MAY 17
"Another artistic and unusual melodrama from Tourneur."—M. P. News.
Exhibitor Comment—"Poor business four days." "While very melodramatic it is nevertheless a good picture. The undersea stuff is especially good and really gets the picture over. Personally I do not like this class of picture and find they can only be put over at intervals. The photography and locations are good. The picture would have been very much better with a better cast. Average business seven days."
Consensus—"Good picture, average puller."

WHITE MAN'S CHANCE, A (BRUNTON-HODKINSON) J. WARREN KERRIGAN (AUGUST 24) ..... AUG. 23
"Kerrigan is heroic in conventional picture."—M. P. News.

WILDERNESS TRAIL, THE (FOX) TOM MIX (JULY 6) ..... JULY 19
"Tom Mix scores in story of frozen north."—M. P. News.
Exhibitor Comment—"One of those snow pictures that pleased everyone. Big business three days." "Not as good as some of his pictures but went over as well on account of his popularity here. Used log cabin covered with snow around ticket booth and shot him over the mark. Big business first day, extra big last two." "A cracker-jack. Big business." "Excellent production. Mix sure does good work. Big business two days." "Did an extra big business with this feature for four days together with the Evelyn Nesbit film, 'My Little Sister.'"
Consensus—"Good picture, big puller."

WOLF, THE (VITAGRAPH) EARLE WILLIAMS ..... AUG. 16
"Adaptation of play is mildly interesting."—M. P. News.

WOLVES OF THE NIGHT (FOX) WILLIAM FARNUM (AUGUST 10) .... AUG. 9
"Farnum has heroic role in dramatic subject."

WOMAN MICHAEL MARRIED (ROBERTSON-COLE) BESSIE BARRISCALE (JULY 27) ..... AUG. 2
"Bessie Barriscale's latest is good entertainment."—M. P. News.

WOMAN THOU GAVEST ME (PARAMOUNT-ARTCRAFT) SPECIAL CAST (JUNE 15) ..... JUNE 21
"An absorbing picture with perfect cast and direction."—M. P. News.
Exhibitor Comment—"Excellent feature, 100 per cent. Katherine MacDonald charming and excellently cast. Supporting cast superb. Direction excellent. Every exhibitor playing the feature bound to cash in. Extra big business all week." "Everyone liked the picture immensely. Big business two days. Katherine MacDonald great." "A great picture with good direction. We did a big business." "Doubled our run on this and it went big at advanced prices. Big business two days." "Average business five days."
Consensus—"Excellent picture, big puller."

Box Office Reports continued on page 1872

"THE CLOUDED NAME"
(WORLD)

Conventional Drama Lifted by Snow Scenes

NATURE has done it's very best for this conventional picture, builded from all the traditional episodes which could be brought together for one offering. It has been photographed amid some very wonderful snow scenes, with forests and a lumber camp, as a back ground and enacted by a cast which in minor roles consists of excellent types, giving the picture a merit from the angle of characterization. The hero is John Lowell, a new name to us, and bears a rather striking resemblance to William S. Hart. When not the subject of too much direction and except times when he is decidedly camera conscious, his work in a role which presented little opportunity, is rather pleasing. Handicapped by a story which is ancient and suspenseless the whole cast worked hard to make the sequences hold, but with the exception of Edgar Kellar as "Baptiste," their efforts were fruitless.

There is a slight mystery element, created by "Baptiste," but this is dissipated before the end of the fourth reel and the picture finishes with its outcome plainly in view at all times.—Length, 5 reels.—*J. S. Dickerson.*

THE CAST

"Slug" Reager.....Case Russell
Joe Pidgin.....Charles Robbins
Chris Tarsen.....Charles E. Edwards
"Bill".....John Lowell
Edith Barnett.....Corene Uzzell
Baptiste.....Edgar Kellar
Directed by Carl S. Fleming.
Story by Case Russell.

PRESS NOTICE—STORY

World Pictures will present John Lowell, supported by Corene Uzzell, Edgar Kellar and a strong cast of types at the ——— theatre, beginning ———, in a story of the great Northwest, entitled "The Clouded Name."

Surrounded by scenes of great natural beauty and photographed in the midst of raging winter blizzards, "The Clouded Name" tells the story of the romance of "Bill," big, gentlehearted and rough but with a heart of gold, and the daughter of one of the owners of the logging camp where "Bill," known by no other name is working. Into this country of snow and great forests have come city people, a girl and her lover, son of the other camp owner, and here is enacted the drama of a man and his mate.

Clyde Van Allen, the lover forms a liason with a dance hall girl and promises to take her to civilization. Edith Barnett the girl, and "Bill" are strangely attracted to each other, and to protect his interests Van Allen, attempts to besmirch "Bill's" good name. He tells Edith of Bill's clouded ancestry and also hires one of the lumbermen who has wronged a woman of the camp, to lay the blame for her shame at Bill's door. This is believed by Edith because Bill is taking the woman food. Bill's court is denied and Edith becomes engaged to Van Allen. Van Allen and Edith go on a hunting trip and Edith becomes lost in a blinding snowstorm. Her companions are unable to find her and return to the camp. Bill goes to her rescue. He finds her nearly frozen in the snow and takes her to an abandoned lumber camp.

Because Edith's father is in bad health, the wedding ceremony is hastened and Edith becomes the bride of Van Allen. In the meantime, Bill has discovered through the camp cook, that the elder Van Allen is his father, and that he legally married his mother, but believing that Edith loves Clyde Van Allen he burns the marriage certificate and leaves for other parts. On his way he finds his father perishing in the snow and brings him to safety. They arrive just after the marriage has taken place.

Baptiste tells Edith and the others that Bill is the legitimate son of Van Allen. The girl of the dance hall has learned that Clyde will not fulfill his promise and hastens to the scene of the wedding. She shoots Clyde Van Allen and then herself. Edith is free and now that Bill's name has been cleared of its cloud, she becomes the agressor in love making and will marry Bill.

SUGGESTIONS

You should emphasize the beauty of the snow scenes used as a background for this picture and also make capital of the fact that John Lowell, the hero of the story bears a striking resemblance to William S. Hart.

Describe the offering as a story of primitive passions in the lumber camp district, with melodramatic action as the keynote. Call attention to the work of Edgar Kellar as "Baptiste." You may liken him to George Beban and tell your people that in this feature you will introduce a new character man who is an artist.

A strong scene from "The Clouded Name" a World feature

Use the stills you can obtain at the exchange freely on this picture. They will give your patrons an idea of the kind of story presented and there is always a great interests in productions which are enacted about the forests.

"The Clouded Name" is a title which sounds mysterious and you may bill your picture as a mystery offering. Suppose you were to have a head cut made of John Lowell selecting the photograph accompanying this review and use it with the following teaser head line: "Who is he?" Then follow with "See The Clouded Name." Promise that you will show your patrons some great types in the characters representing the woodsmen, but do not say too much regarding the story as it is very conventional.

PROGRAM READER

"The Clouded Name," the World feature picture which comes to the ——— for a ———engagement beginning ———, is a story of the great Canadian forests, where is enacted the romance of Edith Barnett and "Bill," just Bill, as he states to all who inquire of his ancestry.

It is a story of primitive passions, of love and hate far from civilization where right and goodness triumph in the end, over wrong and villiany.

In the leading role is John Lowell, a newcomer to this theatre but an actor who will win you from his first scene. In his support is Corene Uzzell and Edgar Kellar entitled to stellar roles which they have in this picture.

How "Bill" wins the hand of Edith, in spite of the machinations of her Eastern lover, who stoops to every despicable trick imaginable to accomplish his purpose, that of marrying Edith, is an interesting tale which you will enjoy.

CATCH LINES

He was nameless yet he won the heart and hand of a beautiful girl against great odds because he was a man while his rival was a cad and a villian. See "The Clouded Name" for a great story of the forests when the snow lies deep on the ground and death lurks in the shadows.

"CHASING RAINBOWS"
(FOX)

A Passable Western Melodrama

A MELODRAMA with the star as a waitress in a Western town which has as its chief characteristics the cowboys, miners, sheepmen, etc., with the center of attraction the ever familiar "Honky-Tonk," embellished with bar, dance hall and gambling paraphernalia.

Director and continuity writer evidently strived to improve on the well-known theme, but the story uncovered nothing new, novel or unique, and they simply met with but a fair measure of success. Nothing vulgar. Will entertain many. A passable Western melodrama.

The pulling possibilities and pleasing probabilities, according to the particular patronages, are about as follows: Cosmopolitan, less than average pull, will fairly please; Elite, weak pull, will not satisfy; Family, average pull, will get by; Labor, good pull, will satisfy.—Length, 5 reels.—Released August 10.—*Tom Hamlin.*

THE CAST

Sadie.....Gladys Brockwell
Billy.....William Scott.
Skinny.....Richard Rosson
Jerry.....Harry Dunkinson
Allie.....Irene Aldwyn
Lacy.....Walter Long
Mrs. Walters.....Claire McDowell
Story by Karl Harriman.
Directed by Frank Beal.
Scenario by R. A. Baldwin.
Photographed by Friand H. Baker.

PRESS NOTICE—STORY

William Fox presents Gladys Brockwell in "Chasing Rainbows" at the ——— theatre beginning ———.

The star appears as a man-hating waitress in a railroad lunch room and in a small western town near Death Valley. As there are very few women in the new town her attitude toward men does not popularize the attitude but certainly does popularize the pretty little waitress.

When she finds that Jim Lacy, a traveling man who has been courting her, has deserted a wife and child, she becomes a man-hater and asked for employment in some town in the far west and this brought her to Bagdad.

In spite of her determined desire to hate all men she just can't help liking the youthful and aggressive young manager of the lunch room where she worked. And when they jointly rescued a young Mexican girl from her paramour, their little romance ripened.

Several exciting events then came into their lives. A gold strike is reported nearby and the young manager determines to stake a claim and attempt to wrest enough of a fortune out of mother earth as will permit him to marry the heroine.

It is then that Jim Lacy again enters the heroine's life. He confesses to shooting a man and pleads with her to help him get east to the wife and child he had deserted so long ago. And she permits him to win the necessary money for this laudable purpose by manipulating a crooked roulette wheel.

Then she finds that the man whom Lacy had shot was her lover. But through all these exciting events, the lovers emerge and find happiness in the end.

SUGGESTIONS

When you book this picture its strongest and most natural exploitation angles will be the straightaway announcement that "William Fox presents Gladys Brockwell in 'Chasing Rainbows.' The producer and the star undoubtedly have a good following. This should of course be augmented by the catch lines which this very elastic title inspire.

If you have a desire for special lobby lay-outs you can secure an array of restaurant cards such as "Ham and Eggs, 40 cents," "Not responsible for umbrellas and hats," etc., etc. Then a centre placard bearing the words, "Don't try to jolly the pretty little waitress, as she is a man-hater." If you are a believer in the so-called "circus" stuff or ballyhoo for the lobby you can secure a pretty girl dressed as a waitress. "She is reducing the high cost of living by dealing squarely off the arm, but is not responsible for the cost of high heart action among the males."

Beauty conquers lawless men in "Chasing Rainbows," Fox production

PROGRAM READER

She was a man-hater.

But she was a beautiful girl and the men would not permit her to hate them.

And she weakened in her determination to hate ALL men. Because you know really there are a few good men in the world.

But she received her jolt early in life when she found that the man who had been courting her had a wife and child whom he had deserted.

Now wouldn't this upset any young lady's equilibrium?

Gladys Brockwell is the star of a William Fox feature coming to this theatre next week. It is entitled "Chasing Rainbows."

It is not only a colorful title but a colorful drama. And Miss Brockwell appears in the role of a waitress. She asks her employers to send her to one of their railroad lunch rooms in the very far west where she can get away from unreliable designing men.

And it is there in a little desert town where she meets with adventures galore and finds her romance.

CATCH LINES

She deals squarely off the arm to help reduce the high cost of living.

———

All men looked alike to her—she hated 'em all; until—

———

Pity the pretty little waitress during the rush hour.

———

She felt that she was paid to serve good coffee and not entertainment.

———

When they asked for syrup she served them vinegar.

———

They were willing to accept the steak if the waitress would only

Keeps You in Touch With the Films

(Continued from page 1870)

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK
WOMAN UNDER OATH, THE	(UNITED)	FLORENCE REED (JULY 6)		JUNE 28
WORDS AND MUSIC BY	(FOX)	ALBERT RAY (MAY 18)		MAY 31
WORLD AFLAME, THE	(PATHE)	FRANK KEENAN (AUGUST 7)		AUG. 9
YANKEE DOODLE IN BERLIN	(LESSER-SENNETT SPECIAL)	SPECIAL CAST (JULY 13)		JULY 12
YOU'RE FIRED	(PARAMOUNT)	WALLACE REID (JUNE 8)		JUNE 28
YVONNE FROM PARIS	(AMERICAN-PATHE)	MARY MILES MINTER (JULY 13)		JULY 12

WOMAN UNDER OATH, THE (UNITED) FLORENCE REED (JULY 6)..JUNE 28

"*High caliber drama of great merit.*"—*M. P. News.*

Exhibitor Comment—"A fine picture with a good cast. Big business two days."

WORDS AND MUSIC BY (FOX) ALBERT RAY (MAY 18).....MAY 31

"*Good representation of small town ambition and talent.*"—*M. P. News.*

Exhibitor Comment—"Picture pleased, but that is all I can say. Average business." "Fair program picture but stars do not draw. Average business." "Better than average program picture. Average business." "Star didn't get us anything, but picture pleased. Poor business." "Average business."

"Fair picture, average puller."

WORLD AFLAME, THE (PATHE) FRANK KEENAN (AUGUST 7).....AUG. 9

"*Keenan lends vitality to 'talky' subject.*"—*M. P. News.*

YANKEE DOODLE IN BERLIN (LESSER-SENNETT SPECIAL) SPECIAL CAST (JULY 13).....JULY 12

"*Mack Sennett branches out with success.*"—*M. P. News.*

Exhibitor Comment—"Big business seven days." "Same old war situations that we have been showing our patrons for two years, only presented at different angle. It did not make my patrons rave. Average business first day, second day fell to nothing."

"Good picture, good puller."

YOU'RE FIRED (PARAMOUNT) WALLACE REID (JUNE 8).....JUNE 28

"*A breezy comedy bound to entertain.*"—*M. P. News.*

Exhibitor Comment—"Only fair picture to fair business." "Big business one day, average two days."

"Average picture, average puller."

YVONNE FROM PARIS (AMERICAN-PATHE) MARY MILES MINTER (JULY 13).....JULY 12

"*Stage story is mild and marshmallowy.*"—*M. P. News.*

Flashbacks on Earlier Releases

"Just Squaw" (Robertson-Cole)—"Played this one on same program with 'In His Brother's Place.' Hale Hamilton, to extra big business for three days."

"Hollow of Her Hand" (Select)—"Good picture, should please. Big business."

"Pair of Pink Pajamas" (Goldwyn)—"Good picture; big business."

"Romance and Arabella" (Select)—"The poorest picture Constance Talmadge has ever appeared in. Big business."

"The Pretender" (Triangle)—"A good picture; average business."

"God's Outlaw" (Metro)—"As much as you can expect from Bushman. Average business two days."

"Silent Rider" (Triangle)—"Just ordinary; average business."

"Panther Woman" (First National)—"A repeat picture; average business."

"Daddy Long Legs" (First National)—"A repeat engagement. Big business two days."

"A Great Love" (Paramount-Artcraft)—"A very good picture, but our people are tired of war stuff. Average business three days."

"Experimental Marriage" (Select)—"A cracker-jack comedy drama. Constance Talmadge is one who gets them in and sends them all out boosting."

"Who Cares." (Select)—"Pleasing picture, but did not build patronage. Average business two days."

"Human Desire" (Vitagraph)—"A very disconnected story that did not please and fell down second day's showing to one-third business done first day. Average to poor business two days."

"The Grouch" (World)—"This sort of picture builds business for any house. Average business."

"House of Mirth" (Metro)—"Title drew well; a most satisfactory production. Average business."

"A Man of Honor" (Metro)—"Played this one on the program with 'The uplifters,' May Allison, to extra big business for four days."

"The Road Called Straight" (Goldwyn)—"Played this feature on the bill with 'Tangled Threads,' Bessie Barriscale, to average business for three days."

"Red Head" (Select)—"Extra big business all week; in fact, an exceptionally extra big week. Fine chances for exploitation which were taken advantage of. Photography very good, splendid cast. Story not out of the ordinary, but was directed in a way that makes it a most interesting subject. Alice Brady played her part wonderfully well."

"A Regular Fellow" (Triangle)—"A fine comedy-drama, pleased everybody. Weather very hot. Average business four days."

"Indestructible Wife" (Select)—"Only fair. Average business two days."

"Spotlight Sadie" (Goldwyn)—"Good star well liked, but weather very hot. Average business."

"Toys of Fate" (Metro)—"Fine picture, acting great. Big business two days."

"Getting Mary Married" (Select)—"Great picture; good business."

"Man in the Moonlight" (Universal)—"Great picture, well liked. Extra big business."

"Jungle Trail" (Fox)—"Good; story a little disconnected, excellent acting. Big business."

"Law of Men" (Paramount)—"Average business two days."

"Sauce for the Goose" (Select)—"Good, pleased. Constance always gets away here. Big business."

"Six Cylinder Love" (Fox)—"Good; got lots of laughs. Big business."

"Vicky Van" (Paramount)—"Big business two days, average one."

"Stronger Vow" (Goldwyn)—"Average business two days, poor business two."

"Daddy Long Legs" (First National)—"Second run after week at another theatre. Big business three days."

"New Moon" (Select)—"Not up to her standard. Big business one day, average four days."

"Third Degree" (Vitagraph)—"Big business four days."

"Something to Do" (Paramount)—"Average business three days."

"Test of Honor" (Paramount)—"One hundred per cent. dramatic masterpiece. Big business four days."

"Scarlet Shadow" (Universal)—"Weather too hot. Average business."

"Amazing Wife" (Universal)—"Average business two days."

"Rebellious Bride" (Fox)—"Average business."

New Theatres Building

CALIFORNIA

Monrovia—According to W. M. Baird plans have been completed for the construction of Monrovia's new picture theatre.

San Diego—According to plans of Paul Bancroft the old Bancroft block at Fifth and G streets is to be razed for the construction of a new picture theatre.

San Francisco—H. G. Wobber, general Western manager of Paramount-Artcraft, has announced that a new picture theatre with a seating capacity of 3,200 will be erected on a prominent business site now occupied by a department store.

Los Angeles—A new theatre, to cost approximately $100,000 and to seat 1,500, will be erected on the site opposite the Southern Counties Gas building.

Oakland—The Macdonough block at Fourteenth and Broadway streets, in which the Macdonough theatre stands, is to be entirely reconstructed by the Henshaw, Ackerman and Harris interests. The plans call for a new reconstructed theatre where the Macdonough is now located.

DISTRICT OF COLUMBIA

Washington—Harry M. Crandall, owner of the Crandall chain of theatres, is building a new theatre on Georgia avenue. It will be named the "[illegible]."

INDIANA

Anderson—The Anderson Theatre Company, composed of Indianapolis business men, has closed a deal with Dr. W. P. Harter here for the purchase of his lot in the business section of the city as a theatre site.

KANSAS

Emporia—Two new picture houses, one to cost $40,000 and the other to cost $30,000, are being erected here.

LOUISIANA

Shreveport—Charles R. Gordon, a prominent exhibitor of this town, is contemplating the erection of a new theatre.

MARYLAND

Baltimore—Charles Nolte, manager of the Belnord and Aladdin theatres, announces that his company has bought the Belnord theatre and the adjoining property and will improve it with the erection of a new picture theatre.

NEW JERSEY

Elizabeth—Work has been started on remodelling the G. A. R. Hall at 124 E. Jersey street into a new picture house.

Bloomfield—Morris Snyder will operate a picture theatre in his building on Glenwood avenue.

NEW YORK

Brooklyn—The Marcus Loew interests are to build a new picture and vaudeville house on Broadway, near Quincy street, in the Williamsburg section. It will seat about 4,000.

Bay Ridge—A new picture house is to be erected at the southwest corner of Fifth avenue and 86th street. It will be built by the Halendon Construction Company.

Brooklyn—A new picture theatre with a seating capacity of 1,600 is being erected at the intersection of Gravesend and Church avenues by the Beverly Amusement Company.

Gouveneur—A new picture house is to be erected by R. L. Kinney and A. J. Gingas.

Sag Harbor—A new theatre is being erected here.

OHIO

Defiance—A new picture and vaudeville house is to be erected on the present site of the Citizens Opera House by Wm. A. Thomas and Harry C. Henry.

Columbus—The Keith interests are contemplating the building of a new theatre with a seating capacity of 3,500.

Columbus—A new picture theatre to cost about $35,000 will be erected at 770 E. Long street by J. A. Jackson and J. E. Williams.

Lorain—A new picture house, to seat 300, will be erected on Grove avenue, between 28th and 29th streets, by A. Deutsch.

OKLAHOMA

Tulsa—A proposition to erect a $200,000 theatre on South Boulder is under consideration.

OREGON

Astoria—Jensen and Von Herberg, of the Liberty and Columbia theatres of Portland, are said to be interested in the erection of a new theatre on Fourteenth and Bond streets.

Reedsport—A new theatre, built by C. E. Edwards has been opened to the public.

PENNSYLVANIA

Coatesville—William F. Boogar is to erect a new theatre and hotel building here.

TENNESSEE

Rogersville—Work is progressing on the new Palace theatre which is being constructed by C. H. Miller. It will seat 400.

TEXAS

Ennis—John M. Sayey, manager of two local theatres, has bought two buildings on West Knox street and will erect a new theatre on the site as soon as the leases expire.

Dallas—The interstate Amusement Company is to erect a new theatre to cost about $400,000 on Elm street between St. Paul and Harwood streets. It will seat 3,200.

Dallas—Ed. Foy is to erect a new theatre at Bishop avenue and Seventh street.

VANCOUVER, B. C.

The Allen Brothers of Toronto have arranged for the purchase of the Waverly Hotel property at the corner of Georgi and Seymour streets and will erect a new theatre at a cost of $300,000. It will seat 1,800.

"DELIVERANCE"
(LEIBFREED-MILLER)

Helen Keller Scores in Film

MARK TWAIN said: "The two greatest characters of the nineteenth century were Napoleon and Helen Keller." Napoleon attempted to conqeur the world with his army. Helen Keller has conquered it with her mind.

She also conquered her first night audience who witnessed her performance in a new photoplay, "Deliverance." Rounds of applause greeted each act as it ended.

A girl born into the world, deaf, dumb and blind. Could there be greater handicaps? Yet she has succeeded in overcoming every obstacle and is a graduate of Radcliffe College.

The photoplay in which she appears portrays the story of her life. The film is intensely interesting and makes a comparison between knowledge and ignorance by introducing into the story another character, a child born of foreign parents who is reared in ignorance, hating life and doubting and disparing its material prospects.

This picture is lifted from the plane of mere entertainmnet by Miss Keller's portrayal of herself. By it is set an example which is an inspiration to those who falter when the way is hard. It should be seen by all classes because of the message it carries and the lesson it teaches.—*Frank Leonard.*

THE CAST

Little Blind Helen Keller..Little Etna Ross
Helen Keller, the maiden.....Ann Mason
Herself .....Helen Keller
Helen's father.....Roy Stewart
Anne Sullivan.....Edythe Lyle
Herself.....Anne Sullivan
Helen's mother.....Betty Schade
Herself.....Mrs. Kate Keller
Himself.....Phillips Keller, Helen's brother
Nadja.....Little Tula Belle
Ignorance.....Elmo Lincoln

Produced and directed by George Foster Platt.
Story by Francis Trevlyn Miller.
Photographed by Arthur Todd and Lawrence Fowler.

PRESS NOTICE—STORY

Helen Keller comes to the ——— theatre beginning ——— in what is said to be one of the most human interest stories ever thrown upon the screen.

"Deliverance" is the title and the star portrays the story of her life, which she says is "My Message to the World."

The feature is in three episodes and covers three periods of her life.

The story opens with Helen's birth in Tusumbia, Alabama, and shows the bitter disappointment of her parents in discovering that she is blind, deaf and dumb. When she reaches the age of seven, her parents decide that although she is terribly handicapped, she must be given an education and procure the services of a young lady, who is none other than the famous Anne Sullivan, played by Ann Mason, who has been with her for the past thirty years, to give her this advantage.

At this early age, Miss Keller is pictured as a very incorrigible child and Miss Sullivan at times almost despairs of her, but with wonderful patience and perseverance her mind is gradually developed and kindness and ambition takes the place of her former wilfulness.

To give the story contrast another young child is brought into the film. She is Nadja, daughter of an immigrant whose father is killed and whose mother declaring that the world is "all wrong" instills these thoughts into the child, causing her mind to be blind to the good there is in life.

In the second episode we see Helen preparing for college, assisted by the faithful Anne Sullivan and a very touching moment is shown when Helen enters the college examination room alone, while her teacher remains outside in suspense, awaiting the outcome.

Miss Keller appears herself in the third episode as a graduate from college and the episode shows her life up to the present, and the wonderful work she is doing for the uplift of humanity. Her accomplishments are also shown, such as riding, dancing, etc., and her method of speech.

PROGRAM READER

Helen Keller will appear in "Deliverance" (her message to the world), at this theatre on ——— of ——— week. It is said to be one of the most powerful human interest stories ever written and carries with it one of the greatest lessons ever told.

This is the life story of the famous Helen Keller, who, although born blind, deaf and dumb, succeeded in mastering the intricacies of a college education.

The film takes us back to her early childhood when with Anne Sullivan, her wonderful teacher, she began her studies. It carries us through her maidenhood days and shows us the struggles she went through in order to accomplish her object and the unbounded joy she felt on passing her college entrance examinations.

A scene from "Deliverance" starring Helen Keller, to be released for state rights

CATCH LINES

Although born deaf, dumb and blind she succeeded in mastering the intricacies of a college education.

At the ——— next ——— see Helen Keller in "Deliverance," and see how she did it.

Helen Keller has a message to deliver to you in "Deliverance." See it at the ——— next ———.

SUGGESTIONS

You have a number of selling points in this feature. First, concentrate upon the star and play her up in all your advertising. Send out human interest stories telling of the wonderful feat she accomplished in graduating from college, although she was born deaf, dumb, and blind. Tell of the tremendous task it was to accomplish this and the years of hard work that went with it, and remember also that she learned the method of speech and that she dances and rides horseback. Let your patrons know that they will be inspired to do greater and better work after viewing this picture. And they will, of that there is no doubt.

And do not forget to mention Miss Anne Sullivan, her teacher, who struggled with her for thirty years, from the time she was seven years old. Tell of her patience and perseverance and her never failing effort to give the blind girl an education. Feature the lives of these two women struggling together until their object was accomplished.

"HOME"
(JEWEL-UNIVERSAL)

Human Story Has Heart Appeal and a Moral

LOIS WEBER'S latest contribution to the screen, "Home," is a human little play and one that is founded upon an excellent moral. The value of home, that there is no place like it in the wide, wide world, is woven into the pattern with rare delicacy, if not a great deal of dramatic force. It is such a simple story that the author-director's gift of compression might have been used to advantage, for it would be dramatically stronger in three quarters of the footage. However, Lois Weber always has something to say and something with a moral. So "Home" has its appealing qualities even though it isn't big in any way.

Two homes are contrasted to emphasize its theme. One is a princely palace where wealth and luxury rule, the other is a modest cottage which generates love, faith and happiness. The object of the drama is to point a lesson—a lesson which places a value on home whether it may be a manger. The action drags when the heroine persists in staying at the house of wealth when she has realized its shortcomings.

The story is in no way novel nor dramatic, but it interests because of its human quality. Mildred Harris brings out its values excellently, assisted by a well rounded cast.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Elmer Lacy .....Frank Elliott
John Deering .....John Cossar
Mrs. Deering .....Clarissa Selwynne
Millicent Rankin.....Mrs. Charles Chaplin (Mildred Harris)
William Rankin .....William Critgenden
Mrs. William Rankin.....Lydia Knott
Beatrice Deering .....Helen Yoder
Tom Wallace.....Al Ray

Written, adapted and directed by Lois Weber.

PRESS NOTICE—STORY

A story full of heart throbs about a small-town girl whose mind is filled with visions of marrying a rich man is told in "Home," the latest Universal production, starring Mildred Harris (Mrs. Charles Chaplin), which will be shown at the ——— theatre on ——— of ——— week. It was written and directed by Lois Weber, one of the leading figures of the screen world and who was responsible for Miss Harris's entry as a star in the production of "The Price of a Good Time."

Two homes are contrasted in the play. One is the home of Millicent Rankin, wherein dwells love and happiness; the other is the home of Beatrice Deering, a daughter of luxury, whose home is the gathering place of wealthy idlers. Through an unusual chain of circumstances Millie finds an excuse to leave her mother and a sick sister in order to visit her school chum, Beatrice. There at the latter's home she meets Elmer Lacy, who ends his intrigue with Mrs. Deering to devote attention to the small-town girl. Millicent almost compromises herself and then nobly steps in when the husband of Mrs. Deering is about to discover his wife's liaison with Lacy.

Then comes the awakening. She goes home, where pretense is thrown aside, and is happy to be with her small-town boy again. It is a human play and its humanity is admirably brought out by the author-director. Miss Harris gives a creditable performance. A capable cast renders good support.

PROGRAM READER

A fashionable boarding school and the association of rich girls distorted Millicent Rankin's good judgment. First she wounded her mother's pride by making her feel that she was ashamed of her home. Then she went to a summer house party on the invitation of one of her wealthy girl friends. She was intent on capturing a rich man for a husband. She was ashamed of her parents and her own modest little home. But amid the sneers and the snubs that a pseudo aristocracy knows so well how to administer, Millie learned her lesson.

How she became humbled in pride, how she realized that her home and her parents meant everything to her, how she discovered gold from the dross are the events which provide the dramatic threads of this little human play, "Home," which will come to this theatre in the near future with Mrs. Charles Chaplin (Mildred Harris) as the star. You must see this picture—it is a gem.

SUGGESTIONS

In all your exploitation of this picture concentrate entirely upon the theme. Bring out that a home is everything in the scheme of life. There we go in sorrow; there it is we find solace. So play up the theme strongly. Bring out its human appeal and the sentiment. Bring out that a home may be a princely palace if one's heart is in the right place. Use the title for catch lines. Such as "There's No Place Like Home." Bring out that the wealthy may build their palaces, but they cannot make them as homey as the little cottage of the working man unless their hearts are good. Bring out the contrast of a selfish home, where luxury and vanity are worshipped and a generous home where love and happiness reign.

Tell that the heroine never appreciated her home until she found herself in the home of others. Bring out that it is real and human. And make mention of the author's name. Lois Weber is one of the commanding figures of the screen world. And feature the star in every way possible. Use her married name (Mrs. Charles Chaplin). Make the picture a sort of old home week in your theatre.

Mildred Harris appears for Universal in "Home"

CATCH LINES

She came from a modest home and when she went to a fashionable school she met several girls who lived in villas by the sea. She longed to visit them. And she had to keep up appearances by impressing upon them that she also lived in a palace. But a time came when she learned to love her home. See "Home."

Her home was a modest little cottage and her parents were poor. But one day she was invited to a palace of the rich. But with all its splendor it could not compare with her home. For there happiness could be found. See "Home."

She didn't appreciate her own home until she had found herself in a palace. Here luxury and vanity reigned. And her own home was a haven of love and happiness. See the Universal picture "Home."

She was ashamed of her home and parents. Then through sneers and she learned something that

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM COMPANY, INC.

(See Pathe Exchanges)

BEAR STATE FILM COMPANY

(At State Right Exchanges)

The Vigilantes

CHRISTIE FILM COMEDIES

(At State Right Exchanges)

CHRISTIE TWO REELERS

[illegible] Meighrew
[illegible] Shakespeare
June —Mary Moves In
[illegible]
April 28—Sally's Blighted Career

SINGLE REEL COMEDIES

Her Best Escape
Home Brew
His Master's Voice
Love—In a Hurry
Lobster Dressing
Cupid's Hold-Up
A Celestial Liar
There Goes the Groom
A Fight There Was
He Who Hesitates
[illegible] Anderson's Widow
[illegible] Mr. Dear
[illegible] A Full House

EDUCATIONAL FILM CORP.

(Through State Right and Educational Exch.)

Photoplay Magazine Screen Supplement Released Once Every Month Showing Leading Stars at Work and Play

War Spruce
A Day and Night at Coney Island
Mar 24—The Passing of the Crow
Mar. 17—The Eagle and the Fawn
Mar. 3—The Washington Air Patrol

BLACK AND WHITE COMEDIES (International)

July 28—His Briny Romance
July 21—A Jungle Jumble
July 14—The Brown Derby
July 7—Perils of Paprika
June 30—Breath of a Nation
June 23—A Wee Bit o' Scotch
June 16—The Fatal Secret
June 9—The Tale of a Shirt
June 2—The Sawdust Trail

BRUCE SCENICS

18—Scenic Succotash
17—The Lonesome Pup
16—Frozen Thrills
15—Men Met in the Mountains
14—Nature—Hot and Cold
13—Horizon Hunters
12—Sunstown
11—The Pale Pack Train
10—The Tides of Yesterday

EXHIBITORS MUTUAL EXCH.

ROBERTSON-COLE PRODUCTIONS

Oct. —Maruja (H. B. Warner)
Oct. —The Prince and Betty (Wm. Desmond)
Oct. —The Dead Line (Beatriz Michelena)
Sept. —The Illustrious Prince (Sessue Hayakawa(
Sept. —For a Woman's Honor (H. B. Warner)
Sept. —Dangerous Waters (Wm. Desmond)
[illegible] (Haworth Special)
Aug. —Her Purchase Price (Bessie Barriscale)
Aug. —The Other Half (Brentwood)
[illegible] (Sessue Hayakawa)
Aug. —A Soul Beside Hamlet (Wm. Desmond)
Aug. —The Pagan God (H. B. Warner)
July —The Woman Michael Married (Bessie Barriscale)
July —Mary's Dream (Louis Stone)
July —A Man's Prerogative (Beatriz Michelena)
July —The Man Beneath (Sessue Hayakawa)
June —Better Times (Beatrice Seeley)
June —Rose [illegible] (William Desmond)
June —Broken Threads (Bessie Barriscale)
June —The Man Who Turned White (Warner)
June —In Search of Arcady (Billie Rhodes)
May —His Yoke (Sessue Hayakawa)
May —Just Squaw (Beatriz Michelena)

STRAND COMEDIES

Aug. 17—Mary's Wild
Aug. 10—Cupid Graduates
Aug. 3—Bill and the Bear
July 27—Winning Miss Bobby
July 20—Lucky Dog
July 13—Lucky Fooling Father
July 6—Oh, What a Jam!
June 29—Little Miss Innocent
June 22—'Twas Henry's Fault
June 15—Little Lucey's Lion
June 8—Betty's Bolsheviki

ROTHACKER OUTDOORS

Apr. 6—A Palestine Pilgrimage
Mar. 30—Glimpsing the Gondolas
Mar. 23—'Mid Sahara's Sands
Mar. 16—In Pyramid Land
Mar. 9—An Eyeful of Egypt
2—Columbia Highway
Peek at Paradise
Wyoming Way

Feb. 9—A Bit of God's Country
Feb. 2—Doing the Dells

FAMOUS PLAYERS-LASKY EXCH.

ARTCRAFT

Aug. 17—A Society Exile (Elsie Ferguson)
July 20—Wagon Tracks (Wm. S. Hart)
June 22—The Avalanche (Elsie Ferguson)
June 15—Square Deal Sanderson (Wm. S. Hart)
June 1—The Splendid Romance (Enrico Caruso)
June 1—True Heart Susie (D. W. Griffith's)

PARAMOUNT

Aug. 24—The Heart of Youth (Lila Lee)
Aug. 24—Nobody Home (Dorothy Gish)
Aug. 17—Love Insurance (Bryant Washburn)
Aug. 10—The Virtuous Thief (Enid Bennett)
Aug. 10—Bill Henry (Charles Ray)
Aug. 3—Fires of Faith (E. O'Brien and C. Calvert)
July 27—A Sporting Chance (Ethel Clayton)
July 20—Rose of the River (Lila Lee)
July 20—Louisiana (Vivian Martin)
July 13—The Love Burglar (Wallace Reid)
July 13—Nugget Nell (Dorothy Gish)
July 6—A Very Good Young Man (Bryant Washburn)
June 29—The Rose of Granada (Lina Cavalieri)
June 29—Girls (Marguerite Clark)
June 22—A Daughter of the Wolf (Lila Lee)
June 22—Hay Foot, Straw Foot (Charles Ray)
June 15—Other Men's Wives (Dorothy Dalton)

PARAMOUNT-ARTCRAFT SPECIALS

Aug. 3—The Dark Star (Special Cast)
July 13—The Career of Katherine Bush (Catherine Calvert)
July 6—The Firing Line (Irene Castle)
June 29—The White Heather (Maurice Tourneur's)
June 15—Secret Service (Robert Warwick)

SUCCESS SERIES (Re-Issues)

Aug. 24—The Parson of Panamint (Dustin Farnum)
Aug. 17—The Lost Bridegroom (John Barrymore)
Aug. 10—The Dummy (Louise Huff and Jack Pickford)
Aug. 3—Miss George Washington (Marguerite Clark)
July 27—Esmeralda (Mary Pickford)
July 20—The Clown (Victor Moore)
July 13—Maria Rosa (Geraldine Farrar)
July 6—Sapho (Pauline Frederick)
June 29—Warrens of Virginia (Special Cast)
June 22—Redemption of David Carson (Farnum)
June 15—Behind the Scenes (Mary Pickford)
June 8—Still Waters (Marguerite Clark)
June 1—Great Expectations (Huff-Pickford)

TWO REEL COMEDIES

Aug. 24—A Sisterly Scheme (Drew)
Aug. 17—A Lady's Tailor (Sennett)
Aug. 10—Oh! Judge How Could You (Paramount-Flagg)
Aug. 3—Treating 'Em Rough (Sennett)
July 27—The Immovable Guest (Flagg)
July 20—Among Those Present (Sennett)
July 13—Bunkered (Drew)
July 6—Trying to Get Along (Sennett)
June 29—"Con" in Economy (J. Mont. Flagg)
June 22—Hearts and Flowers (Mack Sennett's)

SINGLE REELS

Aug. 24—Salvaging Torpedoed Millions (Bray Pictographs)
Aug. 24—The Salvation Army on the Job (Holmes)
Aug. 17—Lake Mohonk—Weaving (Bray Pictographs)
Aug. 17—In Siamese Society (Holmes)
Aug. 10—New York the Stupendous (Bray Pictographs)
Aug. 10—Going Down to Buenos Aires (Holmes)
Aug. 3—Respectable Criminals (Bray Pictographs)
Aug. 3—Bangkok (Holmes)
July 27—The Miracle of Montior (Holmes)
July 27—Little Known New York (Bray Pictographs)
July 20—American Women in France (Holmes)
July 20—Science and Your Camera (Bray Pictographs)
July 13—The Cataract of Iguason (Holmes)
July 13—Salvaging Torpedoed Millions (Bray Pictographs)
July 6—Up the Upper Parana (Holmes)
July 6—Charting the Sky (Bray Pictographs)
June 29—Plant Growth (Bray Pictograph)
June 29—Chateau Thierry and Beyond (Holmes)
June 22—Mysteries of Snow (Bray Pictograph)
June 22—Frocks and Frills of the Filipinos (Holmes)
June 15—Beans (Bray Pictographs)

FILM CLEARING HOUSE EXCH.

INDEPENDENT SALES CORPORATION

July—Willard-Dempsey Boxing Contest
June—The Challenge of Chance (Jess Willard)
June—The Other Man's Wife (Stuart Holmes)
April—A House Divided (Blackton's)
April—Rothapfel Unite Program
Dec. —Wanted for Murder (Hammerstein)

TEN-TWENTY-THIRTY SERIES

Apr. —When a Woman Strikes (Ben Wilson)
Apr. —When My Ship Comes In (Jane Grey)
Mar. —Suspense (Mollie King)
Dec. —Her Mistake (Julius Steger Production)
Dec. —Life's Greatest Problem (Blackton's)
Dec. —A Woman's Experience (Bacon-Backer)

SHERRY SERVICE, WILLIAM L.

Mar. 9—Marriage for Convenience (Calvert)
Mar. 2—Love and the Law (Edgar Lewis's)
Feb. 23—Twilight (Doris Kenyon)
Feb. 16—Calibre 38 (Edgar Lewis Production)

BURLINGHAM TRAVEL (Sherry Service)

The Gornergrat Railway

Releases continued on page 1876

Lovely Lucerne
The Riviera of Lake Leman
Scrambles in the High Alps
Allied War Heroes Arrive in Switzerland
The Pilatus Railway
Unknown Switzerland (The Lotschenthal)
Facing Death on the Blumlisalp

FIRST NATIONAL EXCHANGES

Sept. 15—Her Kingdom of Dreams (Anita Stewart)
Sept. 8—A Temperamental Wife (Constance Talmadge)
Sept. 1—The Hoodlum (Mary Picktord)
Aug. 25—Burglar by Proxy (Jack Pickford)
June 22—Bill Apperson's Boy (Jack Pickford)
June 21—Sunnyside (Charlie Chaplin)
Auction of Souls
Daddy Long Legs (Mary Pickford)
Mary Regan (Anita Stewart)
Whom the Gods Would Destroy

FLORIDA FILM CORPORATION

(At State Right Exchanges)

Aug. —His Conscience His Guide
Aug. —Work and Win 'Em
July —Hot Sands and Cold Feet
July —Trial by Jury
June —With the Moonshine on the Wabash
June —His Concrete Dome
May —Fred's Fictitious Foundlings
May —Fabulous Fortune Fumblers

FOX FILM EXCHANGES

STANDARD PICTURES

Aug. 10—Wolves of the Night (William Farnum)
June 29—The Lone Star Ranger (William Farnum)
June 15—My Little Sister (Evelyn Nesbit)
June 1—A Woman There Was (Theda Bara)
May 18—A Fallen Idol (Evelyn Nesbit)
May 4—The Siren's Song (Theda Bara)
Apr. 20—The Jungle Trail (William Farnum)
Mar. 23—Thou Shalt Not (Evelyn Nesbit)
Mar. 9—When Men Desire (Theda Bara)

VICTORY PICTURES

Sept. 7—The Winning Stroke (George Walsh)
Aug. 3—The Seventh Person (George Walsh)
July 27—The Sneak (Gladys Brockwell)
July 6—The Wilderness Trail (Tom Mix)
June 22—Putting One Over (George Walsh)
May 25—The Divorce Trap (Gladys Brockwell)
May 11—The Coming of the Law (Tom Mix)
Apr. 17—Help! Help! Police! (George Walsh)
Apr. 13—Pitfalls of a Big City (Gladys Brockwell)

EXCEL PICTURES

Sept. 14—The Splendid Sin (Madlaine Traverse)
Aug. 17—Love Is Love (Ray and Fair)
Aug. 3—Cheating Herself (Peggy Hyland)
June 29—Be a Little Sport (Albert Ray)
July 20—Rose of the West (Madlaine Traverse)
June 15—Cowardice Court (Peggy Hyland)
June 6—When Fate Decides (Madlaine Traverse)

PRODUCTIONS EXTRAORDINARY

La Belle Russe (Theda Bara)
Salome (Theda Bara)
Cleopatra (Theda Bara)
Les Miserables (William Farnum)

SUNSHINE AND TOM MIX COMEDIES

Sept. 14—Dabbling in Society
Aug. 31—Her First Kiss
Aug. 24—Rough-Riding Romance (Tom Mix)
July 6—The Merry Jailbirds
June 15—Dabbling in Society
May 25—Virtuous Husbands
May 11—A Soft Tenderfoot (Tom Mix)
Apr. 20—The House of Terrible Scandals

MUTT AND JEFF CARTOONS

Sept. 7—Mutt and Jeff in Paris
Aug. 31—The Frozen North
Aug. 24—Mut and Jeff in London
July 13—Down Stairs and Up
July 6—Look Pleasant, Please
June 29—A Prize Fight
June 22—Pets and Pests
June 15—Sweet Papa
June 8—Hands Up
June 1—Oh Teacher

FROHMAN AMUSEMENT CORP.

(At State Right Exchanges)

TEXAS GUINAN SERIES

The Dangerous Little Devil
Little Miss Deputy
Some Gal
South of Santa Fe
The Girl of Hell's Agony
The She Wolf (Texas Guinan)
Once to Every Man (Jack Sherrill)

MACK SWAIN SERIES

Ambrose' Predicament
Heroic Ambrose
Ambrose' Day Off
Daddy Ambrose

GARDINER SYNDICATE

(At State Right Exchanges, Albany and Buffalo)

Yankee Doodle in Berlin
Mickey
Birth of a Race
The Bargain (Wm. S. Hart)

"THE TRAP"
(UNIVERSAL)

A Passable Regular Program Type

A DRAMATIC story of the Yukon, with the last half of the story set in New York, and devoid of many intense periods or melodramatic thrills. The only suspense is the maze of doubt for a few reels as to which of two very estimable young fellows, the leading woman will be tied to in the final close-up. But the fourth reel graciously provides another sweetheart for the disappointed one. A passable regular program type.

Direction, star and cast as a whole do not measure up to the possibilities of the story. The fight is poorly handled and the really big scene misses entirely.

Pulling possibilities and pleasing probabilities of this picture according to the respective patronages are:—Cosmopolitan, average puller and fairly pleasing; Elite, less than average puller and not generally pleasing; Family, good average puller and generally pleasing; Labor, average puller and not generally pleasing.—Length, 6 reels.—Released August 25.—*Tom Hamlin.*

THE CAST

Jean Carson.....Olive Tell
Bruce Graham.....Sidney Mason
Ned Fallon.....Jere Austin
Doc Sloan.....Rod LaRocque
Helen Carson.....Tallulah Bankhead
Henry Carson.....Joseph Burke
Steve Fallon.....Earl Schenck

Story by Richard Harding Davis and Jules Eckert Goodman.
Scenario by Eve Unsell.
Directed by Frank Reicher.

PRESS NOTICE—STORY

Olive Tell is the star in the latest Universal Special Attraction, "The Trap," which comes to the ——— theatre beginning ———.

Richard Harding Davis and Jules Eckert Goodman wrote this compelling drama of the Yukon and it is heralded as an intensely human story of the gold rush days.

A New York school teacher accompanies her father to the Yukon and he prospects for gold in company with Ned Fallon, an estimable young fellow, with a renegade brother, Steve. During their absence on a prospecting trip the young school teacher is lonesome and agrees to marry Steve Fallon.

Afterwards he comes home drunk and boasts that he has another wife in Seattle. When he leaves the house for good she determines to say nothing to her father or to Ned, the brother of Steve, about the marriage. Ned Fallon returns from his prospecting trip sucessful and deeds half of his claim to the girl. She confesses that she cannot marry him now and tells him of her marriage to his brother.

A visiting New York broker accompanies herself and father back to New York and she marries the broker after hearing that Steve is killed. When Ned Fallon finally visits New York he finds that his brother Steve's old partner in crime, was blackmailing the young wife. He lays a trap for him which reveals one of the most tremendous scenes in the production.

And he also wins for his very own the heart of the young broker's pretty sister. The jealousy of the broker when he first learned that Ned Fallon had deeded one-half of his mining claim to his wife is another big scene and is responsible for many misunderstandings and heartaches until he finally discovers that the love of the young miner is really for the broker's own sister and that the deed to the mine had been made out years before under Klondike skies.

PROGRAM READER

Marked bills were passed to the blackmailer and the detective was concealed in the clothes closet all ready and anxious to leap upon his prey and arrest him.

Just then he heard the hero cry, "Look out, Kelly, he's locked the door."

And the detective found himself locked in and helpless.

There were sounds of a terrific scuffle. And then, a deep silence, while the detective struggled frantically to free himself from the confines of the stuffy closet.

Five shots rang out and he heard the sound of a body falling.

He was happy to see that it was the hero who freed him and that the blackmailer lay helpless on the floor. There was a bullet hole in the sleeve of the hero's coat where a bullet had grazed him.

And the hero was acquitted by a jury as the detective swore that he had killed this blackmailer in self defense.

But the peculiar part of it is that the hero did not kill the blackmailer and this was but the working out of a trap.

And—"The Trap" is the title of the Universal Special Attraction coming to this theatre next week with Olive Tell as the star.

Olive Tell is star in "The Trap," a Universal feature

The plot and action of this dramatic story of the Klondike up to the final scenes in New York City places it among the very best of the Richard Harding Davis stories.

SUGGESTIONS

Several angles can be used upon the exploitation of this picture when you have booked it. You should mention that the star, Olive Tell, has already registered heavily and will be well remembered from her great work in "To Hell with the Kaiser," "Secret Strings," "The Girl and the Judge," etc., etc. Also make the fact prominent that the authors are Richard Harding Davis and Jules Eckert Goodman.

"Who Killed Doc Sloan?" is a good wording for your center lobby card. And underneath these words should appear: "Everybody is guessing until the final of 'The Trap,' which is shown here with Olive Tell as the star." Impress upon your prospective patrons that this is a stirring and unusual drama of the Yukon in the gold rush days.

CATCH LINES

A stirring trail of love and hate from the Yukon to Manhattan.

Five shots, a heavy fall, and "The Trap" has sprung.

Echoes of Cain—"His renegade brother had robbed him of his sweetheart.

The very day he discovered gold he lost his great love.

"The Trap" was his trap and he thought he was guilty. But he was innocent.

"UPSTAIRS"
(GOLDWYN)

Amusing and Ridiculously Funny

A COMEDY with every scene an interior, and set in the several departments of a modern big-city hotel. The star runs the gamut from kitchen scullion in boys' clothes to society bud on the dance floor in a stunning gown. The slight plot gives zest to the swift-running comedy.

The star is at her best and has most capable support. This photoplay is not only amusing, but ridiculously funny. Both direction and continuity are above par in every detail for such a lively comedy offering.

Pulling possibilities and pleasing probabilities for the respective patronages are:—Cosmopolitan, big puller and greatly pleasing; Elite, strong puller and highly pleasing; Family, big puller and wholly pleasing; Labor, good puller and entirely pleasing.—Length, 5 reels.—Released August 3.—*Tom Hamlin.*

THE CAST

Elsie MacFarland.....Mabel Normand
Lemuel Stallings.....Cullen Landis
Harrison Perry.....Hallam Cooley
Detective Murphy.....Edwin Stevens
Chef Henri.....Robert Bolder
Assistant Chef.....Buddy Post
George.....Colin Kenny
Eloise Barrison.....Beatrice Burnham

Story by Perley Poore Sheean.
Scenario by Robert F. Hill.
Directed by Victor L. Schertzinger.

PRESS NOTICE—STORY

Mabel Normand is coming to the ——— theatre beginning ——— in her latest Goldwyn picture entitled, "Upstairs."

All the scenes in her new comedy portray life in a big-city modern hotel, where the star first appears in boy's clothes as the kitchen scullian until the finale, when she emerges dressed like a society debutante on the ballroom floor.

"Upstairs" is described as one of the most ridiculously funny comedies that Mabel Normand has ever appeared in. In the garb of a boy she labors in the kitchen of a large hotel and often steals toward the upstairs where a jazz band is oozing noises for the society dancers. She attracts the attention of a nice youth of wealth, but the only way he can become acquainted with her is to exchange positions with one of the regular bell boys.

He smuggles to her a handsome gown which he was supposed to take to the dry cleaners, and she dons it. This is to be just for an hour or so to permit her to do some dancing on the ballroom floor upstairs. How she obtains the shoes to go with the gorgeous gown is one of the funniest incidents of the photoplay.

The house detective mistakes the girl for the owner of the gown, who it seems is eloping with her chauffeur against her father's wishes. This leads to a great many more amusing situations. When the "bell boy" wants to warn the girl that she is really talking to the detective of the hotel he pages as follows, "Miss O. B. Carefull."

So therefore the heroine does not compromise herself. In the final mix-up which ensues when the father of the would-be eloper arrives the girl is able to save the young society miss from making a terrible mistake and succeeds in unmasking the real desires of the chauffeur.

This earns for her the gratitude of the father and the slavey is assured of remaining "Upstairs" for keeps.

SUGGESTIONS

You have a picture, star and title here that can be successfully exploited many different ways. It is the custom of some exhibitors to refrain from exploiting comedies to the great extent that they go into exploiting dramatic photoplays. This is undoubtedly a mistake and any good comedy will stand your limit of exploitation and make many new additions to your regular patrons.

Call their attention to the fact that this is Mabel Normand of "Mickey" and "Tillie's Punctured Romance" fame. Both of these pictures registered so heavily and had so many repeat dates that if you emphasize this fact it should prove to be a wonderfully strong puller. Use the material in this "Program Reader" and also the material from these "Catch Lines" for your newspaper advertising and also on snipes, throwaways and long quarter-sheets.

Mabel Normand, starred in "Upstairs," a Goldwyn feature

PROGRAM READER

She was of the lower twenty and wanted to associate with the upper ten.

The jazz of the upstairs ballroom was too alluring to resist.

So she came out of the kitchen and discarded her boy's clothes.

And appeared among the elite gowned as a budding debutante.

There's only one girl in the whole world that could do this and get away with it. The ethics of the kitchen comes into contact with the decorum of the parlor.

Who is this bold minx that dares to trespass the dignity of the mighty?

Why, it's none other than that effervescent comedienne Mabel Normand.

And Mabel evolutes from soup to jazz.

Democracy again victorious against autocracy and striking on all fourteen points.

Laughter comes high in these days of war, strikes, and high cost of living.

But at our regular prices the people of this city can be entertained next week by that leading screen comedienne, Mabel Normand, in her latest rollicking Goldwyn picture, "Upstairs."

CATCH LINES

She pulls herself "Upstairs" by the straps of another woman's shoes.

Camouflaged in another woman's gown she evolutes from kitchen slavey to social butterfly.

Mabel Normand gallivants from soup tureens downstairs to jazz tea "Upstairs."

She was only a kitchen mechanic, but carved her way "Upstairs" among the upholstered vamps.

One girl just jazzes her way fr
lowly mop to the highly perfu
puff.

Advance Information on All Film Releases

(Continued from page 1874)

The Hell Hound of Alaska (Wm. S. Hart).....5
Staking His Life (Wm. S. Hart).....5
The Straight Road (Chas. Ray and Bessie Barriscale)...5
Custer's Last Fight.....3
The Demon's Shadow (Serial in 10 episodes of 2 reels
Series of 42 Fatty Arbuckle comedies, released one each
Series of 29 Charlie Chaplin comedies, released one each
Series of 28 Mack Sennett Keystone two-reel comedies, released one each week.....
Series of 28 Sennett Keystone Liberty comedies, one reel each, released one each week.....
Series of 24 Billy West two-reel comedies.....
Series of 16 Shorty Hamilton two-reel Western comedy dramas, released one each week.....
Series of 18 Wm. S. Hart two-reel Westerns, released one each week.....
Series of 15 Kay Bee Columbia two-reel Westerns, released one each week.....
Series of 15 Kay Bee Union two-reel Westerns, released

GARSON-NEILAN PRODUCTIONS

(Releasing for Open Market)

The Unpardonable Sin (Blanche Sweet).....9
The Hushed Hour (Blanche Sweet).....

GAUMONT COMPANY

(At State Right Exchanges)

Tuesdays—Gaumont News 1
Fridays—Gaumont Graphic.....1
The Real Roosevelt.....2
Satan on Earth.....2
The Hand of Vengeance (Serial, ten two-reel episodes).

GOLDWYN EXCHANGES

STAR SERIES

Aug. 17—Heartsease (Tom Moore).....5
July 27—The Peace of Roaring River (Pauline Frederick).6
July 6—Through the Wrong Door (Madge Kennedy)..5
June 22—The City of Comrades (Tom Moore).....5
June 8—The Fear Woman (Pauline Frederick).....5
May 25—When Doctors Disagree (Mabel Normand)....5
May 18—The Crimson Gardenia (Rex Beach's).....6
May 11—Leave It to Susan (Madge Kennedy).....5
May 4—One of the Finest (Tom Moore).....5

BENNISON SERIES

Oct. 1—Lord Jim (Bennison).....5
Aug. 15—High Pockets (Bennison).....5
May 11—The Road Called Straight (Bennison).....5
Mar. 23—Speedy Meade (Louis Bennison).....5
Jan. 5—Oh, Johnny (Louis Bennison).....5

SPECIALS

Lord and Lady Algy (Tom Moore).....5
Almost a Husband (Will Rogers).....5
Strictly Confidential (Madge Kennedy).....5
Empty Paradise (Mabel Normand).....5
Bonds of Love (Pauline Frederick).....5
The Girl from Outside (Special Cast).....7
The World and Its Woman (Farrar-Tellegen).....7
The Border Legion (Blanche Bates-H. Bosworth).....6
For the Freedom of the World.....7

CAPITOL COMEDIES

Oct. 19—Why Divorce (Carter De Haven).....2
Oct. 5—Oh! Bill Behave (Parsons).....2
Sept. 21—Honeymooning (Carter De Haven).....2
Aug. 24—Close to Nature (Carter De Haven).....2
July 27—After the Bawl (Carter De Haven).....2
June 29—Their Day of Rest (Carter De Haven).....2
June 15—A Wonderful Night ("Bill" Parsons).....2
June 1—In a Pinch (Mr. and Mrs. De Haven).....2
May 4—The Sea Wolf ("Smiling Bill" Parsons).....2

FORD EDUCATIONAL WEEKLY

May 25—From Mud Dog.....1

HILLER AND WILK, INC.

(Pictures Handled in the Open Market)

The Silent Mystery (Francis Ford Serial).....
(Twenty-eight Triangle re-issues starring William S. Hart, Norma Talmadge, Douglas Fairbanks and Frank Mayo; to state right buyers)
Intolerance.....
The Cracksman.....

MAURICE TOURNEUR PRODUCTIONS

Sporting Life (Paramount-Artcraft Special).....
Woman .....
The White Heather.....
My Lady's Garter.....
Broken Butterfly .....
Rosemary Rye .....

HODKINSON CORP., W. W.

(See Pathe Exchanges)

The Bandbox (Doris Kenyon).....6
The Blue Bonnett (Billie Rhodes).....6
The Volcano (Leah Baird).....6
Desert Gold (Benjamin B. Hampton's-E. K. Lincoln)...7
The Westerners (Benjamin B. Hampton's-Roy Stewart).7
Sahara (Louise Glaum).....7

INDEPENDENT SALES CORP.

(See Film Clearing House Exchanges)

IVAN FEATURE PRODUCTIONS

(At State Right Exchanges)

Life of Honor (Leah Baird-James Morrison).....7
Human Clay (Mollie King).....5

KLEINE SYSTEM, GEORGE

(See World Film Exchanges)

KREMER FILM FEATURES, VICT.

(Released on States Rights Basis)

Denny from Ireland (Shorty Hamilton).....5
The Snail (Shorty Hamilton).....5
The Ranger (Shorty Hamilton).....5
The Pen Vulture (Shorty Hamilton).....5

METRO EXCHANGES

Aug. 18—The Four Flusher (Hale Hamilton).....5
Aug. 11—A Favor to a Friend (Emmy Wehlen).....5
Aug. 4—Easy to Make Money (Bert Lytell).....5
July 28—The Belle of the Season (Emmy Wehlen).....5
July 21—The Microbe (Viola Dana).....5
July 14—In His Brother's Place (Hale Hamilton).....5
July 7—God's Outlaw (Bushman-Bayne).....5
June 30—The Uplifters (May Allison).....5
June 23—One Thing at a Time O'Day (Lytell).....5
June 16—Fools and Their Money (Emmy Wehlen)....5
June 9—Some Bride (Viola Dana).....5
June 2—Almost Married (May Allison).....5
May 26—Full of Pep (Hale Hamilton).....5
May 19—The Lion's Den (Bert Lytell).....5
May 12—Castles in the Air (May Allison).....5
May 5—The Amateur Adventuress (Wehlen).....5
Apr. 28—After His Own Heart (Hale Hamilton).....5
Apr. 21—False Evidence (Viola Dana).....5
Apr. 14—Blackie's Redemption (Bert Lytell).....5
Apr. 7—The Island of Intrigue (May Allison).....5

NAZIMOVA PRODUCTIONS

The Red Lantern (Nazimova).....7
Out of the Fog (Nazimova).....7
Eye for Eye (Nazimova).....7
Toys of Fate (Nazimova).....7
Revelation (Nazimova) 7

SCREEN CLASSICS, INC., SPECIALS

The Man Who Stayed at Home (Special Cast).....7
A Man of Honor (Harold Lockwood).....5
Shadows of Suspicion (Harold Lockwood).....5
The Great Romance (Harold Lockwood).....6
Why Germany Must Pay (Special Cast).....6
The Great Victory (Special Cast).....6
Pals First (Harold Lockwood).....6

OUTING-CHESTER PICTURES

(At State Right Exchanges)

Aug. 30—When It's Time to Retire.....1
Aug. 23—Where They Go Rubbering.....1
Aug. 16—The Hon. Mr. Jap Van Winkle.....1
Aug. 9—Coral and Onions.....1
Aug. 2—Fiddlers and Acrobats.....1
July 27—The Ghost Coast.....1
July 20—Mr. Outing Instructs.....1
July 13—Put Your Cares on Ice.....1
July 6—A Hair Raising Journey.....1
June 29—A Haitian Night's Tale.....1
June 22—They Grow Everywhere.....1
June 15—Getting the Cassier's Goat.....1

PATHE EXCHANGES

Sept. 21—The False Code (Frank Keenan).....5
Sept. 14—The Virtuous Model (Dolores Cassinelli).....6
Aug. 31—The Thirteenth Chair (Yvonne Delva).....6
Aug. 24—The Love Cheat (Hale-Caprice).....5
Aug. 17—The World Aflame (Frank Keenan).....5
July 27—Our Better Selves (Fannie Ward).....5
July 13—Yvonne from Paris (Mary Miles Minter).....5
July 6—Gates of Brass (Frank Keenan).....5
June 29—The Profiteers (Fannie Ward).....5
June 22—Oh Boy (Creighton Hale-June Caprice).....6
June 15—The Little Diplomat (Marie Osborne).....5
June 8—The Bishop's Emeralds (Virginia Pearson)....6
June 1—All Wrong (Bryant Washburn).....5

THE GREAT GAMBLE (Serial)

(Fifteen Two-Reel Episodes Starring Anne Luther and Charles Hutchinson)

Sept. 14—Seventh, The Crawling Menace.....2
Sept. 7—Sixth, Out of the Clouds.....2
Aug. 31—Fifth, The Draught of Death.....2
Aug. 24—Fourth, In the Law's Grip.....2
Aug. 17—Third, Into the Chasm.....2
Aug. 10—Second, The Clock of Doom.....2
Aug. 3—First, The Great Gamble.....2

Releases continued on page 1878

AMERICAN FILM COMPANY, INC.

Aug. 10—This Hero Stuff (Wm. Russell).....5
July 27—The Tiger Lily (Margarita Fisher).....5
July 13—Yvonne from Paris (Mary Miles Minter).....5
June 29—A Sporting Chance (William Russell).....5
June 15—Trixie from Broadway (Margarita Fisher).....5
June 1—A Bachelor's Wife (Mary Miles Minter).....5
May 18—Some Liar (William Russell).....5
May 4—Charge It to Me (Margarita Fisher).....5
Apr. 13—The Intrusion of Isabel (Mary M. Minter).....5
Mar. 30—Brass Buttons (William Russell).....5

HODKINSON SERVICE

The Bandbox (Doris Kenyon).....6
The Blue Bonnet (Billie Rhodes).....6
The Volcano (Leah Baird).....6
Desert Gold (Benjamin B. Hampton's-E. K. Lincoln)...7
The Westerners (Benjamin B. Hampton's-Roy Stewart).7
Sahara (Louise Glaum).....7

ROLIN COMEDIES

Sept. 14—The Rajah (Lloyd, Follard, Daniels).....1
Sept. 7—Be My Wife (Lloyd, Pollard, Daniels).....1
Aug. 31—Don't Shove (Lloyd, Pollard, Daniels).....1
Aug. 24—Heap Big Chief (Lloyd, Pollard, Daniels)....1
Aug. 17—Chop Suey and Company (Lloyd, Pollard, Daniels) 1
Aug. 10—Count Your Change (Lloyd, Pollard, Daniels)..1
Aug. 3—A Jazzed Honeymoon (Lloyd, Pollard, Daniels)1
July 27—Never Touched Me (Lloyd, Pollard, Daniels)..1
July 20—At the Old Stage Door (Lloyd, Pollard, Daniels)1
July 13—Just Neighbors (Lloyd, Pollard, Daniels).....1
July 6—Billy Blazes, Esq. (Lloyd, Pollard, Daniels)...1
June 29—Spring Fever (Lloyd, Pollard, Daniels).....1
June 22—Off the Trolley (Lloyd-Pollard-Daniels).....1
June 15—Swat, the Crook (Lloyd-Pollard-Daniels).....1
June 8—Pistols for Breakfast (Lloyd).....1
June 1—Back to the Woods (Lloyd-Pollard-Daniels)....1

TWO-REEL SPECIALS

Sept 7—Baby Marie's Roundup (Baby Marie Osborne)..2
May 11—His Vampy Ways (Walter Hall Comedy).....2
Jan. 19—Corinne, Come Here (Gloria Joy).....2

THE TIGER'S TRAIL (Serial)

(Starring Ruth Roland and George Larkin; Astra)

July 27—Fifteenth, The Tiger Face.....2
July 20—Fourteenth, At the Pistol's Point.....2
July 13—Thirteenth, The False Idol.....2
July 6—Twelfth, The Two Amazons.....2
June 29—Eleventh, In the Breakers.....2
June 22—Tenth, Bringing in the Law.....2
June 15—Ninth, The Missing Heir.....2
June 8—Eighth, Danger Ahead.....2
June 1—Seventh, The Flaming Waters.....2
May 25—Sixth, The Secret Assassin.....2
May 18—Fifth, The Tiger Trap.....2
May 11—Fourth, Danger Signals.....2
May 4—Third, The Human Chain.....2
Apr. 27—Second, The Glowing Eyes.....2
Apr. 20—First, The Tiger Worshippers.....3

THE LIGHTNING RAIDER (Serial)

(Fifteen Two-Reel Episodes, Astra Serial, Starring Pearl White, Warner Oland, Henry Gsell)

Apr. 13—Fifteenth, Wu Fang Atones.....2
Apr. 6—Fourteenth, Cleared of Guilt.....2
Mar. 30—Thirteenth, The White Roses.....2
Mar. 23—Twelfth, Hurled Into Space.....2
Mar. 16—Eleventh, The Bars of Death.....2
Mar. 9—Tenth, The Baited Trap.....2
Mar. 2—Ninth, Falsely Accused.....2

THE TERROR OF THE RANGE (Serial)

(Seven Two-Reel Episodes, Starring George Larkin and Bessie Compson; Produced by Diando)

Mar. 16—Seventh, Run to Earth.....2
Mar. 9—Sixth, Tangled Tales.....2
Mar. 2—Fifth, A Threat from the Past.....2
Feb. 23—Fourth, The Midnight Raid.....2
Feb. 16—Third, The Chasm of Fear.....2
Feb. 9—Second, The Hidden Chart.....2
Feb. 2—First, Prowlers of the Night.....2

NEWS REELS

Sundays—Topics of the Day.....
Wednesdays—Pathe News 1
Saturdays—Pathe News 1

PIONEER FILM CORPORATION

(At State Right Exchanges)

The Boomerang (Henry B. Walthall).....
Virtuous Sinners (Wanda Hawley).....
Sins of the Children (Alma Hanlon).....
Wives of Men (Florence Reed).....

RAVER PRODUCTIONS, HARRY

(At State Right Exchanges)

The Liberator (Maciste Serial).....

SELECT EXCHANGES

July —The Way of a Woman (Norma Talmadge).....5
July —The Better Wife (Clara Kimball Young).....5
June —His Bridal Night (Alice Brady).....5
June —Happiness a la Mode (Constance Talmadge)...5
June —Upstairs and Down (Olive Thomas).....5
May —Jacques of the Silver North (Lewis).....5
May —The New Moon (Norma Talmadge).....6
Apr. —Red Head (Alice Brady).....5
Apr. —The Veiled Adventurer (Cons. Talmadge).....5
Apr. —Marrying Mary (Marion Davies).....5

SELZNICK PICTURES

Everybody's Sweetheart (Elsie Janis).....5
The Country Cousin (Elaine Hammerstein).....5
The Sealed Heart (Eugene O'Brien).....5
Aug. —The Spite Bride (Olive Thomas).....5
Aug. —The Perfect Lover (Eugene O'Brien).....5

SPECIALS

The Undercurrent (Guy Empey).....7
Break the News to Mother (Special Cast).....6
The Hidden Truth (Anna Case).....5

S-L Guessing Contest in Full Swing

The guessing contest inaugurated several weeks ago by S-L Pictures in connection with the title of their state right's production, "Virtuous Men," has grown to widespread proportions throughout the entire country. The various state right's distributors controlling the S-L picture from coast to coast have placed the contest in full swing through the medium of their exhibitors and the local newspapers. Unusual interest has been manifested in the contest on the part of motion picture patrons and thus far more than one hundred thousand interpretations of the meaning of "Virtuous Men" have been forwarded by buyer and exhibitor to the S-L New York offices.

The participants in the guessing contest in many instances have gone to great lengths through means of the dictionary and research work to prove their contention as to the meaning of "Virtuous Men" as applied to the story told by the production. Strange to say, thus far all of the answers received have been far wide of the mark, as the great majority of theatre patrons immediately jump to the conclusion that the word "virtuous" pertains only to matters of sex.

The guessing contest will close on the first of September and it is believed that before that time close to one million patrons will have placed their "guess" as to the real meaning of the title.

Good Word from Mutt and Jeff in London

Great things are promised by Captain "Bud" Fisher, the famous comic artist and creator of "Mutt and Jeff," who is on a tour of the world in the interest of Fox Film Corporation, for whom he is making exclusive original drawings of these funny little characters for the Fox weekly issue of Animated Cartoons.

In quest of brand new material for the Mutt and Jeff Animated Cartoons, Captain Fisher recently arrived in Europe, and the results of his visit to London and other cities in England have convinced him that he is well on the way to providing exhibitors in the United States with better, funnier Mutt and Jeff cartoons than ever—as he promised to do.

Lloyd (Ham) Hamilton of Lehrman Comedies (First National) performing stunts at an estimated altitude of 000,4 feet

An action scene from the World release, "The Clouded Name," featuring John Lowell

"The Bandbox" in Big Tie-up

Nation-Wide Bookshop Link-Up Is Planned for Hodkinson Release

W. W. HODKINSON CORPORATION, distributor of all future productions made by Deitrich-Beck, Inc., announces that "The Bandbox," first of the powerful Louis Joseph Vance series starring Doris Kenyon, now nearing completion, will be ready for release in the latter part of September, preceded and followed by a heavy advertising and exploitation campaign and by book publisher link-ups of an unusual character.

In keeping with other campaigns devised on the big productions released through Hodkinson nation-wide arrangements have been made with book-stores for the liberal exploitation of "The Bandbox," and already publisher advertising of this production has been arranged by Arthur F. Beck, treasurer of the Dietrich-Beck, Inc., and president of the Artco productions starring Leah Baird, to include all of the book selling mediums both of the wholesale and retail book trade.

"The Bandbox," in the opinion of Theodore C. Deitrich, president of Deitrich-Beck, Inc., is Doris Kenyon's greatest screen achievement. Never before have her well-known dramatic talents been given such wide scope as in the Louis Joseph Vance story, which also provides her numerous opportunities for her original comedy bits that have endeared the beautiful star to thousands of admirers both on the stage and screen.

Supporting Miss Kenyon in "The Bandbox" are the following prominent players: Alexander Gaden, Grota Hartman, Walter McEwan, Helen Montrose, Maggie Weston, Edward Keppler, Logan Paul, Lorraine Harding and William Brotherhood.

"The Brat" Nazimova's Best

Star Herself and Metro Officials Say It Is Her Greatest Production

NAZIMOVA'S power as a mistress of the tragic moods, which in her portrayals of Norah, in "A Doll's House" and Hedda, in "Hedda Gabler," by Henryk Ibsen, brought her fame overnight with her New York debut as an English-speaking actress, has an outlet in "The Brat," her newest, and in her opinion her greatest screen production. "The Brat" is to be a first of September release by Metro, under its "fewer and better" pictures innovation.

Tragedy stalks into the life of "The Brat," although the picturization of Maude Fulton's stage play is mainly humorous — whimsically humorous, with most clever character drawing.

Nazimova and Charles Bryant made the screen adaptation of "The Brat" from the script used by Oliver Morosco in his stage production of the piece. And they introduced a number of situations that were not shown on the stage. One of these was the scene wherein "The Brat" takes her life with a shot from an automatic pistol.

Metro officials who saw a projection room showing of "The Brat" declare that Nazimova performs the suicide scene with such realism as to cause a thrill of startled terror in the beholder. And the feat was done with some risk to the brilliant Russian star. For she placed the steel weapon to her side, muffled under a fur piece, and fired a blank cartridge. The jet of flame burned her gown, but she had taken the precaution to protect herself.

Kremer on a Tour of Eastern States

Victor Kremer has left his Chicago headquarters and started a whirlwind campaign of the Eastern states for the Victor Kremer Film Features. He expects to spend a month or more in the various states between Chicago and the Atlantic coast.

Mr. Kremer has just completed a tour of the western states and southwestern Canada, where he had success in disposing of the various features and short reel subjects he controls to state right distributors.

"I hope and expect that my eastern trip will be as prolific as my western," said Mr. Kremer. "If such is the case, as I am confident of from the number of inquiries I have already received from State Right buyers, I shall have the country pretty well sold. Business is coming in splendidly from all directions."

The features which Mr. Kremer is putting the most stress upon are a new picture by Crane Wilbur, entitled "Stripped for A Million," a thrilling feature, "Strife" starring George Le Guere, "When Arizona Won," with Shorty Hamilton and ten Essanay multiple reel plays, including features starring Henry B. Walthall, Bryant Washburn, Richard C. Travers, Jack Gardner and Taylor Holmes. The short subjects include three blocks of ten pictures each, the Broncho Billy western dramas, the Snakeville western comedies, and the Fables in Slang by George Ade.

Real Press Sheet on "Thirteenth Chair"

Exhibitors who have been denouncing press sheets of late because they contained material that was not fit for publication in newspapers, are referred by Pathe to the special sheet just issued on "The Thirteenth Chair." This press sheet was "published by Pathe in the interest of motion picture editors," and was written with an especial appeal for use by the most discriminating writers on motion pictures.

The press sheet is being issued by Pathe as an adjunct to the campaign book issued on "The Thirteenth Chair" and which contains among much other valuable matter, publicity material to be used before and during the run of the picture.

Pathe frankly admits that "this sheet is composed mostly of facts, but with some fancies. The facts are real facts.

STUDIO For Rent

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Phone: Cliffside 789

Advance Information on All Film Releases

(Continued from page 1876)

Ruling Passion (Julia Dean Edwin Arden).....5
The Midnight Patrol (Ince Production).....5
The Crystal Case (Julia Arthur).....5
The One Woman (Special Cast).....6

S-L PICTURES

(At State Right Exchanges)

Virtuous Men (E. K. Lincoln) Ralph Ince Attraction...

SHERRY SERVICE, WILLIAM L.

(See Film Clearing House Exchanges)

SOUTHERN FEATURE FILM CO.

(At State Right Exchanges)

Beyond the Law (Emmett Dalton).....

STATE RIGHT EXCHANGES

DOLL VAN FILM CORP. (CHICAGO)

(In Illinois, Indiana and Southern Wisconsin)

The Mad Lover.....
Public Defender.....
Carmen of the Klondike.....
The Grain of Dust.....
Hearts of the World.....
The Crucible of Life.....
Nine-tenths of the Law.....
The Belgian.....
The Zeppelin's Last Raid.....
Those Who Pay.....
Just a Woman.....

DOO LEE FILM COMPANY, INC. (N. Y. STATE)

Aug. 27—When Arizona Won (Shorty Hamilton).....5
Aug. 15—The Pen Vulture (Shorty Hamilton).....5
July 29—The Snail (Shorty Hamilton).....5
July 15—The Ranger (Shorty Hamilton).....5
July 1—Denny from Ireland (Shorty Hamilton).....5
Aug. 6—Miss Arizona (Gertrude Bondhill).....
July 22—The Profiteer (Alma Hanlon).....
July 8—When the Desert Smiles (Neal Hart).....
Feb. 22—His Daughter Pays (Gertrude McCoy).....
June 29—Beyond Reproach (Ann Little-Jack Richardson)
June 22—Wanted (Little-Richardson).....
June 15—Lurking Danger (Little-Richardson).....
June 8—The Winning Loser (Little-Richardson).....
June 1—The Recognition (Little-Richardson).....
May 25—The Law of Hate (Little-Richardson).....
May 19—The Range Rider (Little-Richardson).....
May 17—Fatal Return (Little-Richardson).....
May 4—A Canyon Romance (Little-Richardson).....
Apr. 27—Western Honor (Little-Richardson).....
Apr. 20—Prodigal Love (Little-Richardson).....
Apr. 13—Luxury's Lure (Little-Richardson).....
Lured (Billy West).....2
Coppers and Scents (Billy West).....2
Flirts (Billy West).....2
Her First False Hare (Billy West).....2
Her Tender Feet (Billy West).....2
Out of Tune (Billy West).....2
Soaked (Billy West).....2
The Farmerette (Gale Henry).....2
Cash (Gale Henry).....2
Her Honor, the Scrub Lady (Gale Henry).....2
The Slavey (Gale Henry).....2
Stung (Gale Henry).....2
Saved by Her Horse (Tom Mix).....1
The Stage Coach Driver and the Girl (Tom Mix).....1

TRIANGLE EXCHANGES

Aug. 31—Black Eyes (Taylor Holmes).....5
Aug. 24—Her Greatest Performance (Ellen Terry).....5
Aug. 17—One Against Many (Anita King).....5
Aug. 10—Fruits of Passion (Alice Mann).....5
Aug. 3—The Lyons Mail (Henry Irving).....5
July 27—The Unbroken Promise (Special Cast).....5
July 20—Mistaken Identity (Anita King).....5
July 13—Muggsy (Jackie Saunders).....5
July 6—Prudence of Broadway (Olive Thomas).....5
June 29—Dombey and Son (Special Cast).....6
June 22—Upside Down (Taylor Holmes Special).....5
June 15—Lady Windemere's Fan (O. Wilde Play).....5
June 8—Love's Prisoner (Olive Thomas Special).....6
June 1—The Root of Evil (Frances Mann).....5

TYRAD PICTURES, INC.

The Red Viper (Garett Hughes).....6
Human Passions (Special Cast).....6
Your Wife and Mine (Special Cast).....6
And the Children Pay (Garett Hughes).....7

UNITED PICTURE THEATRES

(See World Film Exchanges)

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Woman Under Cover.....6
Trap (Olive Tell).....6
of the Saddle (Harry Carey).....6
Jen's Animal Hunt (Lion Trapping).....1
the Current (Mary MacLaren).....6
the Moonlight (Monroe Salisbury).....6
Punch (Jess Willard).....6
Iland (German Crown Prince).....1
Seville (Hedda Nova).....6
er of the Rich (Mayo-Adams).....6
Poker Flat (Harry Carey).....6
sel (Mary MacLaren).....6
(Monroe Sailsbury).....6
Dean).....6

JEWEL PRODUCTIONS, INC.

Sept. 1—Forbidden (Mildred Harris).....6
Sept. 1—Paid in Advance (Dorothy Phillips).....6
July 21—The Jazz Monkey (Joe Martin).....2
July 14—Winning His Wife (Maude Heming).....2
July 7—Monkey Stuff (Joe Martin).....2
July 7—Home (Mildred Harris).....6
June 16—A Star Over Night (Belasco-S. W. W. R.)....2
June 2—Destiny (Dorothy Phillips).....6

L-KO COMEDIES

Sept. 10—A Roof Garden Rough House (Zip Monberg-Lois Neilson).....2
Aug. 20—Charlie the Hero (Charlie of the Orient).....2
Aug. 11—Sirens of Suds (Mr. and Mrs. Dan Russell)..2
Aug. 4—A Puppy Love Panic (Lois Neilson).....2
July 23—Brown Eyes and Bank Notes (Lois Neilson)..2
July 16—Two-Gun Trixie (Mr. and Mrs. Dan Russell).2
July 7—A Pair of Deuces (Charlie of the Orient —Alexander).....2
June 30—The Spotted Nag (Lois Nelson-Harry Keston) 2
June 18—Beauty and the Boob (Alice Howell).....2

CENTURY COMEDIES

Sept. 3—A Village Venus (Edith Roberts-Jimmy Adams) 2
Aug. 27—Lonesome Hearts and Loose Lions (Mr. and Mrs. Dan Russell).....2
July 30—A Lion Special.....2
June 25—Howling Lions. Circus Queens (D. Farley)...2
May 28—Frisky Lions and Wicked Husbands.....2

STAR COMEDIES

Sept. 8—Sinbad the Sailor (Special).....1
Sept. 1—A Dog Gone Shame (Lyons and Moran).....1
Aug. 16—Penny Ante (Lyons and Moran).....1
Aug. 11—Two Tired (Neal Burns).....1
Aug. 4—Waiting at the Church (Lyons and Moran)...1
July 28—The Tea Hound (Jack Dillon).....1
July 21—All Bound Round (Lyons and Moran).....1
July 14—Temporary Alimony (Neal Burns).....1
July 7—Half and Half (Lyons and Moran).....1
June 30—Happy Returns (Neal Burns).....1
June 23—A Model Husband (Lyons and Moran).....1
June 16—Stop, Cease, Hesitate (Neal Burns).....1
June 9—All in the Swim.....1

OKEH KOMEDIES

Sept. 8—As You Were (Neal Burns).....1
Aug. 25—Billy's Hat (Ben Wilson, Neva Gerber).....1

SPUR AND SADDLE SERIES

(Ten Two-Reelers Featuring Marie Walcamp)
Sept. 8—Tempest Cody Flirts with Death.....2
Sept. 1—Tempest Cody Hits the Trail.....2

EDDIE POLO SERIES

July 14—For Life.....2
July 7—Cyclone Smith's Partner.....2
June 30—Down But Not Out.....2
June 23—The Missing Bullet.....2
June 16—Cyclone Smith Plays Trump.....2
June 9—A Pistol Point Proposal.....2
June 2—Cyclone Smith's Come-back.....2
May 26—The Wild Rider.....2

STAGE WOMEN'S WAR RELIEF SERIES

(Twelve Two-Reelers Featuring Famous Stars)
Sept. 6—A Star Over Night.....2

WESTERN AND RAILROAD DRAMAS

Sept. 13—The Jack of Hearts (Jack Perrin).....2
Sept. 6—The Fighting Sheriff (Pete Morrison-Madge Lane).....2
Aug. 30—The Four Bit Man (Jack Perrin and Josephine Hill).....2
Aug. 23—The Hidden Badge (Pete Morrison).....2
Aug. 16—The Fighting Heart (Pete Morrison).....2
Aug. 4—A Western Wooing (Pete Morrison).....2
July 26—Gun Magic (Pete Morrison).....2
Aug. 2—Getting Acquainted (Pete Morrison).....2
July 19—The Jaws of Justice (Pete Morrison).....2
July 11—To the Tune of Bullets (Morrison-Lane).....2
June 30—The Four Gun Bandit (Pete Morrison).....2
June 28—The Captive Bride (Pete Morrison).....2
June 21—Kingdom Come (Morrison-Sedgewick).....2
June 14—The Last Outlaw (Jones-Hutton).....2
June 7—Ace High (Pete Morrison).....2

THE MIDNIGHT MAN (Serial)

Eighteen Two-Reel Episodes starring James Corbett)
Sept. 8—Second, Deadly Enemies.....2
Sept. 1—First, Cast Adrift.....2

ELMO THE MIGHTY (Serial)

(Fifteen Two-Reel Episodes Starring Elmo Lincoln)
Sept. 8—Thirteenth, Into the Chasm.....2
Sept. 1—Twelfth, Lashed to the Rocks.....2
Aug. 25—Eleventh, The Burning Den.....2
Aug. 16—Tenth, Victims of the Sea.....2
Aug. 11—Ninth, The House of a Thousand Tortures....2
Aug. 4—Eighth, The Flaming Pit.....2
July 28—Seventh, The Masked Pursuer.....2
July 21—Sixth, The Puma's Paws.....2
July 14—Fifth, The Phantom Rescue.....2
July 7—Fourth, A Fiendish Revenge.....2
June 30—Third, Flames of Hate.....2
June 23—Second, Buried Alive.....2
June 16—First, The Mystery of Mad Mountain.....2

THE RED GLOVE (Serial)

(Eighteen Two-Reel Episodes with Marie Walcamp)
July 14—Eighteenth, Run to Earth.....2
July 7—Seventeenth, The Rope of Death.....2
June 30—Sixteenth, In Deadly Peril.....2
June 23—Fifteenth, A Mysterious Message.....2
June 16—Fourteenth, The Lost Millions.....2
June 9—Tairteenth, The Lost Millions.....2
June 9—Thirteenth, Trapped.....2
June 2—Twelfth, In Death's Grip.....2
May 26—Eleventh, Through Fire and Water.....2
May 19—Tenth, Out of Death's Shadow.....2
May 12—Ninth, A Leap for Life.....2
May 5—Eighth, Facing Death.....2

NEWS AND MAGAZINE REELS

Mondays —Hearst News (International).....1
Wednesdays—International News.....1
Fridays —Current Events (International).....1
Fridays —New Screen Magazine (Universal).....1

VITAGRAPH EXCHANGES

The Wolt (Earl Williams).....
Over the Garden Wall (Bessie Love).....5
The Gamblers (Harry T. Morey).....5
The Bramble Bush (Corinne Griffith).....5
Daring Hearts (Bushman-Bayne).....6
Belinda Puts Her Hair Up (Gladys Leslie).....5
Shadows of the Past (Anita Stewart).....5
The Girl Woman (Gladys Leslie).....5
The Hornet's Nest (Earle Williams).....5
Cupid Forecloses (Bessie Love).....5
A Girl at Bay (Corinne Griffth).....5
The Man Who Won (Harry Morey).....5

VITAGRAPH SPECIALS

The Painted World (Anita Stewart).....5
The Third Degree (Alice Joyce).....7
Two Women (Anita Stewart).....5
From Headquarters (Special Anita Stewart).....5

BIG V SPECIAL COMEDIES

Yaps and Yokels (James Aubrey).....2
Zip and Zest (Montgomery and Rock).....2
Flips and Flops (James Aubrey).....2
Harems and Hokum (Montgomery and Rock).....2
Healthy and Happy (James Aubrey).....2

LARRY SEMON COMEDIES

Between the Acts (Larry Seamon).....2
The Simple Life.....2
His Home, Sweet Home.....2
The Star Boarder.....2

PERILS OF THUNDER MOUNTAIN

(Fifteen Two-Reel Episodes Starring Antonio Moreno and Carol Holloway)
Fifteenth, Fate's Verdict.....2
Fourteenth, The Hut of Disaster.....2
Thirteenth, The River of Dread.....2
Twelfth, The Rushing Horror.....2
Eleventh, In the Ocean's Grip.....2
Tenth, The Flaming Sacrifice.....2
Ninth, Prisoner of the Deep.....2
Eighth, The Iron Clutch.....2
Seventh, The Lightning Lure.....2
Sixth, The Tree of Torture.....2
Fifth, The Cliff of Treachery.....2
Fourth, Cave of Terror.....2
Third, The Teeth of Steel.....2
Second, The Bridge Trap.....2

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Mickey (Mabel Normand).....

WORLD FILM EXCHANGES

Aug. 25—The Man Without a Name (John Lowell)....5
Aug. 18—The Girl Alaska (Lottie Kruse).....5
Aug. 11—The Praise Agent (Ashley-Green).....5
Aug. 4—Coax Me (June Elvidge).....5
July 28—Bringing Up Betty (Evelyn Greeley).....5
July 21—A Broadway Saint (Montague Love).....5
July 14—Dust of Desire (Ruby De Remer).....5
July 7—The American Way (Ashley-Green).....5
June 30—Home Wanted (Madge Evans).....5
June 23—Love and the Woman (June Elvidge).....5
June 16—The Devil's Trail (Compson-Larkin).....5
June 9—Through the Toils (Montagu Love).....5
June 2—Phil for Short (Evelyn Greeley).....5

SPECIALS

Mar. 16—The Better 'Ole.....5
Feb. 10—What Shall We Do With Him?.....5

UNITED PICTURE THEATRES

—A Man's Fight (Dustin Farnum).....5
June 29—The Woman Under Oath (Florence Reed)....5
June 8—Playthings of Passion (Kitty Gordon).....5
Apr. 13—Her Code of Honor (Florence Reed).....5
Feb. 23—A Man in the Open (Dustin Farnum).....6
Jan. 26—Adele (Kitty Gordon).....6
Jan. 5—The Light of Western Stars (D. Farnum)....6

PRIZMA

Model Girls (The Apache Trail).....1
Glacier Park (Kiddies—Old Faithful).....1
Everywhere with Prizma (Hawaii-Trout).....1
China (Skyland-Birds and Flowers).....1
Volcano—Kilauea's (Alaska Revelations).....1

NEW REELS

Tuesdays and Saturdays—Kinograms.....1

KLEINE SYSTEM, GEORGE

Triple Trouble (Charley Chaplin).....
The Bank (Charlie Chaplin).....
Police (Charlie Chaplin).....
Shanghaied (Charlie Chaplin).....
A Night in the Show (Charlie Chaplin).....
Behind the Lines in Italy.....
Conquered Hearts.....

MISCELLANEOUS

The Ghost of Slumber Mountain.....1
Little Orphant Annie.....5
The Master Mystery (Houdini Serial).....2

Blackton on Third Feature

As Yet Untitled, Production Will Be an Original Story for Sylvia Breamer

Yvonne Delva, co-starring with Creighton Hale in "The Thirteenth Chair," a Pathe

FOLLOWING the announcement that "My Boy" has been definitely selected as the title of the first production of The J. Stuart Blackton Feature Pictures, Inc., and that Commodore Blackton has completed filming of "Dawn," the second in the series, comes the news that he begins work this week in his Brooklyn studios on the third production for the new organization of which he is president and director-general.

The story of this third picture is an original one from the pen of Stanley Olmsted, who has also written the continuity. The title has not yet been selected and probably will not be decided upon until the film is well under way. For a time it will belong to the catalogue of "nameless pictures," though while in production will probably be referred to as "Sunset," the name under which Mr. Olmsted has been writing it. This single title will not be retained for the production, however, since it does not adequately suggest the type of story presented. The plot has been developed around the personality of Sylvia Breamer, who, with Robert Gordon, will again be featured. Mr. Gordon has what might be termed the "fattest" role in "Dawn," so now it is Miss Breamer's turn—"turn about being fair play" with co-stars—and this third production contains a leading role which promises to give her an exceptionally good emotional opportunity it is said.

The supporting cast has not been completed by Commodore Blackton, though it is announced that Fannie Rice, the comedienne, who makes her screen debut in "My Boy" and will also be seen in "Dawn," continues under the Blackton banner, as will also Gladys Valerie, who appears in "Dawn," the two having been retained for important roles in this third production. Commodore Blackton will again personally direct the picture, with Jack Martin assisting and William S. Adams at the camera.

Artist Makes Sketches of Goldwyn Stars

William Gropper, one of the most brilliant and original of the younger group of American artists, has been secured by Goldwyn to make impressionistic sketches of the Goldwyn stars —Geraldine Farrar, Madge Kennedy, Pauline Frederick, Mabel Normand, Will Rogers and Tom Moore—as they appear in their different characterizations. These sketches have been made a part of the unique publicity service which Goldwyn is furnishing newspapers and fan magazines throughout the country.

E. K. Lincoln Signed

Walter F. Niebuhr, president of the American Cinema Corporation has just signed E. K. Lincoln to appear in a series of photoplays. Mr. Lincoln will begin work about September First.

Realism in Settings of New Triangle

In keeping with Ellen Terry's long and interesting career as one of the foremost stars on the English-speaking stage, the ambitious screen offering in which she will soon appear under the Triangle banner, is a stage story with the atmosphere of the theatre, both before and behind the footlights, maintained throughout on an unusually elaborate scale.

Not only is the atmosphere of the theatre maintained throughout but the retired star actually plays the greatest performance of her wonderful career —plays it in private life to expose a murderer and save her son from prison.

Leading Metro star, Nazimova, now starring in "The Brat"

Bonus for Local "U" Exchange Men

Beginning this week and continuing for the next five weeks Universal film salesmen in the New York office will receive a bonus on their gross sales for the week. This is in keeping with the activities of several of the other Universal exchanges.

According to Sam Zierler, exchange manager who announced the plan, the amount of bonus the salesmen receive is up to them entirely. The bonus system will probably be continued after the five weeks has elapsed, although a different plan will be made.

Latest Ford Weekly

The Goldwyn Pictures Corporation announces for release on September 7, "The Anglers," the latest Ford Educational Weekly, a story of trout fishing on the Ausable River in the Adirondacks.

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F. G. Fleishman, Mgr., Novelty Theatre, Portland, Oregon, writes:—

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August 9th

G. A. Grider, Lyric Theatre, Stockton, Cal., writes:—

* * * "It may interest you to know that your machines No. 1549 and 1550 installed in 1912 have been running continuously since that date and are still projecting a good picture. THE ONLY NEW PARTS THAT HAVE BEEN PUT IN ARE SHOES AND NEW SPROCKETS." * * *

August 10th

Harry E. Smith, Orpheum Theatre Company, Topeka, Kans., writes:—

* * * "The Orpheum Theatre of which I am the operator has just installed two new Type "S" Simplex machines and I have rebuilt my old 1913 model Simplex that we use in one of the other houses. THIS MACHINE I RAN FOR SEVEN YEARS STEADY WITHOUT ONE CENT FOR REPAIRS—SOME MACHINE!" * * *

July 14th

W. L. Keyser, Pastime Theatre, Iowa City, Ia., writes:—

* * * "The Simplex we installed two years ago last February HAS BEEN RUNNING SEVEN AND A HALF HOURS EVERY DAY IN THE YEAR AND HAS NOT LAID DOWN ONE SECOND. I am using the same star and cam that came in the machine and the picture is absolutely steady." * * *

July 1st

Herbert L. Graf, Alamo Theatre, Washington, D. C., writes:—

* * * "We have used your Simplex Projectors for over four years and I take pleasure in saying that the service they have rendered CANNOT BE EQUALLED BY ANY OTHER MACHINE, the upkeep of your machine is very small in cost, smaller than any other machine I have ever worked on and I MUST SAY I HAVE RUN EVERY MAKE MACHINE SO FAR." * * *

July 30th

Sam Schwartz, Owner, Aztec Theatre, Eagle Pass, Tex., writes:—

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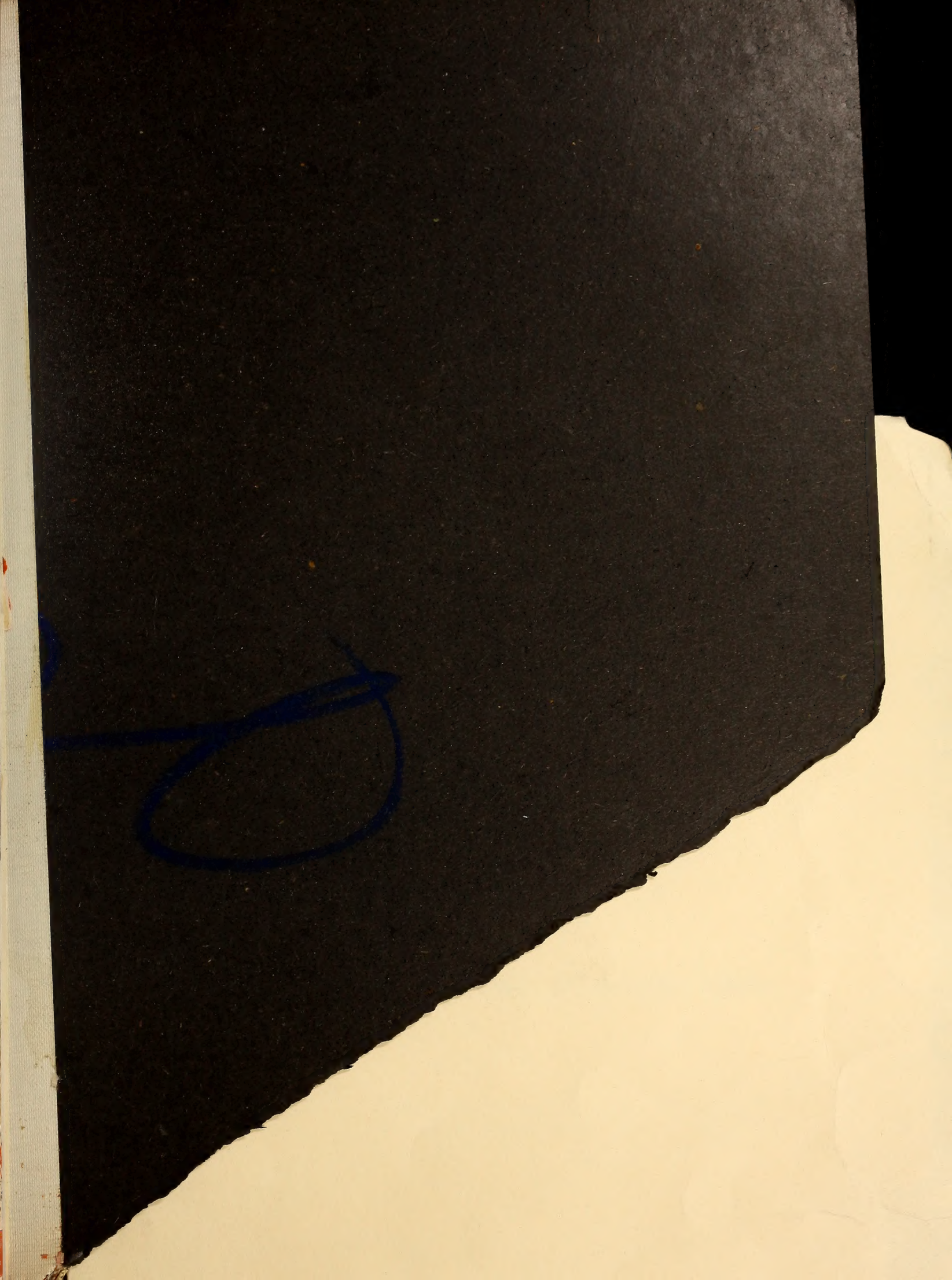

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